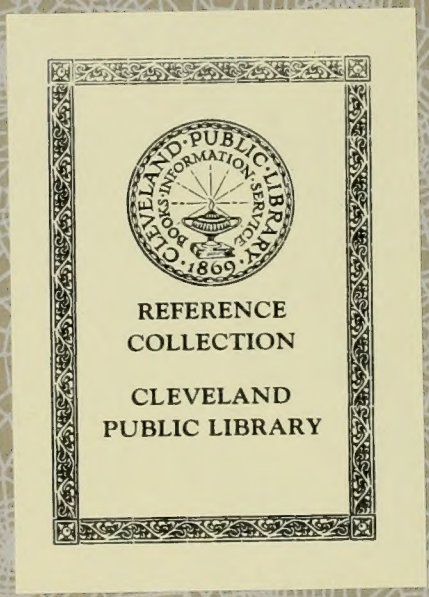


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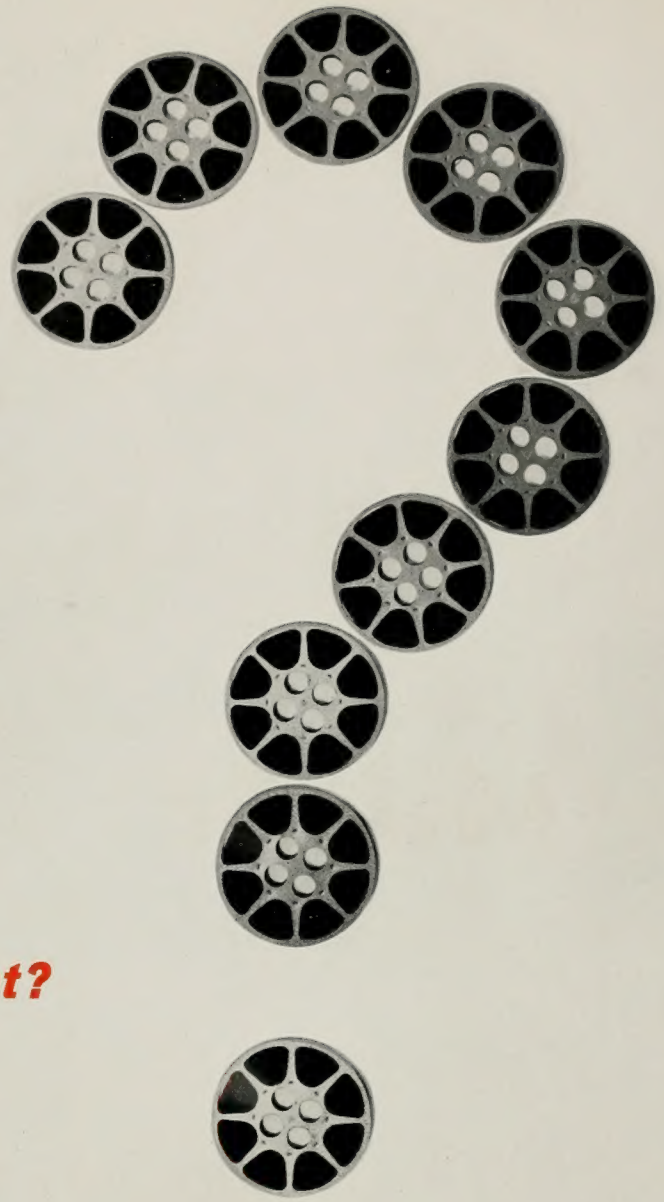
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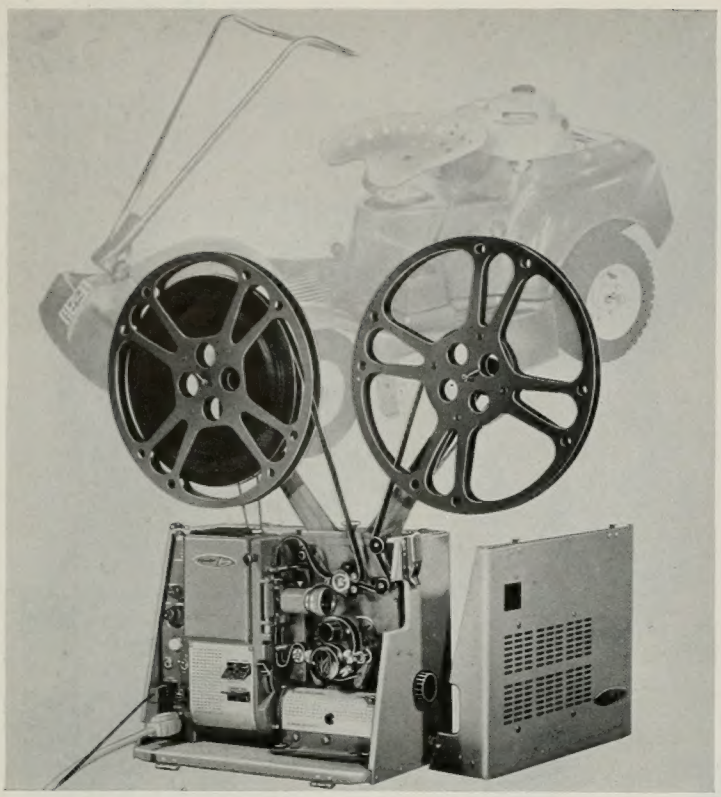
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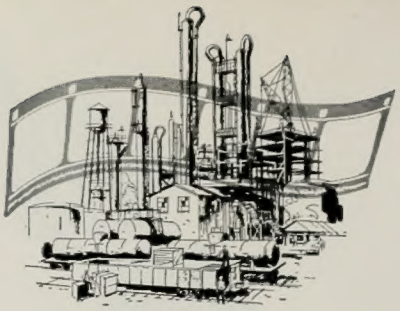
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An Editorial Foreword

THE PRINCIPAL MISSION of this 11th Annual Production Review issue is to provide managements of business and industrial concerns, advertising agencies, leaders of trade associations and key men within government with a truly dependable and complete reference source to the most capable and experienced producers of business and television motion pictures, slidefilms and related a-v tools.

This 11th Review makes its appearance in an era of unprecedented technical and scientific progress and of worldwide political upheaval. But in this world of change, many things remain the same . . .

It is significant to the buyer that the most-honored motion pictures (and the most *resultful*) that have been created to help inform, to train and to guide millions in industry, in medicine, public education, science and for the national defense, were produced by companies listed in these pages. The 350 producers in the United States, Canada and from 18 lands abroad who supplied *detailed references* on their people, facilities and their clientele include the most-experienced and best-equipped firms in this business. More than a few have served 30, 40 and 50 years in this highly-specialized field.

The aim of the Production Review is not mere numbers; we provide safe passage for film buyers by our *reference standards. Quality and results achieved are the primary considerations;* permanence of staff and facilities assure prompt and economical delivery on important assignments. Films worthy of thousand-fold print orders for a single title are becoming common-place as populations grow, industries expand and international borders diminish in time and space. *Quality* in such films is no accident!

Many other useful features appear in this 11th Review issue: facts about organizations; national and international award programs and audio-visual programs in the Federal Government.

To all who contributed so generously to these well-filled pages, our heartfelt thanks and to our hard-working staff, a "well done!"—OHC

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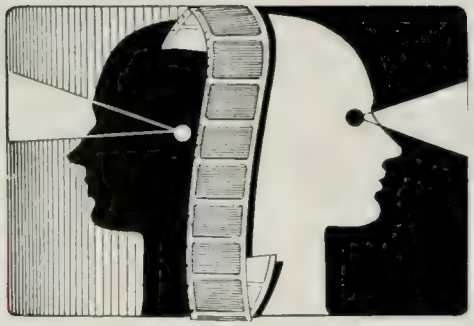
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THE 11TH ANNUAL PRODUCTION REVIEW

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PLUS: THE NATIONAL DIRECTORY OF VISUAL DEALERS

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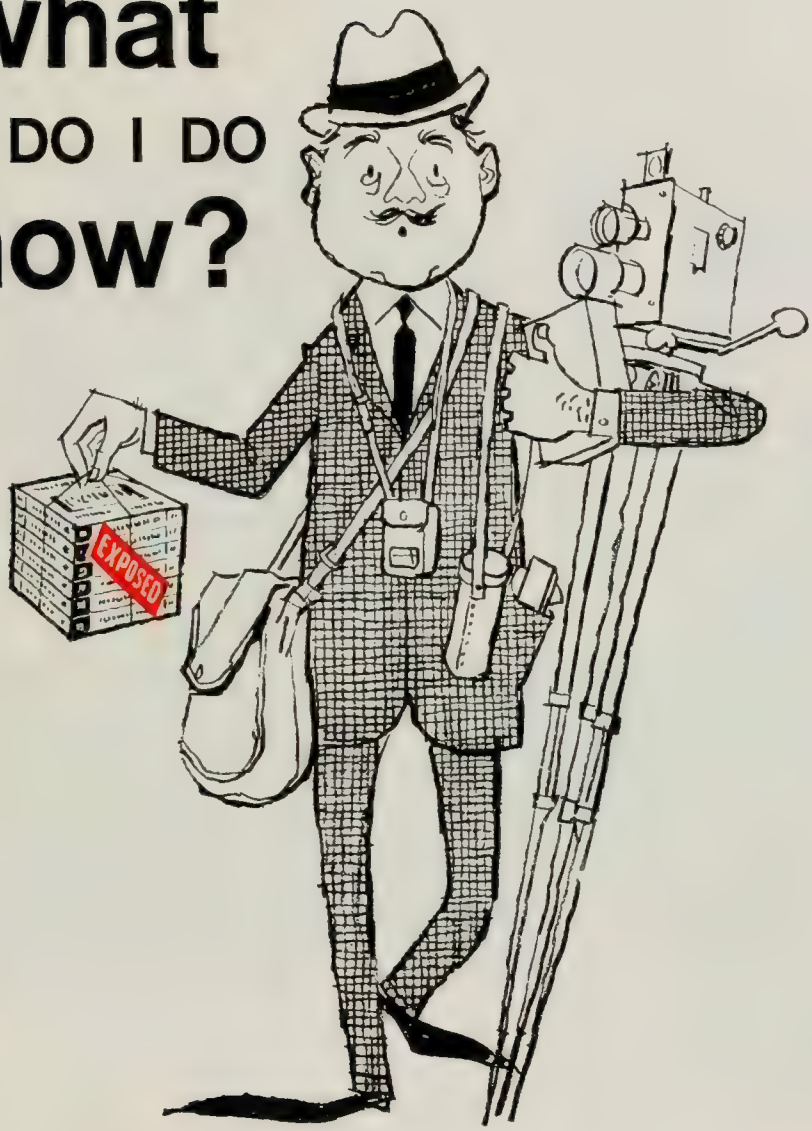
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Issue One, Volume Twenty-Two of Business Screen Magazine, published March, 1961. Issued 8 times annually at six-week intervals at 7064 Sheridan Road, Chicago 26, Illinois by Business Screen Magazines, Inc. Phone BRiargate 4-8234. **O. H. Coelln, Jr., Editor and Publisher. In New York: Robert Seymour, Jr.,** 250 W. 57th St. Telephone CIrcle 5-2969 or JUdson 2-1957. **In Los Angeles: Edmund Kerr,** 303 S. New Hampshire, Telephone DUnkirk 7-2281. Subscription $3.00 a year; $5.00 two years (domestic); $4.00 and $7.00 foreign. Entered as second class matter May 2, 1946, at the post office at Chicago, Illinois, under Act of March 3, 1879. Entire contents copyrighted 1961 by Business Screen Magazines, Inc. Trademark registered U.S. Patent Office. Address advertising and subscription inquiries to the Chicago Office of publication.

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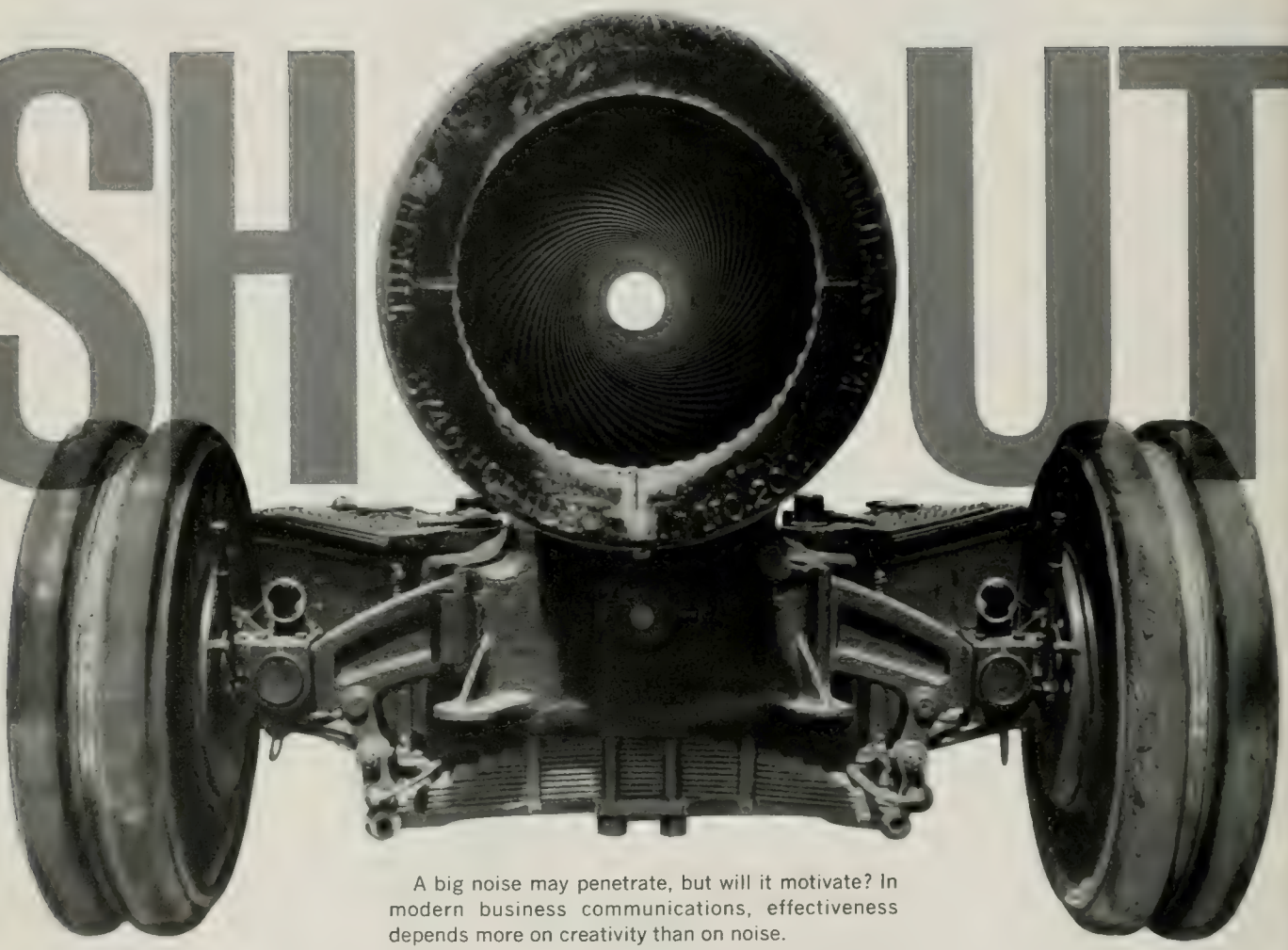
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PURPOSE: The Committee initiates and executes projects which will provide the 840 Audio-Visual Group members with cost, technical, distribution and other information about business films and related audio-visual materials.

BIOLOGICAL PHOTOGRAPHIC ASSOCIATION, INC.

HEADQUARTERS: Box 1668, Grand Central Post Office, New York 17, N. Y. (Office of the Secretary).

OFFICERS: Verlin Y. Yamamoto (Medical Illustration Service, V.A. Administration Center, Des Moines, Iowa), *president;* Mervin W. La Rue, Sr. (Mervin LaRue, Inc.), *president-elect;* Mrs. Jane W. Crouch (Biological Photo. Assn., Inc.), *secretary;* Albert Levin (Cook County Hospital, Dept. of Pathology), *treasurer.*

EX OFFICIO: Leo C. Massopust, Sr. (Marquette University School of Medicine) *editor of Journal;* Laurence B. Brown (Harvard School of Dental Medicine) *chairman, chapters committee;* Leo C. Massopust, Sr. (Marquette University School of Medicine) *president*: 1958-59; H. Lou Gibson (Eastman Kodak Company) *president*: 1956-57; Warren Sturgis (Sturgis-Grant Productions, Inc.) *president*: 1954-55.

DIRECTORS: Douglas C. Anderson (Forest Biology Laboratory, Ontario, Canada); Lardner A. Coffey (Section of Photography, Mayo Clinic); Julius Halsman (Medical Illustration Service, Armed Forces Institute of Pathology, Walter Reed Medical Center); Charles P. Hodge (Montreal Neurological Institute, Montreal, Quebec); Thomas J. Lannon (Div. of Medical Illustration, Cleveland Clinic Foundation); James H. Rothenberger (American Medical Association); Thomas S. Masterson (Department of Photography, Stanford University); Richard C. Matthias (Medical Illustration Unit, Smith Kline & French Laboratories).

MEMBERSHIP: The Biological Photographic Association is composed of medical doctors engaged in practice and research; photographers in medical centers, scientific technicians.

PURPOSE: Dedicated to the science and techniques "pertaining to the photographing of all things which live or which have lived."

ANNUAL MEETING: The 31st Annual Meeting will be held August 21-24, 1961 at the Pick-Congress Hotel, Chicago.

OFFICIAL PUBLICATION: The Journal of the Biological Photographic Association.

INDUSTRIAL AUDIO-VISUAL ASSOCIATION

OFFICE (of the Secretary): James Craig, General Motors Corp., 3044 W. Grand Blvd., Detroit 2, Michigan.

OFFICERS: Alan W. Morrison (Socony Mobil Oil Co., Inc.), *president;* Kenneth E. Penney (Minnesota Mining & Mfg. Co.), *first vice-president;* Willard H. Pratt, Jr. (American Tel. & Tel. Co.), *second vice-president;* James Craig (General Motors Corp.), *secretary;* Ralph B. Fairchild (LeTourneau-Westinghouse Co.), *assistant secretary;* Frederic J. Woldt (Illinois Bell Telephone Co.), *treasurer.*

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ADVISORY COUNCIL: Lawrence B. Warnock (Link-Belt Company), *membership chairman;* Alan E. Yost (Bethlehem Steel Company), *program chairman, Fall* 1960 *meeting;* Frank B. Greenleaf (United States Steel Corp.), *program chairman,* 1961 *annual meeting;* Donald G. Peterson (Caterpillar Tractor Company), *publicity chairman;* Donald F. Steinke (Chrysler Corp.), *project chairman;* Roy R. Mumma (United States Steel Corp.), *technical chairman;* Peter Hickman (Smith Kline & French Labs.), *constitution chairman;* James Craig (General Motors Corp.), *historian;* John T. Hawkinson (Illinois Central R.R. Co.), *past presidents chairman.*

PURPOSE: To study all means of audio-visual communications including creation, production, appreciation, use and distribution; to promote better standards and equipment and to establish a high concept of ethics in the relations of members with associated interests.

ANNUAL NATIONAL MEETING: April 25, 26, 27, 1961, and election of officers, Edgewater Beach Hotel, Chicago.

INDUSTRY FILM PRODUCERS ASSOCIATION

OFFICE: 6085 Sunset Blvd., Hollywood 28, Calif.

OFFICERS: Robert S. Scott (Aerospace Corp.), *president;* Jack R. Smith (Thompson Ramo-Wooldridge, Inc.), *executive vice-president;* Raymond E. Fielding, (U.C.L.A. Faculty), *financial vice-president and treasurer;* Jack M. Williamson (Kaiser Steel Corp.), *convention vice-president;* Jack R. Gabrielson (Douglas Aircraft Company, Inc.), *editorial vice-president;* Betty J. Williams (Lockheed Aircraft Company), *chapters' vice-president;* Justin M. Purchin (Systems Development Corp.), *secretary.*

MEMBERSHIP: West Coast members being augmented by representative group members from East Coast and South as the organization becomes national in scope. Primarily composed of defense, aviation-space and electronics industry film managers, their crews and technicians supported by membership from commercials labs, equipment firms, independent production studios, etc.

PURPOSE: Study and discussion of problems and fields of interest related to industrial documentation and motion picture coverage of projects and products of members' organization; up-grading nationally of standards and abilities of members of film communication profession; formalizing industry-wide cooperation and exchange on techniques and applications.

ACTIVITIES: The 1961 Convention and Trade Show of IFPA is being held June 2-3 at Santa Monica, Calif. (Miramar Hotel). A two-day seminar and the annual film awards banquet are features of this annual meeting.

NATIONAL COMMITTEE ON FILMS FOR SAFETY

OFFICE (of the Secretary): 425 North Michigan Ave., Chicago 11, Ill.

OFFICERS: Henry G. Lamb (American Standards Association), *chairman;* William Englander (National Safety Council), *secretary.*

MEMBER ORGANIZATIONS: American Association of Motor Vehicle Administrators, American Automobile Association, American Public Health Association, American National Red Cross, American Society of Safety Engineers, American Standards Association, Association

(LISTING CONTINUES ON FOLLOWING PAGE)

PROFESSIONAL FILM USER GROUPS

NATIONAL SAFETY COMMITTEE: CONTINUED

of Casualty & Surety Companies, Association of Safety Council Executives, Automotive Safety Foundation, Council on Industrial Health of the American Medical Association, Insurance Institute for Highway Safety, Auto Industries Highway Safety Committee, International Association of Chiefs of Police, National Association of Manufacturers, National Association of Automotive Mutual Insurance Companies, National Association of Mutual Casualty Companies, National Fire Protection Association, National Safety Council, U. S. Junior Chamber of Commerce, U. S. Air Force, U. S. Army, U. S. Navy, U. S. Bureau of Public Roads.

PURPOSE: A co-sponsored group of national organizations, with active interest in accident prevention through use of films, who wish to accomplish the following objectives: 1. To stimulate production and use of safety films. 2. To raise the quality of films produced. 3. To establish film evaluation standards. 4. To recognize film excellence in awards program.

1961 ACTIVITIES: April meeting of the Committee as a Board of Judges to screen and finally judge entries in their 18th Annual Safety Film Awards Program. October evening showing of top winning films and presentation of awards to representatives of sponsors and/or producers (during the National Safety Congress and Exposition in Chicago, Ill.).

NATIONAL VISUAL PRESENTATION ASSOCIATION, INC.

FOR INFORMATION: National Visual Presentation Ass'n. Inc., 19 West 44th Street, New York 36, N. Y.

OFFICERS: Horace W. McKenna, *president;* Charles Corn, *vice-president (trade)*; Stanley S. Merrill, *vice-president, (user)*; Charles Behymer, *treasurer;* Miss Minnie E. Schack, *assistant to the President, in charge of Headquarters office.*

BOARD OF DIRECTORS: Horace McKenna; Harry St. Clair, Jr.; Charles Corn; Miss Janet R. Wilkins; William F. Herrick; Bennett V. Schultz; Porter Henry; Morris Slotkin; Diego Daniello; Rodd Exelbert; Stanley S. Merrill; Kip Sheppard; Mrs. Jeanne Weller; Jacques Megros; R. G. Landis; Charles Behymer; and Miss Minnie Schack, ex-officio.

COMMITTEE CHAIRMEN: Bernard A. Barnett, *chapter coordination;* Norman Bebell, *coordinator Educational activities;* Mervin R. Bossler, *program;* Rodd Exelbert, *publications;* Leland P. Maxwell, *membership;* Stanley S. Merrill, *Day of Visual;* Bennett V. Schultz, *hospitality;* Janet R. Wilkins, *publicity*, and Minnie E. Schack, *assistant to the President, in charge of Headquarters office.*

PURPOSE: To encourage better selling through better presentation methods.

ANNUAL AWARDS COMPETITION: Deadline for awards entries for the Best Visuals of 1960 was March 6, 1960. The awards will be announced and presented at the Day of Visual, May 23-24, 1961.

MEETINGS: Monthly luncheon meetings, second Thursday, September through June, at Brass Rail Restaurant, Fifth Ave. and 43rd St., New York; visitors welcome. The Day of Visual Seminar will be held May 23-24, 1961, at the Hotel Roosevelt, N. Y. City, when the Best Visuals of 1960 will be shown and awarded.

National Organizations In the Audio-Visual Field

AUDIO-VISUAL COMMISSION ON PUBLIC INFORMATION

OFFICE: Room 2230, 250 West 57th Street, New York 19, N. Y.

OFFICERS: Don White (National Audio-Visual Association), *chairman;* Alva Cox (Nat. Council of Churches), *vice-chairman;* Emily S. Jones (Educational Film Library Association, New York, N. Y.), *secretary-treasurer.*

EXECUTIVE COMMITTEE: Above officers and Charles Schuller, Michigan State University, and Godfrey Elliott, McGraw Hill Textfilms

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PURPOSE: A joint committee of nine national organizations concerned with the improvement of instruction through wider and better use of audio-visual materials and methods. The Commission has prepared and distributed several publications including "Telling Your A-V Story," "Gateway to Learning," "A Crisis in Education," "A-V on the Air," "Launching Your A-V Program" and "Audio-Visual Facilities for New School Buildings," and "The Case of the Curious Citizen," a color slidefilm tape recorded presentation of a good audio-visual program in action. A study of school A-V budgets has been published through the U. S. Office of Education. Also in process—a handbook on use of A-V in religious education—in cooperation with the Religious A-V Committee.

CANADIAN FILM INSTITUTE

NATIONAL OFFICE: 1762 Carling Avenue, Ottawa 3, Ontario, Canada. Branch Office at College Jean de Brebeuf, 3200 Chemin Ste Catherine, Montreal 26, Quebec.

OFFICERS: His Excellency Major-General Georges P. Vanier, DSO, MC, CD, Governor-General of Canada, *honorary president;* James A. Cowan, *president;* A. L. Hepworth, *vice-president;* G. Delisle, *vice-president;* L. F. MacRae, *honorary treasurer;* Charles Topshee, *executive director;* A. R. Little, *assistant executive director.*

DIVISIONS: Canadian Federation of Film Societies, Scientific Film Division, Business Film Service.

PURPOSE: To bring together Canada's educational, scientific, cultural and community interests in the field of documentary films and to encourage and promote the study, appreciation and use of motion pictures and television as educational and cultural factors.

ACTIVITIES: Distribution of the films in the National Film Library (7,000 titles in 24 special collections), Importation of films from other countries, Information Service, Preservation of films of historical interest, Distribution of sponsored films, Canadian Film Awards, Children's film programming, Special services in the fields of business films, scientific films, films on art, films for UNESCO'S East-West project, medical films, etc.

PUBLICATIONS: Monthly Bulletin, Catalogues, Special Subject Listings of Films, Evaluations, Handbook for Film Societies, Information Sheets on selected entertainment films, C.F.F.S. Bulletin.

COMMITTEES: Canadian Film Awards, Canadian Film Archives, Films in Adult Education, Labour Films, Canadian Centre of Films for Children.

CATHOLIC AUDIO-VISUAL EDUCATORS ASSOCIATION

ADDRESS: Box 618, Church Street P. O., New York 7, N. Y.

OFFICERS: Rt. Rev. Monsignor Leo McCormick, Ph.D., *president;* Reverend Michael Mullen, C.M., *vice-president;* Mother M. Benedict, R.S.H.M., *secretary;* Reverend Joseph Coyne, O.S.A., *treasurer.*

PURPOSE: To further the use of Audio-Visual equipment and materials in Catholic education and to encourage production of suitable films for Catholic school use.

ANNUAL CONVENTION: CAVE is coordinating its tenth Annual Convention with the National Catholic Educational Association national convention April 4-7 in Atlantic City, New Jersey. Audio-Visual equipment and materials may be exhibited at this joint convention. No registration fees are required.

OFFICIAL PUBLICATION: The Catholic Educator.

National Organizations In the Audio-Visual Field

DEPARTMENT OF AUDIO-VISUAL INSTRUCTION OF THE NATIONAL EDUCATION ASSOCIATION

OFFICE: 1201 16th Street, N. W. Washington 6, D. C. CONTACT: Anna L. Hyer, *executive secretary.*

OFFICERS: James D. Finn (professor of education, University of Southern California, Los Angeles), *president;* Ernest Tiemann (director, visual instruction bureau, University of Texas, Austin), *president-elect;* Clyde K. Miller (director, division of audio-visual education, Ohio State Department of Education, Columbus), *vice-president.* The Executive Committee: Walter Bell (director, audio-visual education, Atlanta Public Schools); Ralph Hall (director, audio-visual center, Kent State University, Kent, Ohio); Horace C. Hartsell (associate director, audio-visual center, Michigan State University, East Lansing, temporarily on leave of absence); Virginia Kelly (director, audio-visual education, Kanawha County Schools, Charleston, W. Va.); E. Dudley Parsons (consultant in visual education, Minneapolis Public Schools).

PURPOSE: The improvement of instruction through the better and wider use of audio-visual equipment, materials and techniques. The membership consists primarily of directors and specialists in audio-visual in colleges and universities, state departments of education, and county and city school systems. School supervisors and administrators, classroom teachers, librarians, and audio-visual specialists in the armed forces, in industry, and among religious groups are included in the membership.

PRINCIPAL COMMITTEES: Program of DAVI is carried out primarily through standing project committees such as: Bldgs. & Equipment, Irene F. Cypher, chairman; Equipment Standards, Neville Pearson, chairman; History and Archives, M. I. Smith, chairman; International Relations, Howard Kresge, chairman; Legislative, William King, chairman; Professional Audio-Visual and Teacher Education, Ernest Tiemann, chairman; Research, W. C. Meierhenry, chairman; Service Packets, Wanda Daniel Domino, chairman; Television, Raymond Wyman, chairman. Maintains several joint committees with other professional organizations as well as special groups.

ACTIVITIES IN 1961: National Convention, April 24-28, Deauville Hotel, Miami Beach, Florida. Meeting in Atlantic City, June 26, in connection with annual convention of National Education Association. Series of regional leadership conferences and a field service program which provides consultants to assist school systems and colleges and universities in the improvement of their instructional materials programs. The 1962 convention will be held in Kansas City, Missouri, March 25-30, Hotel Muehlebach.

PUBLICATIONS: The department publishes two periodicals, *Audiovisual Instruction* (monthly except July and August), *AV Communication Review* (recently expanded and now published bi-monthly). Recent publications include *Teaching Machines and Programmed Learning: A Source Book,* edited by A. A. Lumsdaine and Robert Glaser, as well as *Learning From Pictures,* by Catharine Williams, to be published in the spring of 1961. A complete listing of publications as well as information on membership is available from the national headquarters.

THE EDUCATIONAL FILM LIBRARY ASSOCIATION

OFFICE: 250 West 57th Street, New York 19, New York.

OFFICERS: Frederic A. Krahn, *president;* Galon Miller, *vice-president;* Iola Tryon, *secretary;* Emily S. Jones, *administrative director.*

COMMITTEES: (Festival) Frederic Krahn, *chairman;* Nominations, Iola Tryon, *chairman;* Membership, Galon Miller, *chairman;* Canadian Membership, E. F. Holliday, *chairman.*

MEMBERSHIP: (Constituent)—465 non-profit educational institutions; (Service)—61 commercial organizations and interested individuals; 3 international members (government agencies, film groups of other countries); 61 sub-memberships and 115 personal memberships.

PURPOSE: To encourage and improve the production, distribution and utilization of educational films. EFLA conducts a film evaluation service.

1961 AMERICAN FILM FESTIVAL: To be held April 19-22 at the Barbizon-Plaza Hotel, New York City.

PUBLICATIONS: For members—Evaluations, EFLA Bulletins, Service Supplements and Film Review Digest. A catalog containing descriptions of EFLA "general" publications is provided.

Trade & Professional Groups Are on Page 13



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A child reaches out and the helping hands of The Greater New York Fund answer . . ." a poignant moment narrated by Eddie Albert, as we witness a desertion scene filmed by MPO with startling realism.

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Professional Film and Television Groups

NATIONAL AUDIO-VISUAL ASSOCIATION, INC.

NATIONAL OFFICE: Fairfax, Virginia.

CONTACT: Don White, *executive vice-president;* or James W. Hulfish, Jr., *director of information.*

OFFICERS: Harvey W. Marks (Visual Aid Center), Denver, Colo., *president;* Mahlon Martin (M. H. Martin Co.), Massillon, Ohio, *first vice-president;* H. A. Fischer (Photosound of Orlando), Orlando, Fla., *second vice-president;* Robert P. Abrams (Williams, Brown & Earle), Philadelphia, Pa., *secretary;* E. F. Harpster (Harpster Audio-Visual Equipment, Inc.), Cleveland, Ohio, *treasurer;* W. G. Kirtley (D. T. Davis Co. of Louisville), Louisville, Ky., *chairman of the board.*

DIRECTORS-AT-LARGE: J. W. Kintner (Photo and Sound Co.), San Francisco, Calif.; Harold Newman (Newman Visual Education Co.), Kalamazoo, Mich.; Eloise Keefe (T.E.A. Film Library), Dallas, Texas; Joseph Meidt (Cousino Electronics Corp.), Toledo, Ohio.

REGIONAL DIRECTORS: George Roghaar (New England Film Service, Inc.), Arlington, Mass.; Murray O. Cunningham (E. J. Barnes Co.), New York, N. Y.; Malcolm P. Ewing (Jasper Ewing & Sons, Inc.), Jackson, Miss.; Stephen J. Bartha (Bartha Visual Education Service), Columbus, Ohio; Edward C. Taylor (Taylor Films), Huron, S. D.; M. W. Huseman (South Texas Visual, Inc.), Corpus Christi, Texas; Max H. Rarig (Rarig Motion Picture Co.), Seattle, Wash.; George Gibson (Toronto Camera Exchange Ltd.), Toronto, Ont., Canada.

PRINCIPAL COMMITTEES: The activities of NAVA are carried out primarily through committees, such as: Trade Practices Committee, Stephen Bartha, *chairman;* Membership Committee, Harold Fischer, *chairman;* Resolutions Committee, Alan Twyman, *chairman;* 1961 Convention Program Committee, Mahlon Martin, *chairman;* Nominating Committee, W. G. Kirtley, *chairman;* Educational Committee, Ellsworth C. Dent, *chairman;* Industry and Business Council, Robert P. Abrams, *chairman;* Religious Council, Harvey Marks, *chairman;* Insurance Committee, J. W. Kintner, *chairman;* Trade Relations Committee, Paul Ruedemann, *chairman;* Public Relations Committee, Murray Cunningham, *chairman;* Entertainment Film Committee, Tom Brandon, *chairman.*

NATIONAL TELEVISION FILM COUNCIL: NEW YORK CITY

OFFICE: 1600 Broadway, New York 19, N. Y.

PHONE: PLaza 7-5915.

CHIEF OFFICER: Robert Gross (American Film Producers), *president.*

EXECUTIVE SECRETARY: Bernie Haber (Batten, Barton, Durstine & Osborn).

MEETINGS: The Council meets on the fourth Thursday of each month (except July and August) in New York City, where its active membership is primarily located.

ACTIVITIES: Quarterly forums on subjects of industry-wide interests; symposiums on television-film problems; talks by members and guest speakers; annual awards to outstanding TV-film personalities in recognition of their encouragement of the use of film on TV.

PURPOSES: To act as "United Nations" of the TV-film industry, providing a clearing house for all segments of the trade and a place for solving mutual industry problems; to improve technical and commercial operations in TV-film broadcasting; to provide a means for various segments of the industry to settle differences through amicable compromise and cooperation.

SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS

OFFICE: 55 West 42nd Street, New York 36, N. Y.

OFFICERS: John W. Servies (Vice-President, National Theatre Supply Company), *president;* Reid H. Ray (Reid H. Ray Film Industries), *executive vice-president;* Norwood L. Simmons (Motion Picture Film Department, West Coast Division, Eastman Kodak Company), *past president;* Deane R. White (Photo Products Department, E. I. du Pont de Nemours & Co., Inc.), *engineering vice-president;* Ethan M. Stifle (Eastman Kodak Company), *financial vice-president;* Harry Teitelbaum (Hollywood Film Company), *convention vice-president;* Garland C. Misener (Capital Film Laboratories), *sections vice-president;* Herbert E. Farmer (University of Southern California), *secretary;* G. Carleton Hunt (General Film Laboratories), *treasurer;* Charles S. Stodter, *executive secretary.*

LOCAL SECTION CHAIRMEN (for contact): Atlanta—Wesley R. Sandell (Kodak Processing Laboratory), 4729 Miller Drive, Chamblee, Ga.; Boston—Robert M. Fraser (ITEK Corporation), 700 Commonwealth Avenue, Boston 15, Mass.; Canadian—Findlay J. Quinn (Transworld Film Laboratories, Ltd.), 4824 Cote des Neiges Road, Montreal, Quebec, Canada; Chicago—William H. Smith, 201 W. Ivy Street, Chesterton, Ind.; Dallas-Fort Worth—Malcolm D. McCarty, 440 Wildwood Road, Dallas, Tex.; Hollywood—Ralph E. Lovell, 2554 Prosser Avenue, Los Angeles 64, Calif.; Nashville—Frank M. McGeary (Motion Picture Laboratories), 781 South Main Street, Memphis 6, Tenn.; New York—James W. Kaylor (Movielab Film Laboratories), 619 West 54th Street, New York 19, N. Y.; Rochester—Eric C. Johnson, 139 Tobey Road, Pittsford, N. Y.; San Francisco—Donald E. Anderson, 1718 Valley View Avenue, Belmont, Calif.; Washington, D. C.—William E. Youngs, 231 Mayflower Drive, McLean, Va.

COMMITTEE CHAIRMEN: J. L. Pettus (Commercial Electronics Products, Radio Corporation of America), sound; R. G. Herbert (Bell & Howell Company), 16 & 8mm; R. E. Birr (General Electric Company), ASA sectional committee PH22; Walter Beyer (Universal International Pictures), film projection practice; W. T. Wintringham (Bell Telephone Laboratories), television; E. H. Reichard (Consolidated Film Industries), laboratory practice; R. M. Morris (American Broadcasting Company), television studio lighting; A. M. Gundelfinger (Technicolor Motion Picture Corporation), color; Gerhard Lessman (Bell & Howell), screen brightness; H. A. Chinn (CBS Television Network), video tape recording; F. J. Kolb (Eastman Kodak Company), standards; A. C. Robertson (Eastman Kodak Company), film dimensions.

JOURNAL: The SMPTE publishes a monthly Journal, received by all members, which contains technical articles keyed to the interests of Society members, new product information and industry news.

PURPOSE: The Society works toward the improvement, along technical lines, of film production and exhibition, television and equipment and film manufacture. Published reports, standards and specifications are made available through the Society and derive from the work of various committees.

CONVENTIONS: 89th Semi-Annual Convention, May 7-12, King Edward Sheraton Hotel, Toronto, Canada; 90th Semi-Annual Convention, October 2-6, Lake Placid Club, Lake Placid, N. Y.

TELEVISION FILM ASSOCIATION, INC.

OFFICE (of the President): John P. Ballinger, Screen Gems, Inc., 1627 W. 20th Street, Los Angeles 7, Calif.

OFFICERS: John P. Ballinger (Screen Gems, Inc.), *president;* Jack M. Goetz (Consolidated Film Industries), *vice-president and chairman of the board;* Nicholas C. Muskey (Bekins Film Service), *secretary-treasurer.* DIRECTORS: Robert G. Hufford (Eastman Kodak Co.); Fred C. Lindquist (Geo. Bagnall & Assoc.); Stanton M. Osgood (Ted Bates & Co.); Warren Strang (Hollywood Film Co.). Meetings are held the second Tuesday of each month.

PURPOSE: To maintain a liaison between the producers and distributors of television film, the television stations, and the companies providing material and services to the television industry, to establish better operational practices and particularly, whenever and wherever feasible, to standardize these practices; to solve any particular problems in regard to operational practices presented to the association by either the members or the industry.

PRESENT PROJECTS: To establish as a standard a special television film leader graduated numerically into seconds at sound speed (24 frames/second) which remains constant in both

(LISTING CONTINUES ON FOLLOWING PAGE)

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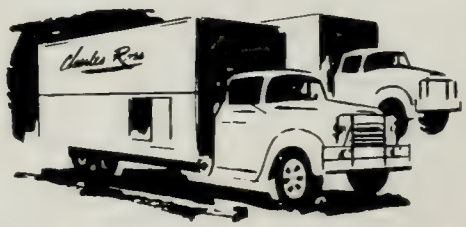
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Professional Film and Television Groups

TELEVISION FILM ASSOCIATION: CONTINUED

35mm and 16mm film to replace the present television film leader which is graduated numerically into lineal feet and loses its meaning when reduced from 35mm to 16mm.

• To establish a 16mm free film library of films of interest to television station management which will be supplied to TFA members on request, and to others by payment of postage both ways.

• To promote the general usage of a "Booking Request Form" by the television stations which expedites confirmations and eliminates transcription errors.

• To educate the film handler at the television station in order to simplify his work and prolong the life of television film prints.

UNIVERSITY FILM PRODUCERS ASSOCIATION

OFFICE (of the President): Ned Hockman, Director, Motion Picture Production, University of Oklahoma, Norman, Oklahoma.

OFFICERS: Ned Hockman (University of Oklahoma), *president;* John Mercer (Southern Ill. University), *vice-president;* Luella Snyder, *secretary;* Oscar E. Patterson (University of California at Los Angeles), *treasurer.*

COMMITTEES: Raymond Fielding, *Chairman Curriculum;* Stanley E. Nelson, *Nomenclature;* Edward Fiescher, *Public Relations;* Vincent Talbot, *Equipment;* Mrs. Beryl Blain, *Personnel;* Prof. Richard J. Goggin, *Television;* Donald E. Staples, *Membership;* Robert W. Wagner, *Publications;* Don G. Williams, *International Relations;* Edward P. McCoy, *Festivals and Contests;* Richard Kraemer, *Distribution;* Clyde Smith, *Fifteenth Annual Conference, chairman.*

PUBLICATIONS: The quarterly Journal of the University Film Producers Association (subscription to non-members $2.00 per year). Other special reports and papers published at intervals for member guidance, including a recent International Calendar of Film Festivals. The Association is represented annually at Film Festivals and at the International Congress of Schools of Cinema and Television in Europe. This year (1961) The International Congress of Schools of Cinema & Television will be held at the UFPA Meeting at Berkeley

ANNUAL CONFERENCE: Fifteenth Annual Conference to be held August 20-26, 1961 at the University of California, Berkeley, California. Sponsored by the University of California Extension Division.

Civic Organizations and Film Councils

THE FILM COUNCIL OF GREATER COLUMBUS

OFFICE: Memorial Hall, 280 E. Broad Street Columbus 15, Ohio.

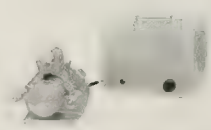
OFFICERS: Dr. D. F. Prugh (Director, Franklin County Historical Society), *president;* D D. Fulmer (President, Columbus Movie Makers), *vice-president;* Mary A. Rupe (Film Librarian, Columbus Public Library), *secretary-treasurer.*

TRUSTEES: Margaret Carroll (Librarian, Columbus Public Library); Edgar E. Dale (Director of Audio-Visuals, Ohio State University); Clyde Miller (Director of Audio-Visual, Ohio State Department of Education).

PURPOSE: To promote a greater interest in the production and use of films by schools and universities, public service organizations, civic groups, and business firms and industries. The use of films by these organizations in the Columbus area and the State of Ohio is also stressed.

1961 ACTIVITIES: The Ninth Annual Columbus Film Festival, an award Banquet featuring the "Chris" Award, September 15, 1961. Film Award Screenings at New Columbus Public Library Auditorium, September 13 and 14. Evening Screenings at 7 o'clock with coffee break at 9.

AFFILIATES: Columbus Area Chamber of Commerce; Columbus Advertising Club; Columbus Industrial Association; Columbus Public Library.



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WARD COMPETITIONS FOR BUSINESS FILMS

THE AMERICAN FILM FESTIVAL

Sponsored by the Educational Film Library Association

—at New York City—April 19-22, 1961

The 1961 American Film Festival, spon-d by the Educational Film Library Asso-ion, representing school, university and lic library, and film libraries throughout U. S. will be held on April 19-22 at the el Barbizon Plaza, New York City.

EGORIES: 32 major areas of education and rmation, art and culture, religion and es, business and industry, and health and licine will be offered for final judging by ening groups during the Festival. Selec-s will have been made by pre-screening s for final entries.

ARDS: Blue Ribbon (certificate) Awards e presented at banquet, Friday, April 21. ies closed on January 20, 1961.

THE 9TH ANNUAL COLUMBUS FILM FESTIVAL AND AWARDS

Sponsored by the Film Council of Greater Columbus in association with the Columbus Area Chamber of Commerce

Columbus, Ohio—Sept. 13, 14, 15, 1961

RIES: Film producers and sponsors are in-d to enter motion pictures and filmstrips luced in 1959 and 1960, provided they e not been previously submitted to any mbus Film Festival. Entries (in cate-es enumerated below) must be accom-ied by 3 x 5 cards (for preview commit-) noting: category entered; color or black hite; running time; a brief summary of content; type of audience intended. Films judged by professionals in the various s. Entry fee per film is $5 for films up to 00 feet; $7 for films of 1,600 feet or more. ant also pays roundtrip postage on films. at charge of $7 covers all feature films, re-lless of length. An entry fee of $4 is ged for all filmstrips entered; also for s of slides. Companies are invited to send ature and poster art for lobby display and t distribution. All entries close July 15, 1.

EGORIES: Business & Industry: job train-sales promotion and training; industrial tions; public relations; and industrial safe-Travel: American and overseas travel. In-national & Educational Films: children's s (primary, intermediate); junior and or high; geography and history; science; ellaneous; films for television; conserva-; gardening; home improvement; and agri-ure.

SCREENING SCHEDULE: finalists will be screened on Wednesday and Thursday, September 13, 14 in the new auditorium of the Columbus Public Library.

AWARDS GIVEN: This will be third year of the Chris Statuette Award, presented to the outstanding film in each category. Films receiving the Chris Statuette must be voted "best" in photography, story value and technical aspects of production. When a producer receives notification of the Statuette award he will also be asked to submit a 200-foot sequence from his award-winning motion picture for showing at the Festival Award banquet on September 15. The Chris Statuette will also be awarded outstanding slides and filmstrips in each category. Preview of slides and filmstrips began in February, 1961 and ends July 15, 1961. Chris Certificate Awards are given to motion pictures, filmstrips, slides considered "finalists" but not receiving the Statuette award.

DUPLICATE CERTIFICATES: One certificate is presented for each winning entry. Commercially-sponsored entries receive certificate awards in the name of the sponsor only. If a producer desires a duplicate made out to his company, a $6 fee is charged. Awards will be presented on September 15 at the Annual Awards Banquet in the Regency Room of the Fort Hayes Hotel.

ENTRY INFORMATION: Entries for the 9th Columbus Awards will close on July 15, 1961. All slide and filmstrip entries mail only to Robert Damm, Ohio Historical Society, Ohio State Museum, Columbus 10, Ohio. For further information and entry forms contact Daniel F. Prugh, Film Council of Greater Columbus, Memorial Hall, 280 E. Broad St., Columbus 15, Ohio.

National and International Events Honoring Visual Media

FREEDOMS FOUNDATION AWARDS

Sponsored by the Freedoms Foundation Valley Forge, Pennsylvania

Closing Date for Entries: November, 1961

CATEGORIES: Consideration is given to all films produced or released during 1961, which are aimed at building a better understanding of the American Way of Life.

AWARDS: A distinguished jury of State Supreme Court jurists and other eminent citizens selects one film for the top award and approximately 10 others for the George Washington Honor Medal recognition. Awards will be announced at Valley Forge on February 22, 1962.

TO NOMINATE: Nomination forms are available from Freedoms Foundation, Inc., at Valley Forge, Pennsylvania, attn: W. C. "Tom" Sawyer.

ANNUAL INDUSTRY FILM PRODUCERS AWARDS

AWARDS ANNUALLY to outstanding technical and documentary motion pictures in the fields of space age communication, electronics, etc.

1960 IFPA AWARDS to be presented June 2-3, 1961, during Industry Film Producers Association annual meeting at the Miramar Hotel, Santa Monica, California.

THE 19TH ANNUAL NATIONAL SAFETY FILM CONTEST

Sponsored by the National Committee on Films for Safety

(Entries close February 27, 1962)

ELIGIBLE FILMS: All motion pictures and sound slidefilms produced or released during 1961 whose primary objectives are safety or which have important accident prevention sequences.

CATEGORIES: Motion pictures, theatrical and non-theatrical (16mm) in each of four fields: 1. Occupational. 2. Home. 3. Traffic and transportation. 4. General. Sound slidefilms are judged separately.

AWARDS: Bronze Plaques will be awarded to top winners in each of the four fields and to top sound slidefilms. Award of Merit Certificates will be given to other films for special reasons of subject treatment, production excellence and/or unusual contribution to safety. At the discretion of the judges, awards may be given separately for "Instruction-teaching" and for "Inspirational" purpose films.

PRESENTATION: Films winning the Bronze Plaque will be shown in October during the National Safety Congress and Exposition in Chicago, Ill. Plaques will be presented at that time to representatives of sponsors of these films by the Committee's chairman. Certificate of Merit winners will receive their awards immediately after the final judging which is in April. All winners will be notified immediately after the final judging.

SPECIAL AWARD: The David S. Beyer Award, sponsored by the Liberty Mutual Insurance Company, is awarded annually in special recognition of the best theatrical production on highway traffic safety.

INFORMATION ON AWARDS PROGRAM: Write to William Englander, Secretary, National Committee on Films for Safety, 425 North Michigan Avenue, Chicago 11, Illinois.

9TH ANNUAL AWARDS COMPETITION OF THE NATIONAL VISUAL PRESENTATION. ASSN

The National Visual Presentation Association annually sponsors a "Day of Visuals" in New York City, presenting awards to audio

(LISTING CONTINUES ON FOLLOWING PAGE)



"HERMAN'S SECRETS OF SALES SUCCESS"

Herman does it again. In this ever-to-be-remembered performance, Herman "tells all!" . . . lays bare the real secrets of his success in selling. Show it at your next sales meeting and listen to those chuckles turn into laughs . . . the laughs into spasms as Herman spoofs salesmen in general.

Prints of this "shot in the arm" program fare are in full color; 16mm; with a 10-minute running time. Available on a rental plan, or may be purchased outright.

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FILM AWARDS

VISUAL PRESENTATION AWARDS: CONTINUED

and visual presentations contending for its "Best Visuals" citations in various categories noted. Deadline for 1961 Awards was in March; entries for the 9th Competition must be received by March, 1962. Details of the "Day of Visuals" on May 23, 1961:

SCOPE: Two days of talks and seminars on the use, planning and production of visuals in the many categories listed below. Many of the awards winners will be used during these discussions to illustrate outstanding use of visuals for presentation.

CLASSIFICATIONS: Awards are given for: (1) Motion Pictures; (2) Slide Films, Transparencies and Slides (excluding motion pictures); (3) Graphics . . . including flip charts, brochures, flannel boards, binders, etc.

CATEGORIES: In recent Awards Competitions, the number of categories was increased to include: (1) Visual and Audio-Visual aids used by salesmen in a presentation to a customer or prospect to sell a product or service; (2) Public Relations . . . used to inform or influence a public audience; (3) Educational . . . designed for use in schools; (4) Public Service . . . used by any organization to inform or persuade a public audience; (5) Group Relations . . . used to inform an audience about a group problem; (6) Industrial Relations . . . used to explain employee or labor relations, job training, safety, supervisory training, work simplification, etc.; (7) Research & Development . . . used to do a reporting job or present an historical situation and (8) Point of Purchase . . . used to inform or influence at a fixed position where there is consumer traffic.

FOR INFORMATION: Write M. E. Schack, National Visual Presentation Association, 19 West 44th Street, New York 36, N. Y.

13TH ANNUAL SCHOLASTIC TEACHER FILM AND FILMSTRIP AWARDS

Sponsored by Scholastic Teacher Magazine
Entry Deadline: September 1, 1961

BOARD OF JUDGES: Judges are drawn from a panel of 75 outstanding audio-visual education experts—teachers, city and state supervisors, and college teachers. They are nominated by judges on the panel and by Editors of Scholastic Teacher. For impartiality, their names are kept secret. *Chairman*: Mrs. Vera Falconer, Scholastic Teacher Film and Filmstrip Editor, 66 West 87th Street, New York, N. Y.

ELIGIBLE FILMS AND FILMSTRIPS: All films and filmstrips produced for school use (other than college) between September 1, 1960 and September 1, 1961.

AWARDS & CATEGORIES: Certificates are awarded for motion pictures and filmstrips in the following categories: social studies, language arts, arts, science, and miscellaneous. Sponsored films are judged in a separate category for their usefulness in classroom. Films and filmstrips must be suitable for school use and fit into curriculum of Grades 3-12.

ENTRY INFORMATION: Write Mrs. Vera Falconer, Scholastic Teacher Film and Filmstrip Editor, 66 W. 87th St., New York, N. Y.

THE SECOND ANNUAL AMERICAN TV COMMERCIALS FESTIVAL

New York City—May 4, 1961

ELIGIBILITY: Open to commercials shown nationally, regionally or locally on television in the U. S. and Canada during the period March 31, 1960 through March 1, 1961, except those entered in last year's American Festival.

CATEGORIES: Thirty product classifications, (i.e., automobiles, cigarettes, etc.).

COMMERCIALS CLASSICS: Special category for all-time outstanding commercials. First air date must have been during or before 1955. Judged on longevity, productiveness in sales, memorability, influence on later techniques, awards received, etc. Winners to be added to last year's selections in Hall of Fame.

JUDGING: Judging will be handled by the TV Commercials Council of prominent advertising executives. *Criteria*: impact, believability, tastefulness, copy, demonstration, identification, remembrance, audience involvement, entertainment values, plus TV technique.

AWARDS: Top 150 Commercials; Best of Product Category awards; special citations for Advertising Achievement; special citations for Craftsmanship.

INFORMATION: Wallace A. Ross, Director, The American TV Commercials Festival, 40 East 49th Street, New York 17, N. Y.

SECOND ANNUAL INTERNATIONAL BROADCASTING AWARDS COMPETITION

Sponsored by the Hollywood Advertising Club

1961 Awards presented February 7, 1961. Open to any company or individual engaged in creating or producing radio or television commercials; any advertising agency, or any radio or television station.

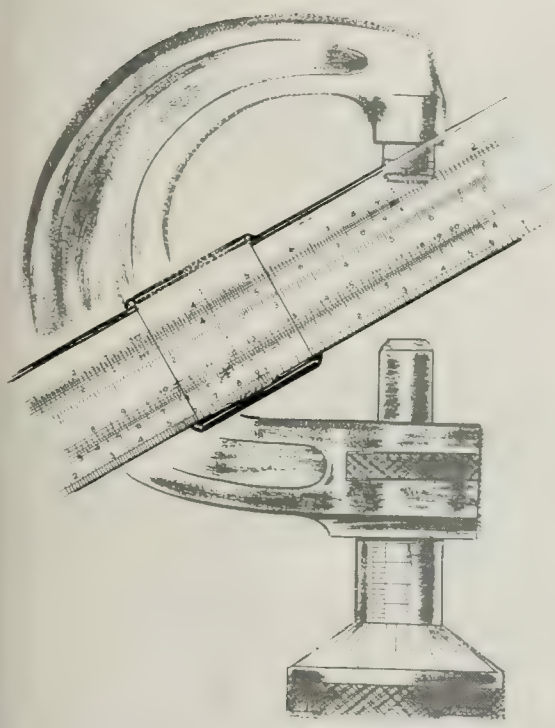
CLASSES & CATEGORIES: *Television competition*: International class—announcements produced anywhere in the world that have received multiple market or multiple nation exposure; Local one-market class—commercial or announcement of any length used in one market only. *Divisions*: Animation and live action—1 minute or over, 30, 20 and 8-10 second lengths.

AWARDS: One award for each length of commercial in each of the two categories—animation, live action. One local one-market award. Awards for technical crafts—Best Editing, Direction, Camera Work (*not* a category of competition). One over-all *Grand Sweepstakes Award* winner.

INFORMATION: International Broadcasting Awards, Hollywood Advertising Club, P.O. Box 38909, Hollywood 38, California, U.S.A.

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Making training films which merely train is like building boats in closed cellars. Something may be accomplished, but no one is going anywhere. Training films need human-interest like dough needs yeast. Both must rise to the occasion. One way to do that is to spend as much screen-time on "why" as you do on "how."



Training Pictures by Audio...

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The Gillette Company
McGraw-Hill Book Co.
National Board of Fire Underwriters
National Cancer Institute
National Cotton Council
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AWARD COMPETITIONS FOR BUSINESS FILMS

THE 13TH ANNUAL COMPETITION OF THE CANADIAN FILM AWARDS

Sponsored Jointly by
The Canadian Association for Adult Education,
The Canadian Film Institute,
The Canada Foundation

MANAGEMENT COMMITTEE: Consists of representatives from each of the sponsoring organizations plus technical advisers, who are associated with the film making industry in Canada. Charles Topshee, *Chairman* and *Manager*: Canadian Film Institute, 1762 Carling Avenue, Ottawa 3, Ontario.

CATEGORIES: A new category has been added for this year's competition. Awards will be given for films produced for TV in two categories, fictional and documentary, and for filmed TV commercials. Other categories are: Theatrical, shorts and features; Non-Theatrical, arts and experiment, children's, general information, public relations, sales and promotion, training and instruction, travel and recreation. Films released during 1960 are eligible for award. Competition closed January 31, 1961.

AWARDS: Amateur Trophy of the Association of Motion Picture Producers and Laboratories of Canada, the Award for the Canadian Film of the Year, an Award of Merit for each category.

CINE

THE COMMITTEE ON INTERNATIONAL NON-THEATRICAL EVENTS

(Coordinating United States Entries in Overseas & Canadian Film Festivals)

OFFICE (of the Coordinator): 1201 Sixteenth Street, N.W., Washington 6, D. C.

OFFICERS: Ralph L. Hoy (Aluminum Company of America), *chairman;* James A. Barker (Capital Film Laboratories, Inc.), vice-chairman; Stanley McIntosh (Teaching Film Custodians, Inc.), vice-chairman; John Flory (Eastman Kodak Company), finance vice-chairman; Anna L. Hyer (Department of Audio-Visual Instruction, National Education Association), co-ordinator.

OTHER MEMBERS: Eyre Branch (Standard Oil Company, N. J., retired); Ott Coelln (Business Screen Magazine); Ralph P. Creer (American Medical Association); Robert Disraeli (American Jewish Committee); Brice H. Howard (National Educational Television & Radio Center); Emily Jones (Educational Film Library Association); Rev. Donald Kliphardt (National Council of Churches of Christ); The Very Rev. Dr. Leo J. McCormick (Catholic Audio-Visual Educators); Edward P. McCoy (Michigan State Univ.); Willis H. Pratt, Jr. (American Telephone & Telegraph Co.); Reid H. Ray (Reid H. Ray Film Industries); Frank Rollins (E. R. Squibb & Sons); Harold E. Wigren (Houston Public Schools); and Don Williams (Kansas City University).

PURPOSE: CINE is a committee of individuals acting in the public interest on behalf of the U. S. non-theatrical film industry to simplify and improve the selection process for sending motion pictures to film festivals outside this country.

1961 ACTIVITIES: Selection of U. S. non-theatrical films for entry in the following seven festivals is being handled by the Committee on International Non-Theatrical Events: tural, educational, entertainment, documen- Edinburgh International Film Festival; Venice International Exhibition of Cinematographic Art (categories include scientific, cultary and children's films). Berlin International Film Festival (June 23-July 4—entry limited to one 35mm subject only); Vancouver International Film Festival (see description this section); and the Harrogate (England) Festival of Films for Industry.

ENTRY FORMS: Write: Anna L. Hyer, Coordinator, CINE at 1201 Sixteenth St., N.W., Washington 6, D. C. for entry forms. For information on business-sponsored motion pic-

(LISTING CONTINUES ON FOLLOWING PAGE)



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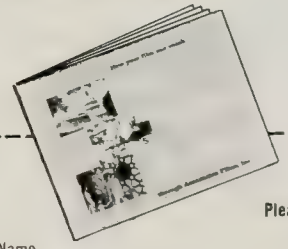
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Regional Sales and Distribution Offices:

Ridgefield, N. J., Broad at Elm, New Yorkers call: PEnn. 6-9693. All others call: WHitney 3-8200
San Francisco 3, Cal., 799 Stevenson St. UNderhill 1-5305
La Grange, Ill., 561 Hillgrove Ave. Chicagoans call: BI 2-1898. All others call: FL 4-0576
Dallas 2, Texas, 1108 Jackson St. RIverside 2-3144



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FILM AWARDS

THE CINE COMMITTEE: CONTINUED

ture entries write: Business & Industry Subcommittee, c/o John Flory, Advisor, Non-theatrical Films, Eastman Kodak Company, Rochester, N. Y.

EDINBURGH INTERNATIONAL FILM FESTIVAL

Edinburgh, Scotland—July, 1961

ENTRY INFORMATION: Selection of U. S. films for entry in this festival is being handled by the Committee on International Non-Theatrical Events (CINE), formed for the purpose of coordinating U. S. entries in overseas Film Festivals. For complete entry data and instructions, contact Anna L. Hyer, Coordinator, Committee on International Non-Theatrical Events, 1201 Sixteenth Street, N.W., Washington 6, D. C.

THE VANCOUVER INTERNATIONAL FILM FESTIVAL & AWARDS

Sponsored by the Vancouver Festival Society of Vancouver, B. C., Canada

July 10-22, 1961: Entries Close June 1st

ENTRIES: Films released since January 1, 1959 are eligible, excepting Canadian and American-made films, which must have been released since January 1, 1960. Foreign language films should have English sub-titles or be accompanied by a synopsis or script in English. But all feature films must have English sub-titles unless special permission is given. Films will be accepted from January 1, 1961 to June 1, 1961. Feature films accepted until June 15. Entrants must pay transportation charges and insurance on films; must meet all custom requirements. Each film must be clearly identified by title, running time, number of reels, point of origin, aspect ratio (wide-screen). U. S. entries must be submitted through CINE (see CINE listing in this section).

CATEGORIES: (A) Feature-length Fictional Films, with a running time of 50 min. or longer, primarily intended for entertainment. (B) Short Fictional Films, with a running time of less than 50 min. (C) Documentary Films: fine arts; science and agriculture; travel; instructional; health, welfare and medical; sociological; institutional public relations; and miscellaneous. If preferred, feature-length documentaries may be entered in above categories. (D) Children's Films: feature, entertainment or educational.

AWARDS: A festival certificate will be presented to all producers of films selected for showing at the Festival. Plaques will be presented to winning entries in categories B, C, and D. Special Diplomas will be presented winners in each section of categories C & D. Additional certificates of merit may be awarded at the discretion of the judges.

ENTRY INFORMATION: For data, regulations and entry forms write: Vancouver International Festival Committee, Hotel Vancouver, Vancouver 1, British Columbia, Canada. Mark attention: Program and Procurement Chairman, Eric Gee.

VENICE INTERNATIONAL EXHIBITION OF CINEMATOGRAPHIC ART

Venice, Italy—July 20-31, 1961

CATEGORIES: Scientific, cultural, educational and entertainment documentary; children's; scientific-didactic, University of Padua.

ENTRY INFORMATION: Selection of U. S. films for entry in the Venice Festivals is being handled by the Committee on International Non-Theatrical Events (CINE), formed for the purpose of coordinating U. S. entries in overseas Film Festivals. For complete entry data and instructions, contact Anna L. Hyer, Coordinator, Committee on International Non-Theatrical Events, 1201 Sixteenth Street, N. W., Washington 6, D. C.

THE SECOND INTERNATIONAL INDUSTRIAL FILM FESTIVAL

Turin, Italy—June 25-28, 1961

SPONSOR: Confederazione Generale dell'Industria Italiana under the patronage of the Council of the Industrial Federations of Europe (CIFE).

PARTICIPATION: Open to all organizations which, in each country, represent their national industries as a whole; each organization can enter a selection of fifteen films in all. Films must have been made after January 1, 1960.

CATEGORIES: Industry-Public relations; industrial techniques and productivity; marketing and sales technique; scientific research for industry; vocational training and education; social welfare; industrial safety and hygienics of work.

AWARDS: Gran Premio of CIFE to best national selection, to be presented to national organization entering the films; Prize offered by Confederazione Generale dell'Industria Italiana to film giving best illustration of the

(LISTING CONTINUES ON FOLLOWING PAGE)

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FILM AWARDS

TURIN INDUSTRIAL FESTIVAL: CONTINUED

contribution of private enterprise to social and economic progress; First Prize in each category; Second Prize in each category; total of four Prizes in first category. Awards to be presented June 28, 1961.

ENTRY DATA: For complete information write Confederazione Generale dell'Industria Italiana, Piazza Venezia, Rome, Italy. Also Miss Janet R. Wilkins, Producer, Audio-Visual Programs, National Association of Manufacturers, 2 E. 48th St., New York 17, N. Y.

MIFED, THIRD CINE MEETING, INTERNATIONAL FILM, TV FILM, AND DOCUMENTARY MARKET

In conjunction with the
Milan International Samples Fair
Milan, Italy—April 12-28, 1961

CATEGORIES: Feature films, telefilms, publicity films, documentaries.

SESSIONS: This market is held twice yearly, with a Spring session in April (concurrent with the International Samples Fair) and a Fall session in mid-October.

ENTRIES: Address correspondence to Dr. M. G. Franci, MIFED, Mercato Internazionale del Film del TVFilm e del Documentario, Largo Domodossola, 1, Milano (640) Italy.

THE 8TH INTERNATIONAL ADVERTISING FILM FESTIVAL

Cannes, France—June 12-16, 1961
Sponsored jointly by International Screen Advertising Services and the International Screen Publicity Association

MANAGEMENT COMMITTEE: The Joint Executive Committee, consisting of officers of the above mentioned Associations, is fully responsible for all policy matters in relation to the Festival organization. Categories and awards are planned by these representatives of the two sponsoring Associations. Festival Director: Mr. Peter E. Taylor, Head Office International Advertising Film Festival, Excel House, Whitcomb Street, London W. C. 2, England.

ENTRY DATE & DEADLINES: Entry forms issued from London office during March. Closing date for completed entry forms—April 30th, and for delivery of films in Cannes—May 15th. Contact Miss Martha David of Theatre-screen Advertising Bureau, the American member-group of ISAS, for information on the 1961 Festival.

CATEGORIES: First and second awards and Diplomas will be made in eight categories of Television commercials, and eleven categories of Cinema commercials. Special awards will include a "Grand Prix du Cinema" and "Grand Prix de la Television" and the "Palme

(LISTING CONTINUES ON PAGE FIFTY-TWO)

THE ASHEVILLE CITIZEN

"Dedicated to the Upbuilding of Western North Carolina"

ROBERT BUNNELLE, *President and Publisher*

HAL TRIBBLE, *Editor* CLAUDE S. RAMSEY, *Executive Editor*

FRIDAY, DECEMBER 9, 1960

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Designed primarily as a visual aid in luring new industry, the movie takes a close-up look at the Old North State from Cherokee to Currituck—its people, its agriculture, its industry . . . schools, mountains, seashore, even its spirit.

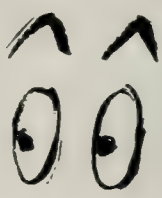
Here and there throughout the film you can find a telephone, but it never mars the plot, and the plot is magnificent.

So we thought—

The next time your civic club is stuck for a speaker—or even the first time you're able to do so—why not borrow the film from the Southern Bell folks and treat yourselves to a stirring show?

We've forgotten the number of the company, but it's probably in the book.

Tell 'em we sent you.



NOW WE'RE GETTING IN THE PAPER! AN EDITORIAL YET! WE ARE PRETTY PROUD OF THIS, BUT WE CAN TELL YOU FOR SURE THAT OUR CLIENT, SOUTHERN BELL TELEPHONE CO., (one of over 2,000 satisfied to date) IS WELL PLEASED. WE HOPE THAT YOU WILL LET US PRODUCE YOUR NEXT FILM. (At a reasonable cost.)

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PRODUCER AND LABORATORY TRADE GROUPS

AMERICAN ASSOCIATION OF FILM PRODUCERS, INC.

OFFICE: 7064 Sheridan Road, Chicago 26, Illinois. Address: Executive Secretary.

OFFICERS: Mervin LaRue (Mervin LaRue, Inc.), *treasurer*. Lawrence Mominee (Atlas Film Corporation); Reid H. Ray (Reid H. Ray Film Industries); Charles Beeland (Charles Beeland Films), *directors-at-large*.

PURPOSE: By mutual cooperation to educate business, government and institutional groups to the advantages and values of films and related audio-visual aids; to foster and promote continued ethical relationships in all matters between producers and clients; to advance the creative and technical arts and crafts of this specialized industry in which member companies serve.

MEMBER COMPANIES: Atlas Film Corporation; Beeland Films; Cinecraft Productions; Condor Films; Mervin W. LaRue, Inc.; Producers Film Studios; Reid H. Ray Film Industries; Sarra, Inc.; Wilding, Inc.

ACTIVITIES: A 1961 organization meeting is to be held in April to discuss future programs; industry-wide cooperation and promotion of member interests. For details regarding membership contact the Office of the Executive Secretary in Chicago, Illinois.

THE ASSOCIATION OF CINEMA LABORATORIES, INC.

OFFICE: 1226 Wisconsin Avenue, N.W., Washington 7, D. C.

OFFICERS: Byron Roudabush (Byron Motion Pictures), *President;* G. Carleton Hunt (General Film Labs), *Vice-President;* Dudley Spruill (Byron Motion Pictures), *Secretary;* Kern Moyse (Peerless Film Processing Corp.), *Treasurer*.

BOARD OF DIRECTORS: Saul Jeffee (Movielab Film Labs); James A. Barker (Capital Film Labs); George W. Colburn (George W. Colburn Labs); G. Carleton Hunt (General Film Labs); E. W. Hamilton (Trans-Canada Films); Louis Feldman (Du Art Film Labs); Byron Roudabush (Byron Motion Pictures); Reid H. Ray (Reid H. Ray Film Industries); Sidney P. Solow (Consolidated Film Industries); Spencer Caldwell (S. W. Caldwell, Ltd.).

MEETINGS: Held semiannually at the same time and place as the Society of Motion Picture and Television Engineers' conventions.

ACTIVITIES: The Association is in the process of engaging the services of a well-known Washington representative to act as Executive Secretary. An ambitious program for the year 1961 has been set up and has been mailed to the members for approval, after which details will be available for publication. The Association now represents approximately 95% of the commercial laboratories in the country.

Principal National Associations

FILM PRODUCERS ASSOCIATION OF NEW YORK, INC.

OFFICE (of the Executive Director): 15 E. 48th Street, New York 17, N. Y.

OFFICERS: William Van Praag (Van Praag Productions, Inc.), *president;* Robert Gross (American Film Producers), *vice-president;* Thomas Craven (Craven Film Corporation), *secretary;* Peter J. Mooney (Audio Productions, Inc.), *treasurer*.

DIRECTORS: Robert Bergmann, Sanford Greenberg, Robert Klaeger, Robert Lawrence, Walter Lowendahl, Fred Raphael, Henry Strauss, and William Unger. For Associate Members: Robert Crane, Herman Edel, Arthur Florman, and David Horne. Lee Blair, as Retiring President, is automatically a member of the Board for one year.

PAST PRESIDENTS: (Directors) Lee Blair (Film and Television Graphics); Robert Lawrence (Robert Lawrence Productions, Inc.); Walter Lowendahl (Dynamic Films, Inc.); Peter J. Mooney (Audio Productions Inc.); David Pincus (Transfilm-Caravel, Inc.); Harold Wondsel (Wondsel, Carlisle & Dunphy); Nathan Zucker (Dynamic Films, Inc.).

PRODUCER MEMBERS: American Film Producers; Audio Productions, Inc.; John Bransby Productions, Ltd.; John Campbell Films, Inc.; Craven Film Corporation; Dynamic Films, Inc.; Elliot, Unger & Elliot; Felix The Cat Creations, Inc.; Filmex, Inc.; Filmways, Inc.; Gerald Productions, Inc.; Gray O'Reilly Productions; Robert Lawrence Productions, Inc.; James Love Productions; McConnachie Productions; Marathon International Productions; MPO Productions, Inc.; Owen Murphy Productions, Inc.; Lew Pollack Productions, Inc.; Production Center, Inc.; Sarra, Inc.; Henry Strauss & Company, Inc.; Televenture, Inc.; Transfilm-Caravel, Inc.; TV & Film Graphics, Inc.; Van Praag Productions, Inc.; Vision Associates, Inc.; VPI Productions, Inc.; Roger Wade Productions, Inc.; Wondsel, Carlisle & Dunphy.

ASSOCIATE MEMBERS: E. J. Barnes & Co., Inc.; Bonded Film Storage Co., Inc.; Camera Equipment Co., Inc.; Capital Film Labs, Inc.; Cineffects, Inc.; Color Service Co.; Comprehensive Service Co.; Consolidated Film Industries; De Luxe Laboratories, Inc.; Du Art Film Labs, Inc.; Eastern Effects, Inc.; 411 Sound Recording Studios; Florman & Babb, Inc.; Forrell, Thomas & Polack, Inc.; Mecca Film Laboratories Corp.; Movielab Film Labs, Inc.; Music Makers, Inc.; Pathe Laboratories, Inc.; Precision Film Labs, Inc.; Preview Theatre, Inc.; Reeves Sound Studios, Inc.; Charles Ross, Inc.; Lawrence F. Sherman Productions; Signature Music, Inc.; SOS Cinema Supply Corp.; Termini Videotape Service; Titra Sound Corp.

EXECUTIVE DIRECTOR: Harold Klein.

COMMITTEE CHAIRMEN: Sanford Greenberg (MPO Productions, Inc.), *Labor Committee* Robert Lawrence (Robert Lawrence Productions, Inc.), *Program and Public Relations Committee;* Peter J. Mooney (Audio Productions, Inc.), *Membership Committee;* Peter J. Mooney (Audio Productions, Inc.) *New York City Sales Tax Committee;* Jerry Carus (Dynamic Films, Inc.), *Insurance Committee* William Van Praag (Van Praag Productions Inc.), *By-Laws Committee*.

PURPOSE: At monthly meetings and through active committees, this organization works to advance the motion picture production industry in all its branches; to establish and maintain a high standard of ethics among producers, their employees, their suppliers and their clients; to distribute accurate information with regard to technical improvements; to advise the general public on the importance of the film industry in the nation's economy; to encourage responsible people to enter the industry; to promote, stabilize and coordinate all elements of the industry.

FILM PRODUCERS ASSOCIATION OF MINNESOTA

OFFICERS: Anthony Lane (Anthony Lane Film Studios, Inc.), *president;* Cliff R. Sakry (Promotional Films Inc.), *executive secretary;* Richard W. Jamieson, (Empire Photosound, Inc.), *treasurer;* William Heidemar (Anthony Lane Film Studios, Inc.), *manager 2-year term;* William S. Yale (Empire Photosound, Inc.), *manager, 1-year term*.

MEMBERS: Thomas Countryman Film Productions; Empire Photosound, Inc.; Film Productions Co.; George Ryan Films, Inc.; Promotional Films, Inc.; Reid H. Ray Film Industries, Inc.; Rusten Film Associates; Anthony Lane Film Studios, Inc.

PURPOSE: The advancement of the arts and crafts of film production for the betterment and improvement of the film industry; the establishment of improved client relations and the exchange of technical information.

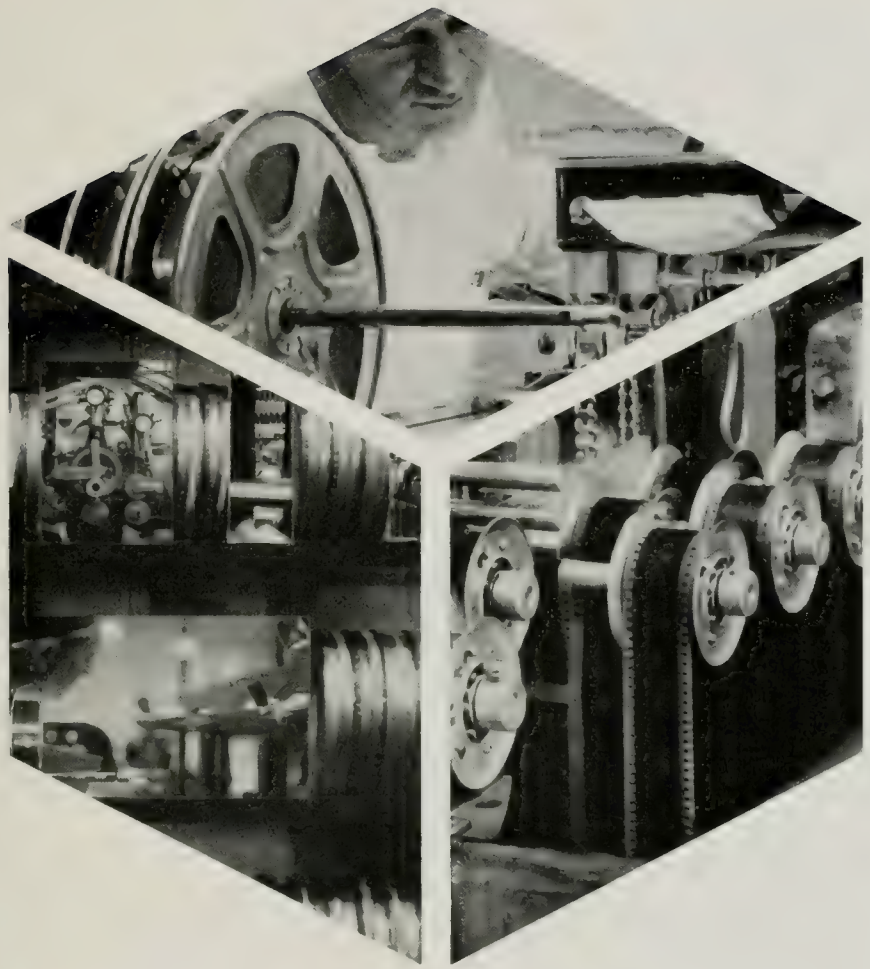
PROJECTS: Advertising, publicity and public relations campaign to build recognition and prestige for the accredited local film producers; to enlighten business and industry in the types, uses and advantages of films and to encourage wider use of films in training, selling, advertising and public relations.

MEETINGS: Third Monday of each month, 6:30 p.m., Minneapolis.

ASSOCIATION OF MOTION PICTURE PRODUCERS AND LABORATORIES OF CANADA

OFFICES (of the President): 577 Jarvis Street, Toronto 5, Ontario; (of the Executive Secretary): Suite 1301, 55 York Street, Toronto 1, Ontario.

(Continued on following page)



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- U.S. Department of Agriculture
- U.S. Civil Aeronautics Administration
- U.S. Department of Commerce
- U.S. Bureau of Land Reclamation
- U.S. Department of Health, Education, & Welfare
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PRODUCER & LABORATORY GROUPS

CANADIAN PRODUCERS & LABS: CONTINUED

OFFICERS: Gerald S. Kedey (Motion Picture Centre Limited, Toronto), *president;* Henry A. Michaud (Omega Productions, Inc., Montreal), *first vice-president;* John T. Ross (Robert Lawrence Productions (Canada) Ltd., Toronto), *second vice-president;* Spencer W. Caldwell (S. W. Caldwell, Limited, Toronto), *immediate past president;* Frank A. Young, Suite 1301, 55 York Street, Toronto, *executive secretary.*

DIRECTORS: B. J. Bach (Cinesound Limited, Toronto); E. W. Hamilton (Trans-Canada Films Limited, Vancouver); Ralph Foster (Meridian Films Limited, Toronto); Douglas M. Robinson (Fifeshire Motion Pictures Ltd., Toronto); A.T.E. (Ted) White (Eastern Film Laboratories Ltd., Halifax, Nova Scotia).

MEMBERSHIP: Canadian firms, partnerships and corporations engaged in motion picture production or laboratory work are eligible for Active Membership. Persons, firms or organizations acceptable to the membership, interested in the furtherance of the motion picture production industry in Canada are eligible for Associate Membership. Present membership, 45 Active and 9 Associate for a total of 54.

PURPOSE: To promote the common interest of those engaged in the motion picture production and laboratory industry in Canada by maintaining the highest possible standards in the production of motion pictures for commercial, theatrical or television release and to represent the industry in its relations with government, other associations and the public at large; to encourage government agencies to have required films let by tender to private producers.

1961 ACTIVITIES: 1. To continue to develop liaison with the Canadian Broadcasting Corporation. 2. To represent the interests of the Association before the Board of Broadcast Governors. 3. To perform an insurance study in all phases of film making. 4. To acquaint industry, advertising agencies, television stations and networks and other potential sponsors with the work of Canadian film producers. 5. To integrate the Association's annual meeting in early May with the huge international convention of the Society of Motion Picture Technicians and Engineers being held in Toronto (first time in Canada) in order to promote one big Canadian audio-visual week. 6. To seek some five or six additional members, which will virtually provide blanket coverage of the industry in Canada.

INTERNATIONAL SCREEN ADVERTISING SERVICES

OFFICE (of the Secretary): 13, rue du Canal, Brussels 1, Belgium.

OFFICERS: Rene Stora (Publi Cine Belgium), *president;* Fritz Rothschild (Deutsche Commerciale Filmwerbung GmbH, Germany), *vice-president;* Ernest Pearl (Pearl & Dean Overseas Ltd., Great Britain), *founder president;* and Emile Letellier (Publi Cine Belgium) *general secretary.*

MEMBERS: Lowe Argentina S.A.I.C. (Argentina), Featured Theatre ADS (Australia), Publi-Cine (Belgium), Adfilms Limited (Canada), Emelco Chilena (Chile), Corafilm (Colombia), Cine-Sistema S.A. de Cuba (Cuba), Gutenberghus Reklame Film (Denmark), Societe de Publicite S.A.E. (Egypt), Publicity Office Press & Information (Ethiopia), Finlandia Kuva Oy (Finland), Cinema & Publicite (France), Deutsche Commerciale Filmwerbung GmbH (Germany), Pearl & Dean Overseas Ltd. (Great Britain), Bureau Voor Theater Reclame (Holland), Blaze Advertising Service (India & Ceylon), Iraq Screen Advertising Ltd. (Iraq), S.I.P.R.A. S.P.A. (Italy), Societe Nationale d'Impression et de Publicite (Lebanon), Cine-Sistema S.A. de Mexico (Mexico), Screen Advertising, Ltd. (New Zealand), Sverdrup Dahl A/S (Norway), Belarte (Portugal), Movierecord S.A. (Spain), Reklamfilmbyraernas Forening Sandrews (Sweden), Association of Theatre Screen Advertising Companies (United States of America).

PURPOSE: The promotion and development of cinema screen advertising internationally and the promotion of interests of screen advertising contractors on an international level. The organization also provides a central information service for its members, and promotes trade among them by pooling distribution facilities.

1961 ACTIVITIES: The 8th International Advertising Film Festival, June 12-16, Cannes, France. Regular meetings dealing with problems of international screen advertising.

INTERNATIONAL SCREEN PUBLICITY ASSOCIATION

OFFICE: 11 Hill Street, London, W. 1, England.

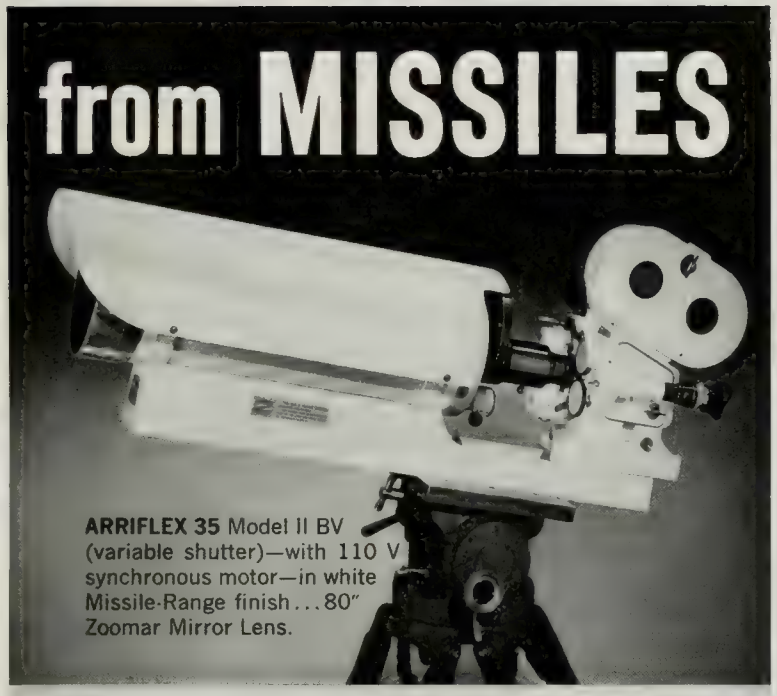
CONTACT: Lionel Gale, *general secretary.*

OFFICERS: Bill Annett (Great Britain), *president;* Herbert Reich, Massimo Momigliano, *vice-presidents.*

MEMBERS: Chas. E. Blanks Pty. Ltd. (Australia); Belgique Cine Publicite (Belgium); Les Films Ekebo (Belgian Congo); Ellaby de Colombia (Colombia); The Cyrenaica Cinema Co. (Cyrenaica); Bergenholz Film (Denmark); Suomi-Filmi Oy (Finland); Jean Mineur Publicite (France); Deutsche ISPA Arbeitsgemeinschaft (Germany); Rank Screen Services Ltd. (Great Britain); Cefima-Film (Holland); United Film Makers (India); Organizzazione Pubblicitaria Schermo, S.P.A. (Italy); Ellaby de Mexico (Mexico, Venezuela); Central Film A/S (Norway); AB Svensk Filmindustri (Sweden); Central-Film (Switzerland); Filmlets (S.A.) Ltd. (Union of South Africa, British East Africa, Portuguese East Africa, Rhodesia and Nyasaland, South-West Africa); Afromedia (Ghana) Ltd. (Ghana); Afromedia (Nigeria) Ltd. (Ni-

(LISTING CONTINUES ON PAGE FIFTY-TWO)

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New York Film Producers Elect Officers

William Van Praag Named President; Lee Blair to Board

WILLIAM VAN PRAAG, of Van Praag Productions, has been elected president of the Film Producers Association of New York, succeeding Lee Blair, of Film-TV Graphics, who has been president for the past year.

Other officers elected by the FPA were Robert Gross, American Film Producers, *vice president;* Thomas Craven, Craven Film Corp., *secretary;* and Peter J. Mooney, Audio Productions, *treasurer.*

Members of the Board

Elected to serve on the Association's Board of Directors were Robert Bergmann, Filmex, Inc.; Sanford Greenberg, MPO Productions, Inc.; Robert Klaeger, Transfilm-Caravel, Inc.; Robert Lawrence, Robert Lawrence Productions, Inc.; Walter Lowendahl, Dynamic Films, Inc.; Fred Raphael, Filmways, Inc.; Henry Strauss, Henry Strauss & Co., Inc.; William Unger, Elliot, Unger & Elliot; Robert Crane, Color Service Company; Herman Edel, Music Makers, Inc.; Arthur Florman, Florman & Babb; David Horne, Titra Sound Corp., and Lee Blair, Film-TV Graphics, serving automatically as a director in his capacity as retiring president.

Began Film Career in '37

The new FPA president, William Van Praag, formed his own company, Van Praag Productions, in 1950. He has been in the film industry since 1937 with such firms as Paramount, United Artists and NBC. He was with the Office of War Information before the war, and served with the Army during the war.

A native of New York, Bill Van Praag is married and has two children. He lives in Kew Gardens Hills on Long Island and is active in youth affairs in that community.

In addition to his continuing activities in the FPA (he was executive vice president last year), Van Praag is a member of the Radio & Television Executives Society, the Society of Motion Picture and Television Engineers, and the Advertising Club of New York.



Herman Roessle: in Memoriam

Inventive Audio Executive a Victim of Fatal Illness at 58

One of the film industry's best-known executives, Herman Roessle, 58, a vice-president of Audio Productions, Inc., passed away on February 24 at his home in Jackson Heights, N. Y.

Mr. Roessle was a graduate engineer who had been in the motion picture field since coming to this country from his native Germany in 1927. He had served as vice-president of Audio since 1942, having joined that company in 1933.

His pioneer work in technical animated drawings and his inventions in that field early attracted the attention of many business film sponsors and the United States Navy. He and the company he served for nearly three decades produced many secret and confidential films on special devices for the armed forces. He was a member of the Society of Motion Picture and Television Engineers.

Surviving are his wife, Mrs Eleanor Roessle, and a daughter Margot.

His Work Served Nation

This brief word of Herman Roessle's passing is far less a monument to his useful life than the many contributions which he and his company have made through the film medium and to the knowledge and understanding imparted to millions who have benefited by the many pictures in which he participated so importantly. Mr. Roessle's work lives on in the training work he helped so immeasurably to improve, and in the lives of men and women helped by his *better* images. He will be long and well remembered by his many friends and his associates in our industry. —OHC

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"MR. BRADSHAW SPEAKS" . . . . . Carborundum Co. (Distributor Education)
"THE DAY THE PRESSES STOPPED" . . . Hammermill Paper Co. (Sales Training)
"WATCH IN THE NIGHT" . . . . Massachusetts General Hospital (Fund Raising)

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This will bring to your attention a new television series of importance to public relations executives planning 1961-62 programs.

Jim Bishop and Fran Allison are co-featured in this live half-hour information series titled FOR YOUR INFORMATION.

The thirteen half-hours in the series will be produced at CBS in New York in May. National syndication on videotape and film will begin immediately thereafter.

The program will serve as a vehicle for non-commercial public relations messages which have an information content of value to the general public.

Science, travel, health, home economics are just a few of the topics which will be presented by Mr. Bishop or Miss Allison. Your organization can participate by making available short films, guests for interview, or by live studio demonstrations.

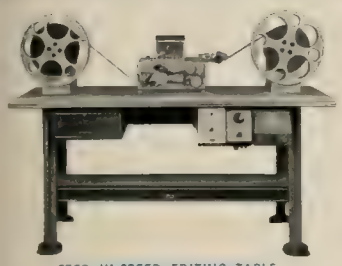
For further information about terms and availabilities, write for FOR YOUR INFORMATION Fact Sheet to:

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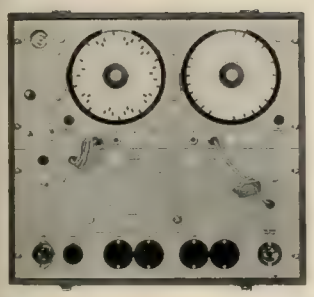
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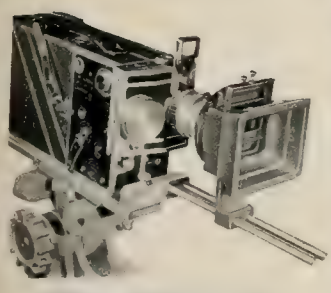
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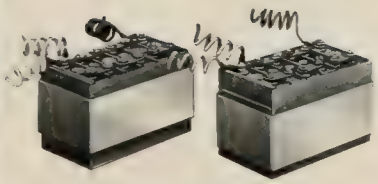
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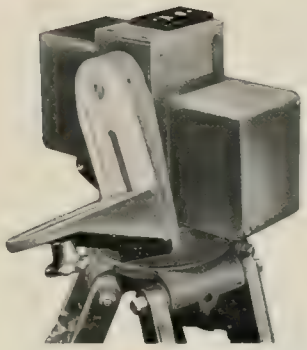
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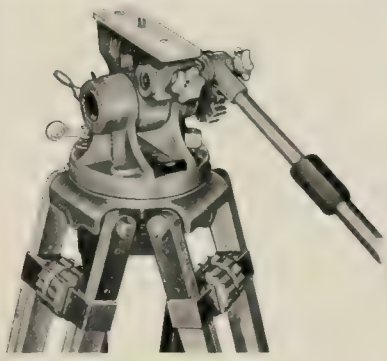
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- ☐ Traid Portable Hot Splicer

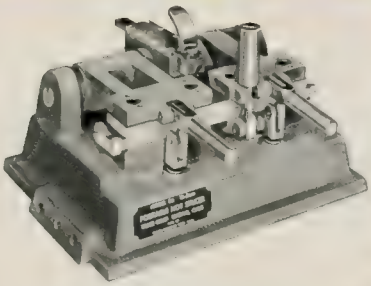
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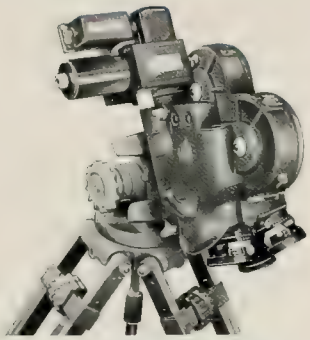
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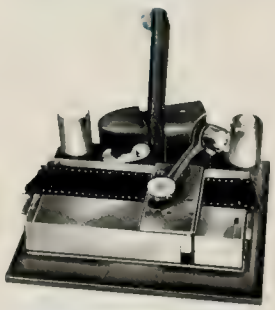


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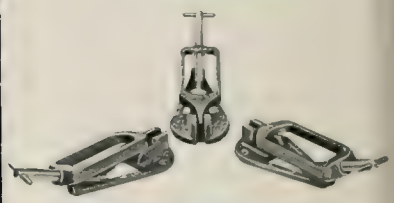


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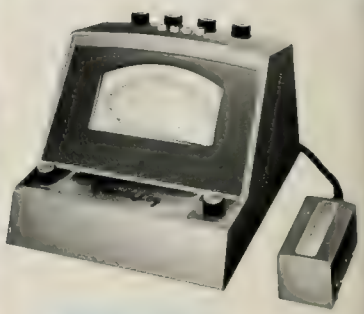
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WASHINGTON FILM COMMENTARY

by Mary Finch Tanham

Washington Correspondent for Business Screen

CINE Honors Winners of Edinburgh, Venice Awards

. . . Despite knee-high drifts of powder snow, close to 500 Washingtonians mushed to the National Education Association auditorium on the night of January 27 to view award winning films from the Venice and Edinburgh International Film Festivals. The annual affair—which always rates top billing on the film lover's calendar—was sponsored by CINE (the Committee on International Non-Theatrical Events), a voluntary group of representatives from industry, churches, educational organizations and television, all with a common interest in improving cinematography and adequately representing the non-theatrical industry in international festivals.

Sr. Pascarelli Does Honors

Awards for the 1960 Venice International Film Festival were presented by Italian Press Counselor, Elio Pascarelli, to the grand prize winner of the art film *Neighboring Shores,* produced by Robert Graff, Sextant, Inc. A special award of honor was presented for *Mark Twain's America,* a documentary produced by Donald B. Hyatt, NBC. Other awards were received for *Fusiform Aneurysm of Aortic Arch, Resection, and Replacement with Dacron Graft,* produced by the Baylor University College of Medicine, and *Culdoscopic Technique and Cinematography,* an Audio Productions film, sponsored by Schering Corporation.

British Information Minister, Leslie Glass, C.M.G., presented a diploma of merit to representatives of John Sutherland Productions for *Rhapsody of Steel,* U. S. Steel's prize winning CINE entry in the 1960 Edinburgh International Film Festival.

Festival Films Are Shown

The highlight of the evening was the screening of six films. The first, *The Little Casartelli Circus,* was an Italian prize winning film at the Venice festival. *George IV: Edinburgh,* a British winner at Edinburgh, was also shown. The two foreign films were followed by four American films, including *Rhapsody of Steel, Neighboring Shores, Mark Twain's America,* and an hilarious three-minute cartoon produced by Pintoff Productions, titled *Interview.*



At CINE event (*l to r*): *chr. Ralph L. Hoy; U. S. delegate Donald Baruch; artist Antonio Frasconi and Italian Press Counselor Pascarelli.*

CINE Chairman Ralph L. Hoy, Aluminum Company of America, presided at the ceremonies.

CINE will be handling non-theatrical and short subject film entries from non-government sources in 1961 for these international film festivals: Venice, Edinburgh, Vancouver, Berlin, Harrogate, Mannheim and Stratford. Producers desiring to submit entries for consideration may obtain information and application forms from Dr. Anna L. Hyer, CINE Coordinator, 1201 Sixteenth Street, N.W., Washington 6, D.C.

Inaugural Ceremony Films to Show Widely Overseas

Swift production reaction marked the activity of the U. S. Information Agency in film coverage of the Inauguration of President John F. Kennedy.

Highlights of the coverage included the production of motion pictures of the event for screening overseas. By Monday morning following the Friday ceremonies, USIA placed on the desk of every U. S. ambassador abroad a black-and-white film of the Inaugural address for special showing to foreign dignitaries and invited USIS audiences.

Send Color Version Abroad

In addition, it was planned to have a two-reel color motion picture of the Inauguration sent abroad for showing to foreign audiences as soon as it was processed.

USIA's Motion Picture Service has also provided newsreels with clips of the Inauguration in areas not covered by American newsreel firms.

The Television Service of USIA is also making video tapes of the Inauguration available abroad, air-shipping to all areas as produced. Prior to the Inauguration, the Service distributed a 15-minute program about the new administration, as well as *The John F. Kennedy Story,* a half-hour program.

All Media Cover the Event

All media of the USIA went into action for the event. The ceremonies and portions of the attendant celebration were broadcast "live" in English over 48 of the 87 transmitters of the Voice of America, USIA's radio arm.

Most of the Voice's 35 language services, ranging from Albanian to Vietnamese, provided audiences in distant lands with on-the-scene reports—either live or recorded—from the Capitol, the parade route, and the reviewing stands opposite the White House.

The Agency's Press and Publications Service provided details of the Inauguration by radio teletype to 87 posts in English, and for Latin American countries, in Spanish. Photographs of the Inauguration and copies of Washington, D. C., newspapers were sent to USIA posts for display purposes.

* * *

Jowitt Becomes Film Chief at Federal Aviation Agency

. . . Tony Jowitt, formerly with the Air Photographic and Charting Service in Orlando, Florida, has recently been named new Chief of the Motion Picture Branch of the Federal Aviation Agency. The new position has changed Jowitt from the Public Affairs branch of FAA to the Management Services Division.

* * *

Evening Meetings Spark Washington's Film Council

. . . To kick off a new series of evening meetings of the Washington Film Council, vice president Donald Baruch recently invited members and guests to a Pentagon screening of selected Department of Defense films. Phil Martin of Norwood Studios hosted the second meeting of the Council, which has gathered real momentum in the past few months.

* * *

Timely Film on Minuteman

. . . Directly on the heels of the exciting announcement that the new Minuteman ICBM has exceeded the expert's expectations, Thiokol Chemical Corporation has released a 13½-minute version of *Minuteman—Missile and Mission* for TV audiences eager to glimpse the new "bird."

The Air Force Sponsored Film which has already been in wide distribution in 18½-minute length in 35mm ECN and 16mm color reduction, incorporates films of the actual test firing which caused the front-page news.

The story of the "new muscle for peace" was narrated by Chet Huntley and shot, in part, in Thiokol's plants in Utah. It is a colorful, informative documentary of a strategic weapon concept which will afford the nation "instant launch"—or, decisive retaliation in less than a minute.

F. William Hart of National Film Studios, Inc., of Washington produced the timely film for Thiokol. It was directed by Charles J. Hunt, photographed by Bert Spielvogel and written by Paul C. Woodbridge.

* * *

Noted Lawyer in Pilot Film on Defense of the Underdog

. . . Lawyer Edward Bennett Williams, defender of James Hoffa, Joseph McCarthy and Frank Costello, will be the star in an unusual new pilot film project for the National Council on Legal Clinics. The film will deal with the ethics of the legal profession in unpopular or non-paying cases and will be distributed to law schools throughout the country. Producer Theodore Granik—who set up filmed interviews between lawyer Williams and local law students—produced the film at Koster Film Facilities in southwest Washington.

* * *

Sponge Fishing Story Told in Fish and Wildlife Film

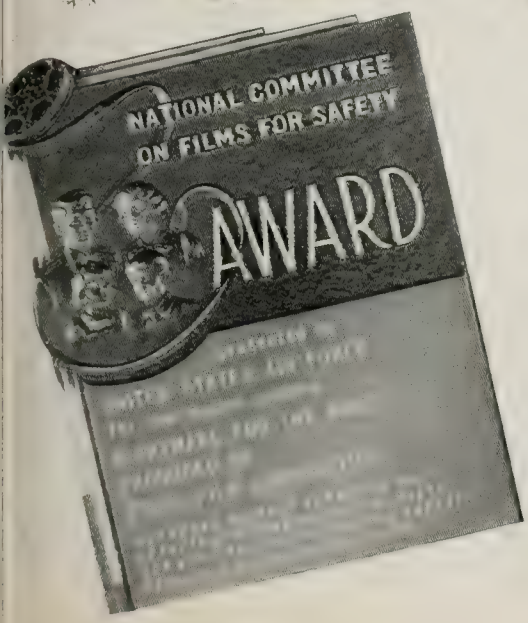
. . . Sponge harvesting in the sea is a Greek art with centuries of tradition behind it. Introduced to this country more than one hundred years ago by Greek sponge fishermen, it has been maintained by their progeny throughout the decades.

These old world methods, and old world culture—accompanied by authentic music and dancing from ages past—are included in a colorful new film produced by the Department of Interior's Fish and Wildlife Service for the Sponge and Chamois Institute.

The 14-minute, 16mm sound color film was shot in Florida a

(CONTINUED ON PAGE 40

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in a 54 Minute Black and
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DOUGLAS AIRCRAFT COMPANY	1956
MONSANTO CHEMICAL CO.	1956
BURKE DOWLING ADAMS, INC.	1959
DELTA AIR LINES	1959
PAN AMERICAN WORLD AIRWAYS	1961

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WASHINGTON:

(CONTINUED FROM PAGE 38)

Tarpon Springs and the Miami Seaquarium and includes underwater sequences, a sponge auction where silence and gesture replace the chant and response of auctioneer and bidder, and the "Blessing of the Waters" on Epiphany Day with its ancient custom of diving for the Golden Cross.

Prints of the film are available from the Bureau of Commercial Fisheries' cooperating film libraries throughout the country on a loan basis.

* * *

Premiere First in Series of Language Teaching Films

. . . An unusual audience of modern linguists from many nations recently gathered together in the auditorium of the MPAA to preview and analyze the first of a series of truly exciting films designed to teach language teachers how to teach a second language.

The film project is being launched by the Modern Language Association in cooperation with Teaching Film Custodians, a non-profit educational public service corporation distributing classroom motion pictures to schools, colleges and universities.

Produced by Reid H. Ray

Reid H. Ray Film Industries, Inc., is producing the films under the guidance of Theodore B. Karp, writer-producer and president of Language Films, Inc.

Organization of Language, which has been produced after months of intensive research and involved consultation, is imaginative and entertaining as well as instructive. Karp has successfully presented the basic facts of linguistics in an intriguing, non-technical manner. It's almost impossible, for example, to view this film without suddenly realizing that one has gained more than a smattering of knowledge about German grammar!

* * *

"Beyond Silence" Wins Top Honors at Foreign Festivals

. . . In the past few months, an unbelievably moving film which cost less than $10,000 and was shot in three days has walked away with top prizes in every film festival around the world, including Venice, Edinburgh, South Africa, Bonn and Buenos Aires.

Beyond Silence, produced by Milner-Fenwick of Baltimore for the United States Information Agency, is a simple documentary of the interior and exterior worlds of the deaf mutes in Gallaudet College for the Deaf.

Cited by Evaluation Board

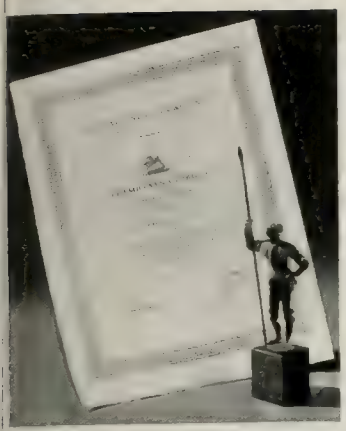
The film won the highest German certificate of cultural merit at the Bonn Festival and received the following critique from the German Film Evaluation Board.

"Thanks to the intensity of the strong visual sequences, the film is so highly impressive that the audience identifies itself with the deaf students and immediately participates, in this way, in the perceptions and the emotions of these physically handicapped people."

For director Ed Levy, who mingled with Gallaudet students until he thoroughly understood

Discussing new Modern Language films (*see above*) *are these linguists* (*seated*): *Dale Lange, French; Dorothea Bruschke, German; John Sanchez, Spanish; Ludmilla Alexeev, Russian; Robert Bruce, English; and Marc Duvivier, French. Standing* (*l to r*): *Ted Karp, series' writer; Dr. Emma Birkmaeir, U. of Minn. H. S., Technical Advisor; producer Reid H. Ray, whose company is creating the scenes.*





Festival prizes *awarded to Milner-Fenwick's "Beyond Silence."*

their problems, Bonn officials were laudatory:

". . . . the film remains entirely free of any sentimentality. On the contrary it manages to remain fascinatingly fresh and objective . . . outstanding recognition should be given to the direction in that the movements of the deaf in this film are completely natural and unaffected."

In summary, festival judges said this about the government film:

"For a difficult and for what some people would consider to be a dry and unrewarding theme, a documentary film of exemplary quality has been achieved which rises far beyond the limits of its very special subject matter because it radiates overwhelming qualities of humanity."

* * *

Civil Defense Shows First in New Monthly TV Series

☆ *The Grasshopper and the Ants* is the first of a new series of TV subjects to be offered in a monthly package to television stations by the Office of Civil Defense Mobilization. Nat Linden, director of the Audio-Visual Office of OCDM says the animated films by Creative Arts of Washington will be used by most stations in cooperation with local city planners.

* * *

Martin Crew to Antarctic for Nuclear Reactor Films

☆ The Martin Company of Baltimore, Md., has rushed film crews to the Antarctic to document the establishment of a new portable nuclear reactor which will supply electricity for deepfreezeland. According to Bill Romeike, crews will film around the clock to take advantage of the Antarctic's two short summer months which fall in the middle of our winter.

* * *

Virginia Fine Art Museum Pictures Cultural Services

☆ *Museum in Action*, a new color-sound film documenting the diverse activities of America's first state-owned art museum, has been released by the Virginia Museum of Fine Arts in Richmond, Virginia.

Narrated by the noted English journalist Alistair Cooke and directed by Academy Award winner Richard de Rochemont, the half-hour 16mm film is being offered for showings by television stations, schools, clubs, libraries and other groups.

The film was produced as part of the Virginia Museum's 25th anniversary celebration. More than a year in production, *Museum in Action* records a Virginia Museum season, including its theatre activities, far-flung traveling exhibitions, imaginative special exhibitions, publications and other events.

Emphasis is given the Museum's massive Artmobile, a unique gallery-on-wheels, as it travels along a Virginia highway.

Inquiries for bookings should be addressed to State Services, Virginia Museum of Fine Arts, Richmond 20, Virginia.

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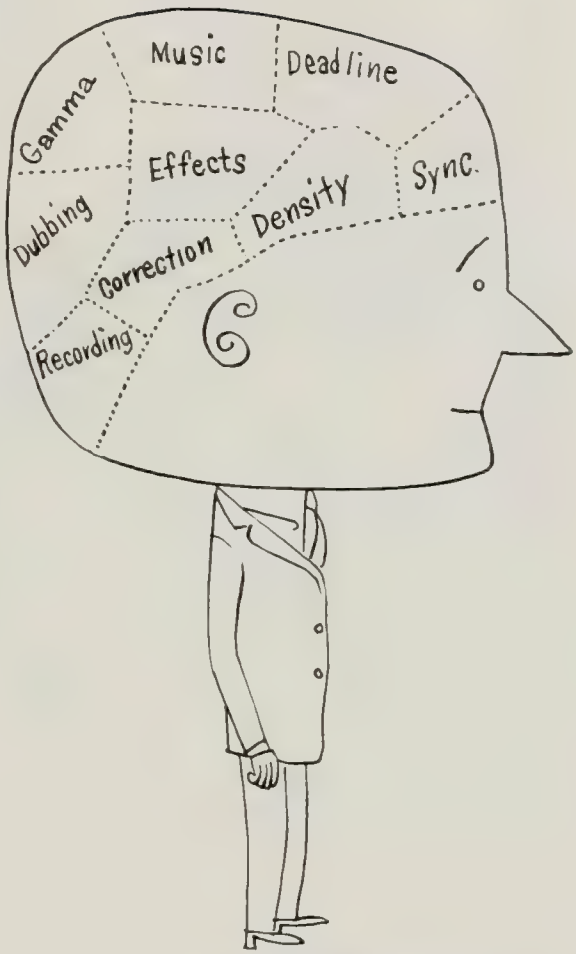
"MAN WITH A THOUSAND HANDS"

"HEADLINE FOR HARPER"

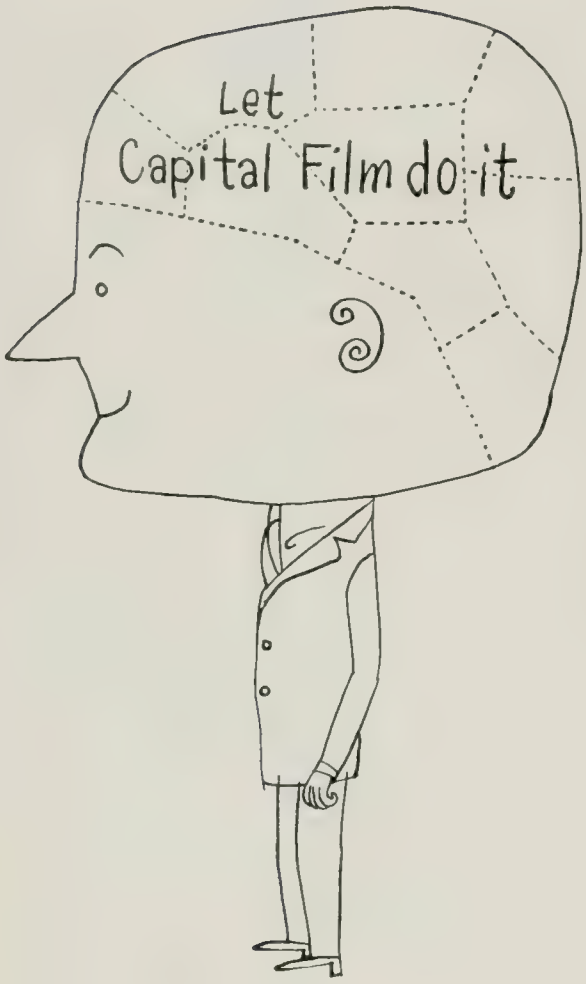
"COLLECTORS' ITEM"
(International Harvester Co.)

"FIRE AND THE WHEEL"
(Mobil Oil Company)

PARTHENON PICTURES
Cap Palmer, Exec. Producer
Hollywood 26,—DUnkirk 5-3911
Chicago Princeton Detroit



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WASHINGTON:

(CONTINUED FROM PAGE 41)

Agriculture's Films Shown to 165 Million Last Year

☆ The annual film distribution report of the Motion Picture Service, U. S. Department of Agriculture, gives figures of an estimated audience of 165,000,000 persons for USDA motion pictures during the past fiscal year.

A breakdown of the total shows that 7½ million were in attendance at the 103,000 showings of USDA films reported by the cooperating film libraries, field offices and borrowers of Washington prints.

An estimated 8½ million persons attended showings of the 12,000 non-USDA-owned prints of Department films in state agencies, colleges, school systems, and other film libraries from which circulation reports are not received.

Television showings accounted for the remaining 149 million viewers, from the 2,376 film bookings to TV stations made by the MPS out of Washington and another 601 bookings reported by cooperating libraries around the country. (Total of 2,977 TV showings is multiplied by 50,000 —the average audience per telecast of public service films.)

The ten most popular USDA films during the year, according to film library reports, were: *Realm of the Wild; Smokey the Bear; The Three Squares; Basic Technique for Home Landscaping; Little Smokey; Your Meat Inspection Service; Tree Bank; The River; Wildlife and the Human Touch,* and *Rainbow Valley,* each with more than a thousand showings.

* * *

11 Million See Industry's Films Via Bureau of Mines

☆ Industry-sponsored motion pictures, produced in cooperation with the Bureau of Mines, U. S. Department of the Interior, chalked up audiences during 1960 totaling more than 11 million persons, the Interior Department has reported.

Films from the Bureau, averaging over 4,000 showings weekly, are dedicated to the conservation of the Nation's natural resources.

Although the Bureau's distribution of the films is limited to the United States, foreign circulation by the International Cooperation Administration and the United States Information Agency added more millions of viewers. Soundtrack narrations for the foreign versions were translated into as many as 15 different languages, and the films were seen in nearly every country of the Free World.

10 "Most Popular" Pictures

The ten most popular Bureau films in 1960 and their industry sponsors were: *The Petrified River—The Story of Uranium,* Union Carbide Corp.; *Arizona and Its Natural Resources,* Phelps Dodge Corp.; *A Story of Copper,* Phelps Dodge Corp.; *Sulphur,* Texas Gulf Sulphur Co., Inc.; *Texas and Its Natural Resources,* Texas Gulf Sulphur Co.; *California and Its Natural Resources,* Richfield Oil Corp.; *The Drama of Steel,* Inland Steel Co.; *Washington and Its Natural Resources,* Richfield Oil Corp.; *The Story of a Modern Storage Battery,* Willard Storage Battery Div., Electric Storage Battery Co.; *Oregon and Its Natural Resources,* Richfield Oil Corp.

Each of these films was shown more than 7,000 times during the year.

Book Films from Pittsburgh

Bookings for these and dozens of other film subjects are arranged through the Graphic Services Section, Bureau of Mines, 4800 Forbes Ave., Pittsburgh 13, Pa., or through the more than 100 cooperating distributing centers in all parts of the country.

PARTHENON PICTURES
HOLLYWOOD

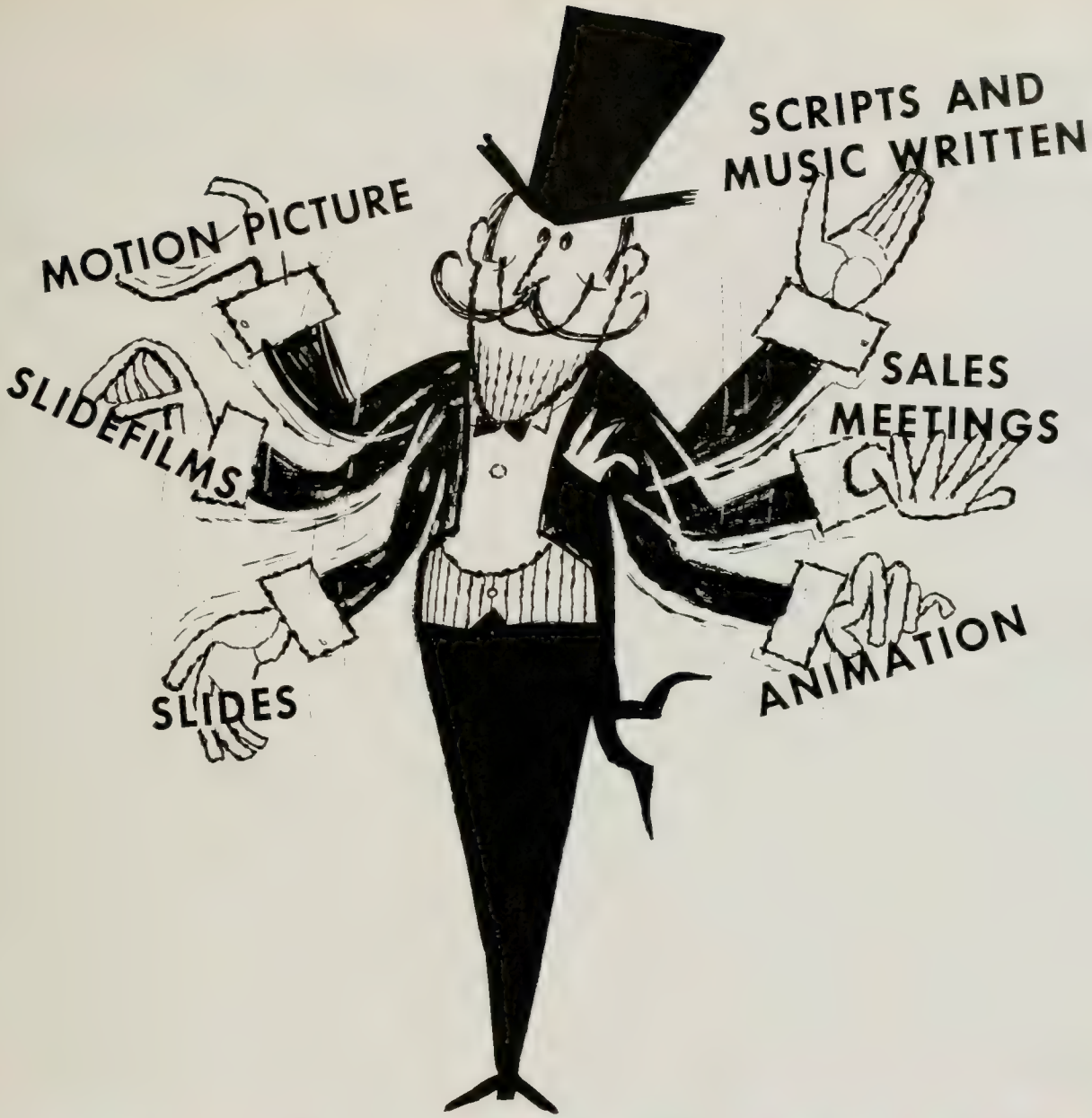
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SMPTE Lists Topics, Chairmen for 89th Convention, May 7-12

Program topics and topic chairmen for the 89th Semiannual Convention of the Society of Motion Picture and Television Engineers have been announced.

The Convention will be held May 7-12, 1961, at the King Edward Sheraton Hotel in Toronto, Ont., Canada, having as its theme, "International Achievements in Motion Pictures and Television." Rodger J. Ross, Canadian Broadcasting Corporation in Toronto, is program chairman of the convention.

Topics chosen and the topic chairmen who will be in charge of selecting papers for presentation at the convention are: Ivor Lomas, Graphic Films Ltd., *cinematography;* Rolf Epstein, Sound Division, National Film Board of Canada, *film and television in education;* Eric C. Johnson, Motion Picture Film Dept., Eastman Kodak Co., *film projection equipment and practices;* Allan L. Sorem, Research Labs, Eastman Kodak, *image-forming systems;* Morton Sultanoff, Ballistics Research Labs, Aberdeen Proving Ground, *instrumentation and high-speed photography;* Harold Jones, Professional Motion Picture Dept., Ansco, *laboratory practices;* John Flory, Advisor, Non-theatrical Films, Eastman Kodak, *new developments in 8mm.*

Other topics and chairmen selected are: Kenneth MacKenzie, McCurdy Radio Industries, Ltd., *sound recording and reproduction;* Charles Anderson, Ampex Professional Products Co., *standards and standardization;* R. E. Putman, Industrial Electronics Division, General Electric Co., *television equipment;* John Stott, Eastman Kodak Co., *television film;* Helmut Berger, Robert Lawrence Productions (Canada) Ltd., *television recording;* and Harold Wright, Canadian Broadcasting Corp., *television studio practices and station operation.*

An equipment exhibit will accompany the Convention.

* * *

Mahlon Martin is Chairman of NAVA 1961 Convention, Exhibit

Mahlon H. Martin of M. H. Martin Co., Massillon, Ohio, has been named General Chairman of the 21st Annual National Audio-Visual Convention to be held July 22-25, 1961, at the Morrison Hotel, Chicago, it was announced by Harvey W. Marks, NAVA President.

Martin, who is the Association's first vice-president, predicted that the 1961 NAVA Convention will be the largest meeting of audio-visual people ever assembled. Plans are being made to register well over 3,000 people, and an exhibit area accommodating almost 250 booths has been set aside for the four-day event.

"Last year, 206 booths were occupied, an all-time high in the history of the annual show. Registration totaled 3,174 persons, topping the three thousand mark for the first time. These two figures represented 21% and 25% increases, respectively. In 1961 we fully expect the convention and exhibit to show a continuation of this surging interest in audio-visuals," Martin said.

The NAVA Convention and Exhibit attracts A-V dealers from all over the United States and Canada, as well as audio-visual users in education, religious instruction, industrial training, business sales and merchandising, government, medicine and agriculture.

Information on the Exhibit and available booth space for the annual trade show, one of the largest single exhibits of a-v equipment, materials and services assembled at any time under one roof, may be obtained from National Audio-Visual Association, 1201 Spring St., Fairfax, Va.

* * *

5th San Francisco International Film Festival—November 1-14

San Francisco's annual International Film Festival is scheduled for its fifth year of competition, November 1-14, 1961.

According to Irving M. Levin, director of the Film Festival, the solid success of the 1960 event insured its continuance. Levin estimates that there was a fifty percent increase in Festival attendance to witness the 20 different features from 19 nations and the 43 short subjects from 15 countries.

The newly formed category, "Film As Communication," the non-theatrical 16mm film competition, will be continued in 1961. Last year, more than 125 prints from nine countries were placed in the special competition.

More nations intend sending delegations of their artists to the 1961 event, according to Levin.

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MAY 4, 1961

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FOR

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In May, 1960, "The Give and Take," a 26-minute color motion picture, made its bow. It was commissioned by Volkswagen of America. In shooting it, Marathon crews travelled 26,000 miles, conducted business in 14 languages, were on location in 13 different countries and shot 45,000 feet of film. The purpose of "The Give and Take" was to show the necessity of free world trade for a healthy world economy, and how Volkswagen shares in world trade by buying where it sells.

By late December, "The Give and Take" had, on television alone, obtained 288 certified bookings, reaching 12,199,000 people. In addition it had been booked into 1,134 showings to client-selected groups, and had been translated into nine languages for showings throughout the world.

At its present rate "The Give and Take" will achieve a remarkable 400-plus television bookings the first twelve months, and a similarly amazing number of group showings. The record of previous films produced by Marathon International for Volkswagen of America and other clients shows *consistently* similar high exposure.

Only an excellent film can achieve this kind of record. It's the result of a rare cooperation between client and producer; painstakingly creative planning and execution; and the teamwork of outstanding craftsmen such as Movielab Film Laboratories and Reeves Sound Studios.

Since audience is the criterion of success in public service films, Marathon considers its work only half done when the film is in the can. Marathon oversees production of prints, then sees to it that each film gets the widest possible distribution to the *desired audience*.

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AUDIO-VISUAL PROGRAMS IN U. S. GOVERNMENT

DEPARTMENT OF DEFENSE

The Pentagon, Washington 25, D. C.

Office of Public Affairs: Audio-Visual Division

Office of News Services

• This division is the central Armed Forces contact for the news media and producers in the important fields of radio, television, still pictures and motion pictures. Direct contacts on national and international release matters in these fields are:

Bertram Kalisch, *Chief, Audio-Visual Division*
Phone: OXford 7-6214

Donald E. Baruch, *Chief, Production Branch*
Phone: OXford 7-4596

Robert W. Harvey, *Chief, Photo Branch*
Phone: OXford 7-5331

Norman T. Hatch, *Chief, Radio-TV-Newsfilm Branch*
Phone: OXford 7-5111

ACTIVITIES: The Audio-Visual Division approves release of Armed Forces stock footage which cannot be procured commercially for newsfilm television programs, theatrical productions, etc. The Production Branch cooperates with producers of some 35 major theatrical productions and 10-12 TV series featuring or relating to the Armed Forces. There is an Armed Forces Film supplement which lists the various Service films of Army, Navy, Air Force and Marine Corps available for public non-profit showing or cleared for public service TV programs. Information of such films can be obtained from the Production Branch. The Still Photo Branch releases to the press and television approximately 1500 photographs per year.

The Radio-TV-Newsfilm Branch releases approximately 260 (2-3 minute) subjects to the TV, newsfilm and theatrical newsfilm media annually. It maintains two small Pentagon studios for servicing the news media and radio programs, which feature interviews with top Defense officials. In addition, the Radio-TV-Newsfilm Branch releases taped and televiewed messages by Secretaries and Service Chiefs and radio trailers for Armed Forces Day.

PRODUCTIONS: The only film directly produced in 1958, 1959, 1960 by the Office of Public Affairs for the Secretary of Defense is an annual film report to the Armed Forces and public on the progress and achievements of the Armed Forces. These reports have been edited and assembled by the Army Pictorial Center in New York. The current *Ramparts We Watch* is an 18-minute, 16mm color film with Chet Huntley as Narrator.

Armed Forces Institute of Pathology

Medical Illustration Service

Herman Van Cott, *Chief, Medical Illustration Service*
Phone: RAndolph 3-1000, ext. 2866

Morris Goldberg, *Chief, Training Aids Division*
Phone: RAndolph 3-1000, ext. 2865

Miss Ruth U. Baker, *Chief, Visual Aids Branch* (AFIP Film Library)
Phone: RAndolph 3-1000, ext. 2864

ACTIVITIES: This Institute makes or supervises films for the Armed Forces on all medical subjects.

FACILITIES: In-house capability, and contracts for films through the Army Signal Corps.

DISTRIBUTION: AFIP operates a U. S. Army Signal Corps film exchange for medical films. The institute procures and loans films for the Armed Forces wherever and whenever they are needed. Unclassified films are available to anyone, with borrower paying postage both ways. For information about available films, write the Government Printing Office, Washington 25, D. C., and refer to *The Film Reference Guide—Medical and Allied Subjects.*

Office of Armed Forces—

Information and Education

Paul J. Murdock, *Chief, Motion Picture Branch*
Phone: OXford 7-2967

Dallas Halverstadt, *Assistant Chief*
Phone: OXford 7-2967

• This office produces and distributes films for the use of the Armed Forces. Films are distributed through the film exchanges of each service, through on-base theaters, and sometimes to TV network in 31 overseas locations.



DEPARTMENT OF THE AIR FORCE

The Pentagon, Washington 25, D. C.

• The U. S. Air Force produces for itself or contracts with commercial producers for approximately 500-700 films of all types each year for internal and external purposes.

ACTIVITIES:

• **Training Films:** The Office of the Chief of the Training Film Section in Headquarters USAF validates, funds for, and directs the production of all Air Force Training films. Ninety percent of this total effort is contracted out to industry. All contracts are negotiated by the Air Materiel Command, Wright-Patterson Air Force Base, specifically in the Aeronautical Systems Center. All Contracts are monitored by the Air Photographic & Charting Service, Orlando, Fla.

This same office in the Pentagon is responsible for a brand new program, designated the Weapons/Support system Training Film Program, which has been established so that training films on new weapons systems will reach the field at the same time as the weapon system itself. The ultimate goal for this program will be 100 productions per year. In most cases, the Air Materiel Command will negotiate with the motion picture industry for these films, and the prime contractors on the job will oversee the technical and engineering aspects of the films.

Further information may be obtained from:

Major John G. Rogers, *Chief, Training Film Section*, AFPTR-D-2, Headquarters USAF, The Pentagon, Washington 25, D. C.
Phone: OXford 5-5569

Robert Ashenfelter, *Contracting Officer*, Aeronautical Systems Center, Air Materiel Command, Wright-Patterson Air Force Base

DEPARTMENT OF THE AIR FORCE:

• **Services & Support Division:** This division is responsible for the Air Force Sponsored Film Program, Special Film Projects and Production-Laboratory Services.

Sponsored Films: Over $850,000 worth of educational and informational films are in production or distribution in the Air Force's Sponsored Film Program. These films, which cover a wide variety of subjects of interest to the Air Force and to the public, are privately financed by industry and are distributed through the Air Force's Central Film Exchange in St. Louis, Mo. Present subjects under consideration by industry include "basic research"; the Air Force "grass roots" farm program; "plastics in the missile and space program"; "telemetering"; "nuclear propulsion" and others. This program is administered by the Chief, Motion Picture Section.

* * *

Special Film Projects: include general information and indoctrination films for the Air Force, and in some cases, the public.

Production-Laboratory Service Contracts: supplement the Air Force's in-service capability and provide for a combination of services from the motion picture industry.

The following officers are in charge of these programs:

Rodney B. Radford, *Chief, Motion Picture Section*, AFOOP, Headquarters USAF, The Pentagon, Washington 25, D. C.

James Etheridge, *Action Officer*, Motion Picture Section, AFOOP, Headquarters USAF, The Pentagon, Washington 25, D. C.

Major E. A. Michalski, *Action Officer*, Motion Picture Section, AFOOP, Headquarters USAF, The Pentagon, Washington 25, D. C.

• **Office of Information Services:** This office releases Air Force newsfilms and still pictures:

Major William J. Lookadoo, *Chief, Pictorial Branch*, SAFOI, Headquarters USAF, The Pentagon, Washington 25, D. C.
Phone: OXford 5-5853

Major Stockton B. Shaw, *Deputy Chief, Still and Reel Pictures*, SAFOI, Headquarters USAF, The Pentagon, Washington 25, D. C.
Phone: OXford 7-5630

FACILITIES: The Air Photographic & Charting Service, Orlando, Florida, provides complete in-service capability for making Air Force films. "Qualifying questionnaires" for producers interested in bidding on AF contract productions may be obtained from the office of:

Brigadier General Clifford H. Rees, *The Commander*, Air Photographic & Charting Service, Orlando, Florida

Colonel James Warndorf, *Deputy Chief of Staff, Photography*, Air Photographic & Charting Service, Orlando, Florida

DISTRIBUTION: Air Force films are distributed through the Air Force Central Film Exchange in St. Louis which serves, in turn, 140 base film libraries all over the world. This film exchange has recorded 1,900,000 showings to an audience of 19,000,000 in one year, exclusive of TV programming.

ED. NOTE: The Departments of the Army and Navy are listed in detail on the following page 48 in their proper alphabetical order.

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safety program
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FEDERAL AUDIO-VISUAL PROGRAMS

DEPARTMENT OF THE ARMY

Office of the Chief Signal Officer

Army Pictorial Division

The Pentagon, Washington 25, D. C.

• The Chief Signal Officer of the Army is responsible by regulation for policy matters on the procurement, production and distribution of *all* motion pictures for the Army. As a result, all film programs are handled by the Army Pictorial Division of the Office of the Chief Signal Officer. Information on *any* subject pertaining to these programs may be obtained in this office from the Chief of the Motion Picture Branch or the Chief of the Distribution and Utilization Branch.

Col. A. A. McCrary, *Chief, Army Pictorial Division*
Phone: OXford 7-3520

Lt. Col. Bevelle T. Brown, *Chief, Motion Picture Branch*
Phone: OXford 7-4455

James A. Moses, *Chief, Film Distribution & Utilization Branch*
Phone: OXford 7-2039

ACTIVITIES: The Army Pictorial Division produces more than 300 films of all types each year, including the TV series *The Big Picture*, and some films for the Office of Armed Forces Information and Education.

FACILITIES: The Army has complete production facilities at the Army Pictorial Center, Long Island City, New York, and contracts for many various services with commercial producers, writers and laboratories.

DISTRIBUTION: All official motion pictures, film strips, transparencies and related audio-visual aids are distributed throughout the Army by the U. S. Army Film Distribution & Utilization System. This system includes the Film Distribution & Utilization Branch, Army Pictorial Division, OCSigO; the Distribution Branch of Army Pictorial Center, and the 256 Film & Equipment Exchanges located at Army headquarters, major service schools and training installations throughout the ZI (Zone of Interior) Armies and Overseas Commands.

DEPARTMENT OF THE NAVY

Washington 25, D. C.

• The U. S. Department of the Navy produces motion pictures for such purposes as training, maintaining fleet readiness, explaining new weapons and devices, and for medical, historical, indoctrination, safety and recruiting uses, to name a few key subject areas.

ACTIVITIES:

• *Information and General Policy Procedures* on all aspects of the Navy film program, including application information for commercial producers interested in bidding on Navy contract films, are handled by the Chief of the Bureau of Naval Weapons, Navy Department, Washington 25, D. C.

Captain E. L. Kiem, USN—Code FF, *Director, Photographic Management Division*
Phone: LUdlow 4-5400, ext. 381-2

T. G. Cassidy, Code FFPH-5, *Head, Training Film & Motion Picture Branch*, Photographic Management Division
Phone: LUdlow 4-5400, ext. 389-391

• *Procurement policies and procedures*, which involve information on technical questions regarding bids, are handled by the Officer in Charge, Navy Purchasing Office, Washington 25, D. C.

Captain A. C. Appelby, USN, *Officer in Charge*
Phone: OXford 6-5141

LCDR E. H. Clark, USN, *Director, Purchase Division*
Phone: OXford 6-6479

FACILITIES: The U. S. Naval Photographic Center, a field activity of the Bureau of Naval Weapons, is the central photographic laboratory for the Navy Department and the Navy's largest photographic activity. The Center, composed of over 530 military and civilian personnel, provides photographic assistance and specialized services to the entire Naval Establishment, supervises the production of Navy training films and maintains the Navy's motion picture and still photographic film libraries.

The motion picture production facilities at the Center are modern and complete. There is a sound stage, film and tape recording and mixing equipment, an art and animation group and editorial branch. Here experienced script writers and artists collaborate with Navy photographers and technicians, maintaining a high standard of quality for Navy productions. The processing division has the capability to develop and print negative film and release prints in 35mm and 16mm black-and-white and negative-positive color. About 75 percent of all Navy films, however, are contracted with established commercial producers.

In addition, there is a growing requirement for films to report on the Navy's research and development activity, and to meet this need rapidly, a TV closed circuit kinescope facility has been activated at NPC during the past year.

Extensive libraries of both still and motion picture photography are maintained at the Center. Library services are provided to the Naval Establishment and other government agencies and to commercial concerns on a cash sale basis. The Still Picture Department produces all types of still photography such as press, serials, murals, and official portraits. Up-to-date continuous roll paper printing and processing units meet the Navy's large volume print demands. There are also complete negative, positive and transparency color processing facilities.

A research and development group conducts tests, experimentations, development and evaluation of photographic equipment. Here, technical photographic specifications, instructions and other publications are also prepared. Information about NPC may be obtained from: the Commanding Officer, Naval Photographic Center, Naval Air Station, Washington 25, D. C.

Captain Noel R. Bacon, USN, *Commanding Officer*
Phone: LUdlow 4-2400, ext. 224-5

LCDR C. W. Richey, USN, *Head, Motion Picture Department*
Phone: LUdlow 4-2400, ext. 355

J. Walter Evans, *Assistant Head, Motion Picture Department*
Phone: LUdlow 4-2400, ext. 282

DISTRIBUTION: Prints of Navy films available to the public can be purchased from United World Films, Inc., 1445 Park Avenue, New York 19, N. Y., under an annual contract administered by the U. S. Office of Education. Navy films may be borrowed from the nearest Navy film supply

(LISTING CONTINUES ON FOLLOWING PAGE


"Always the Low Bidder"
No . . . WVP is not always the low bidder. Professional, imaginative film work generally costs a bit extra. It's worth it.
Washington Video Productions, Inc.
number 24 f street, n.w.
washington 1, d. c., LIncoln 6-1300
INDUSTRIALS • DOCUMENTARIES • EDUCATIONAL

(DEPARTMENT OF THE NAVY: CONTINUED)

source. Training Aids Libraries, Aviation Film Libraries, Recruiting Stations and Public Information Offices are located throughout the United States. Requests for the use of Navy stock footage in commercial productions should be submitted to the Chief of Information, Navy Department, Washington 25, D. C.

United States Marine Corps

• For information on U. S. Marine Corps films, which are produced by the Department of the Navy, write to the office of:

Major John L. Zorack, Motion Pictures, Room 4024, Arlington Annex, Washington 25, D. C.
Phone: OXford 4-1786

FEDERAL AVIATION AGENCY

Management Services Division

Motion Picture Branch

16th & Constitution, Bldg. T-5, M.S. 152

Washington 25, D. C.

Anthony Jowitt, *Chief, Motion Picture & Photographic Section*
Phone: WOrth 7-3863

ACTIVITIES: The Motion Picture Branch produces films which are designed to meet the needs of the bureaus and offices which comprise the Federal Aviation Agency. These films include training films, technical films, recruiting spots for TV, progress reports, and public relations motion pictures.

FACILITIES: The FAA has in-service capability and contracts with industry for some films.

DISTRIBUTION: Distribution of FAA films is handled through the Motion Picture & Photographic Section of the Management Services Division of the Federal Aviation Agency.

PRODUCTIONS: Nearly a dozen pictures have been completed by the FAA and close to twenty new titles are on the boards for production. These include *Flight*, a 28-minute color-sound public relations film; *The Path From the Sky*, about all-weather landing system devices; *Jet Traffic—Civil* and *Jet Traffic—Military; The R and D Story; Instant Communications; The Eye of the Needle; Preparedness Pays Off.*

NATIONAL AERONAUTICS AND SPACE ADMINISTRATION

Office of Technical Information & Educational Programs

1520 "H" Street, N.W., Washington 25, D. C.

Shelby Thompson, *Director, TIEP Office*
Phone: DUdley 2-6121

Robert H. Hemmig, *Special Assistant to the Director*
Phone: DUdley 2-6101

James Bernardo, *Chief, Educational Programs*
Phone: DUdley 2-6916

Byron Morgan, *Motion Picture Production Officer*
Phone: DUdley 2-7998

ACTIVITIES: This agency produces technical and public information films on space and aeronautics.

FACILITIES: Motion picture requirements ar... fulfilled through in-house capability, contractor... (NASA Test Centers and industry), and indus... try sponsored programs.

DISTRIBUTION: NASA films are distribute... through NASA centers and offices.

PRODUCTIONS: 1960 productions include: *Projec... Echo; Tiros I; Tiros II; Project Mercury R... ports I and II; Chemistry of Meteorvaporization...* and many technical films.

OFFICE OF CIVIL AND DEFENSE MOBILIZATION

National Headquarters: Washington 25, D. C.

Nat S. Linden, *Director, Audio-Visual Office*
Phone: EXecutive 3-3300, ext. 2808

Operational Headquarters: Battle Creek, Mich.

Martin Lobdell, *Director, Motion Picture Division*
Phone: WOodward 2-6511, ext. 442

John A. Nugent, *Assistant Director, Motion Picture Division.* Phone: WOodward 2-6511, ext. 442

ACTIVITIES: This office plans and produces motion... pictures to support programs of the OCDM.

FACILITIES: At the present time, all production... is contracted to commercial film producers, or... performed by other agencies of the Federal Gov... ernment under OCDM supervision. For all in... formation on motion pictures, contact the Motion... Picture Division at the Battle Creek Head... quarters.

PRODUCTIONS: *Civil Defense in Schools; Radiological Defense*, and *National Early Alarm Repeater* were produced in 1960. The following... films were adopted commercial subjects distrib... uted during the year: *The Dual Purpose Room; The Family Fallout Shelter; Seconds for Survival*, and *Walt Builds a Family Fallout Shelter...*



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That's right, it *is* booming for producers of sound slidefilms for SALESMATE. Because SALESMATE represents the most dynamic market for your service in America today!

What is SALESMATE? As its hundreds of business and industrial users can tell you, it's the most effective selling tool in existence—a fully automated, audio-visual desktop aid to outside selling. SALESMATE's business *doubled* in 1960 alone... and film producers are cashing in on its tremendous success!

Are you getting your share of SALESMATE business? *Can you afford not to?* Send in the coupon today! Find out how you can increase your production ...and revitalize your business... with SALESMATE!

For complete details, phone or mail the coupon today.
Phone: Orange 6-6500

SALESMATE DIVISION
CHARLES Beseler COMPANY
219 S. 18th Street, East Orange, N. J.

Mr. Robert Shoemaker, *Manager* Dept. BS-2
SALESMATE DIVISION
Charles Beseler Co.
219 S. 18th Street, East Orange, N. J.

Dear Bob:

☐ Send your business analyst as soon as possible with details on how I can increase my film business!

☐ Send me descriptive literature on SALESMATE immediately!

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Company_____

Street_____

City_____ Zone_____ State_____

FEDERAL AUDIO-VISUAL PROGRAMS:

UNITED STATES ATOMIC ENERGY COMMISSION

Office of Public Information
Audio-Visual Branch

Washington 25, D. C.

• The Audio-Visual Branch of the Atomic Energy Commission has as its primary function responding to requests from the public media in all the audio-visual fields for assistance in the preparation of films, stills, and other audio-visual materials on atomic energy.

Edwin L. Wilber, *Branch Chief*
Phone: HAzelwood 7-7831, ext. 5365

Elton P. Lord, *Deputy Chief*
Phone: HAzelwood 7-7831, ext. 5476

ACTIVITIES: This branch plans and carries out audio-visual and still picture projects to advance specific Commission programs, and acts as advisor to Commission and contractor personnel in Washington and nationwide on audio-visual problems and projects. This branch also places Commission- and contractor-produced motion pictures into loan and commercial sale channels, determines the content of the 10 domestic and 4 overseas film libraries, and issues popular-level and professional-level film lists.

FACILITIES: AEC has no motion picture production facility or motion picture laboratory, but uses Government and/or commercial services.

DISTRIBUTION: AEC operates an 8,000 still photo library, and distributes films through 10 domestic film libraries which cover particular geographical areas. All films are for free-loan. The Commission also has four overseas libraries at its offices at the U. S. Embassies at London, Brussels, Tokyo and Buenos Aires, stocked with semi-technical and technical films. The Brussels and Buenos Aires libraries have about 50 films each in French and Spanish respectively. Information on libraries available from Washington office.

STOCK FOOTAGE: The Commission has more than 120,000 feet of 35mm black-and-white unedited film footage on peacetime uses of atomic energy available for purchase. Information may be obtained from Washington office. Color stock footage is also available from any of the completed documentary films produced by or sponsored by the government. Films may be borrowed from libraries in geographical areas. Unedited stock film footage in black-and-white and color on nuclear or thermonuclear detonations is sold at Lookout Mountain Air Force Station, USAF, 8935 Wonderland Avenue, Hollywood 46, California.

PRODUCTIONS: During 1960, this headquarters produced a film on the Nuclear Ship Savannah with the Maritime Administration, titled *Underway;* also *Industrial Applications of Radioisotopes; Group Shelter; Technical Information Services of the AEC.*

GENERAL SERVICES ADMINISTRATION

Federal Supply Service, Washington 25, D. C.

Mrs. Marjorie Britt, *Assistant Chief,* Office and Photographic Equipment Section
Phone: WOrth 3-5772

• This office makes Federal Supply Schedule contracts for photographic supplies for all of the government agencies.

ADVERTISING FILM AWARDS

(CONTINUED FROM PAGE TWENTY-SIX

d'Or" awarded to the producer with the highest average marks in either or both groups, for a minimum entry of six films.

JURY: An International Jury will be selected to judge motion pictures entered. Members of the various international and national advertising associations and federations will compose this judging group.

INT'L SCREEN ASSOCIATION

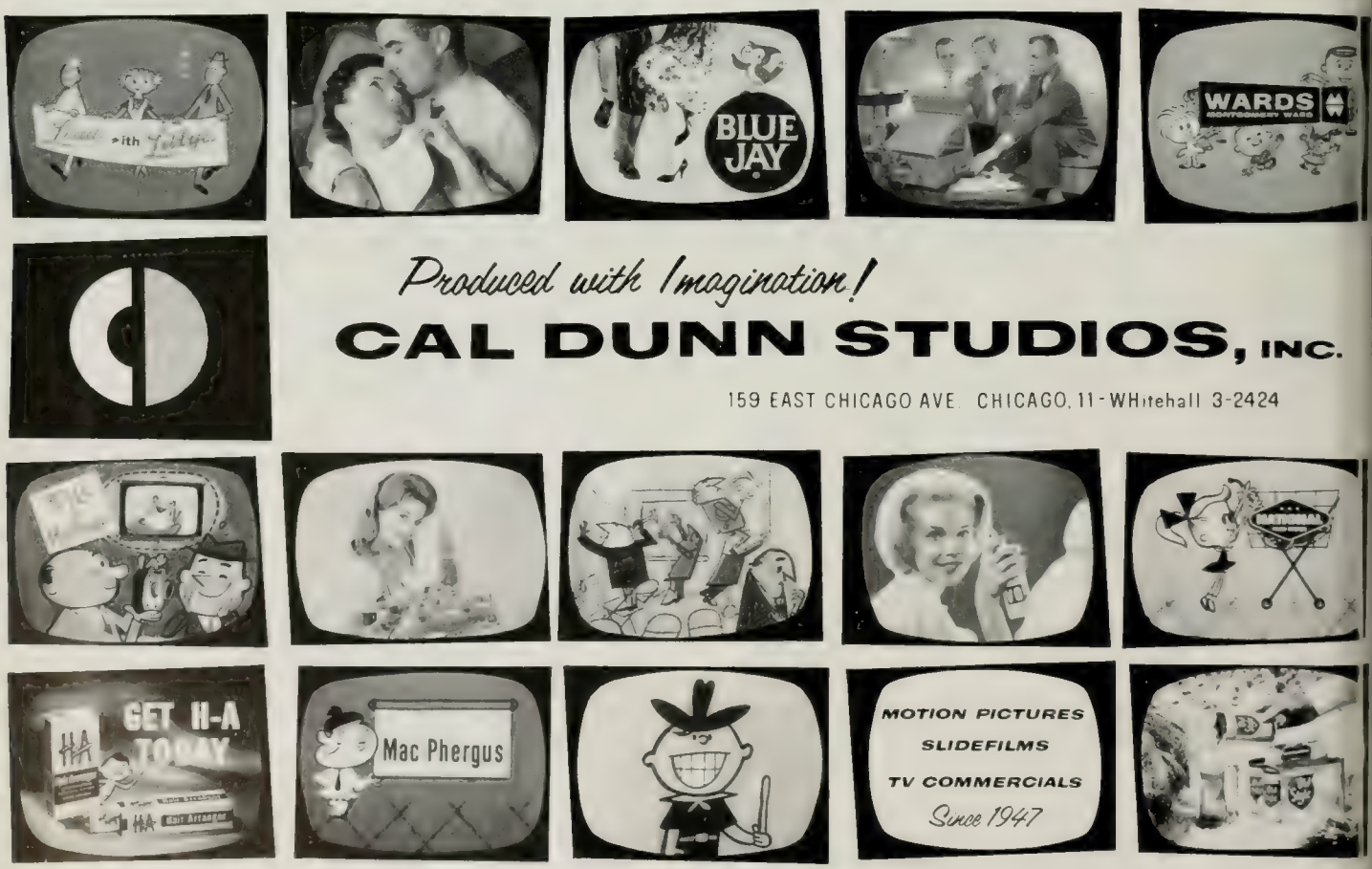
(CONTINUED FROM PAGE THIRTY

geria); Levant Screen Services (Lebanon Egypt & Jordan).

PURPOSE: To develop members' business in foreign countries and in their own countries and to exchange information, ideas, film scripts, publications and all other matters of interest to members. To represent and promote interest and advancement of members both in their own countries and abroad.

MEETINGS: Executive Committee meeting held quarterly. 1961 Annual General Meeting in September, date not set.

1961 ACTIVITIES: The 8th International Advertising Film Festival, June 12-16, Cannes France. (Joint sponsor with International Screen Advertising Services.) Contact: Mr Peter Taylor, International Advertising Film Festival, Head Office, Excel House, Whitcomb Street, London, W. C. 2, England.





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and the ability to present them dramatically.

PEOPLE

with creative talents...
and the skill to employ them in the medium of film.

PEOPLE

with pride of craft...
and the awareness that every project
is a lasting yardstick of their talents.

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REPRODUCTION COMPANY

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Telephone: OLdfield 4-8010

Milan's Third Cine-Meeting to Showcase Business Films

☆ The Third CineMeeting of e "International Film, TV Film a Documentary Market" (MIFE will be held April 12-28 in lan, Italy, in conjunction with e 39th Milan International Samp Fair.

Formerly organized as the ternational Display of Cinemat raphy for Publicity, Industry Technics Use, MIFED was be in April, 1961. The Market held twice yearly, with a Spr session concurrent with the Mi Fair, and a Fall session in m October.

Dr. M. G. Franci, an execut of *Mercato Internazionale Film, del TVFilm e del Docum tario,* said that as its name i plies, MIFED is a real "mark in the literal sense of the wo The aim of MIFED is "to p mote contacts among busine men from every branch of modern film industry, in order increase—to the benefit of concerned—the international change of motion pictures and favor all activities in the Ci matography and Television."

Information and applicati papers may be obtained by wr ing to: Commissariato MIFED, Largo Domodossola Milan (640), Italy.

* * *

Select Outstanding Industrial Films for Festival at Turin

☆ Several outstanding industr films made since January 1, 19 are being submitted in the na of American Industry to the Se ond International Industrial Fi Festival to be held in Turin, Ita June 25-28, 1961.

The Festival is open to all ganizations which, in each cou try, represent their national ind tries as a whole, and each orga zation can enter a selection fifteen films in all. The Natio Association of Manufacturers submitting entries on this basis.

Sponsored by the Confede zione Generale dell'Indust Italiana under the patronage the Council of the Industrial Fe erations of Europe (CIFE), t IIFF has the following aims:

—to show through docume taries the progress of industr production;

—to represent the efforts private initiative for the expa sion of economic, technical a labor activities;

—to stimulate the producti of high-quality industrial filr and to promote closer cooper

in between the industries of ious countries, and

—to show the influence of in- try on the economic and so- l structure of society.

Categories for entries in the stival include public relations, ustrial techniques, marketing l sales techniques, research, cational training and education, cial welfare and industrial ety.

* * *

dustry Film Producers in tional Convention, June 2-3

The second National Convention of the Industry Film Producers Association, originally set for March 31-April 1 at the Miramar Hotel in Santa Monica, Calif., has been rescheduled for June 2-3 at the same location.

The dates were changed in order to avoid conflict with Easter observances and to grant some Trade Show participants additional time to prepare exhibits.

The professional use of 8mm equipment will be one of the innovations introduced to the film industry at this year's Trade Show. A "Production Clinic" will feature a staff of experts to discuss specific problems of film production with convention delegates.

Speakers at the two-day event will include leaders in government and industry, covering a wide range of topics applicable to the industry film field. Session topics already scheduled for the program are: *Low Budget Animation; Dubbing for Foreign Distribution; The Role of Motion Pictures in Nuclear Weapons Testing,* and *Techniques of Music and Sound Effects.*

Information on the IFPA convention may be obtained by writing Convention Headquarters, c/o the Paul Garrison Organization, 10323-F Santa Monica Blvd., Los Angeles 25, California.

* * *

ame Goodford Vice-President Elektra Film Productions

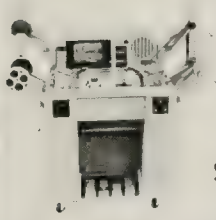
Elektra Film Productions, Inc., has named Jack Goodford a vice-president.

Films which Goodford directed for Elektra in 1960 have won awards at the Cannes Festival, the San Francisco International Film Festival, the London Film Festival, the First American TV Festival and the New York Art Directors Annual Show.

Prior to his association with Elektra, Goodford was with UPA for many years directing non-theatrical material, as well as a Mr. Magoo entertainment short.

F & B PARADE OF NEW PRODUCTS

ACMADE MARK II
EDITING TABLE



Makes Editing Easy!

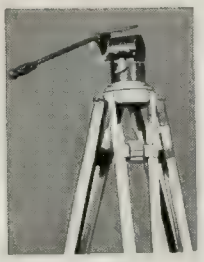
Prices are in line—complete 2 channel unit

$2975
f.o.b. New York

Operation of this simple, efficient editing machine can be mastered in minutes. Continuous movement provides absolute safety for your film. Instant controls and declutching allows up to 50% increase speed and efficiency in editing. Any combination of 2 or 3, 16mm or 35mm channels, plus magnetic and optical sound available.

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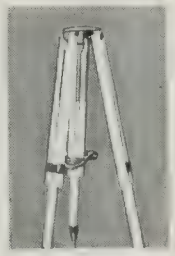
NEW F & B MARK III FLUID DRIVE TRIPOD



Complete outfit for 16mm cameras, 35mm Eyemos & Arris, at an amazingly low price.

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Includes Tripod, Adapter and Visco-matic Fluid Head. With F & B's usual iron-clad guarantee.



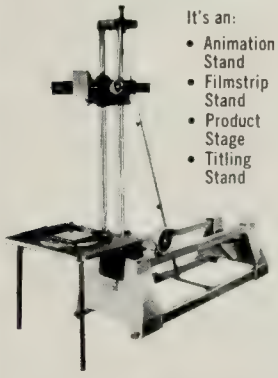
The day of the friction head is fast coming to an end. More cameramen now use fluid drive heads **because** they meet the demand for smooth, continuous, easily-controlled action.



Tripod legs only	$49.50
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Leather & Vinyl case	12.50
Leather & Vinyl case for Baby	11.50

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The undisputed performance champion in the low-priced animation stand field.



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Compare these specifications:
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Weight 450 lbs. 14 Accessories Available

Basic Stand $995



DIRECTORS' VIEWFINDERS

New, imported director's viewfinder with large, clear optics in 4 new models at very reasonable prices.

Model I—for 35mm, range 25mm-135mm	$49.50
Model IA—for 16mm, range 11.5mm-75mm	49.50
Model IB—for 16 mm, range 8mm-75mm	69.50
Model III—for 35mm Wide-Screen & TV Camera range 3-4 to 2.55-1, with sliding, adjustable marks	89.50

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The perfect companion for your Arriflex, mounted in rugged aluminum case, with shoulder strap. Indestructible, high capacity Nickel Cadmium cells provide perfect power, absolutely guaranteed for 1 year.

7v. Battery (6 cells)	$85.00
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Miniaturized Charger	29.50
NEW—15v-7½v Battery—can be switched for 7½v or 15v for both 16mm and 35mm Arris	$155.00
With Built-In Charger	184.50

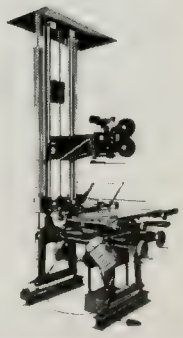
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AUDIO-VISUAL PROGRAMS IN U. S. GOVERNMENT

DEPARTMENT OF AGRICULTURE

Office of Information

Motion Picture Service

Washington 25, D. C.

• The Motion Picture Service of the USDA produces motion pictures in color and black-and-white on agricultural and related subjects for various agencies within the Department and, on occasion, for other Government agencies. Production and laboratory services are also available on a cooperative basis with land grant colleges and universities.

Jim Gibson, *Chief, Motion Picture Service*
Phone: DUdley 8-6072

Al Carrello, *Chief of Production*
Phone: DUdley 8-3628

Sid Schwartz, *Chief of Planning & Research*
Phone: DUdley 8-2073

Arthur Foster, *Chief of Laboratory*
Phone: DUdley 8-6747

James E. Alford, *Chief of Distribution*
Phone: DUdley 8-5246

Mrs. Anne Ware, *Stock Footage Librarian*
Phone: DUdley 8-3628

ACTIVITIES: The USDA currently has 300 films in distribution with an estimated audience of 165 million persons. These films cover such subjects as conservation, forestry, agricultural research, insect eradication, nutrition and marketing. In addition, the Department is prepared to cooperate with qualified non-government organizations in the production and distribution of agricultural educational motion pictures and TV films which are related to agricultural programs, if the non-government cooperator is a non-profit organization or association concerned with the dissemination of agricultural information or the production or handling of one or more agricultural products.

FACILITIES: The USDA Motion Picture Service has complete in-service production and laboratory facilities which have been in continuous operation since 1907.

DISTRIBUTION: Films for school and group showings are distributed through cooperative film libraries in each state. Films for TV bookings are distributed directly from Washington, and prints of all films may be purchased from United World Films of New York. Catalogues are available of motion pictures, films suitable for TV showing, and of stockfootage, which is for sale at a nominal cost.

PRODUCTIONS: 1960 productions include: *Breakthrough*, a career film in farm research; *The REA Story*, the history of the Rural Electrification Administration; *Roundup*, the story of the eradication of the screw worm; *Miracles from Agriculture*, a marketing research film; *Opportunities Unlimited*, a film about improving living conditions in certain rural areas; *The Forest*, about the multiple uses of national forest lands; *Wanted: Plant Pest Detectives*, about reporting unusual insects and pests; *Fallout and Agriculture*, a presentation of the problems of radioactive fallout as it affects the farmer; and others.

DEPARTMENT OF COMMERCE

Washington 25, D. C.

• The U. S. Department of Commerce produces and circulates motion pictures dealing with those domestic and foreign subjects relating to the offices which are under the jurisdiction of this Department.

Business & Defense Services Administration

Nathan D. Golden, *Director, Scientific, Motion Picture & Photographic Products Division*
Phone: WOrth 7-4378

Geo. R. Donnelly, *Chief, Motion Picture & Photographic Products Branch*
Phone: WOrth 7-2778

Earl Young, *Motion Picture Analyst, Motion Picture & Photographic Products Branch*
Phone: WOrth 7-2911

• The Motion Picture and Photographic Products Branch was established to serve the motion picture and the photographic and motion picture apparatus, equipment and supplies industries. It performs many functions, some of the more important being to foster, promote, and develop the foreign and domestic trade of these industries. It provides market development counsel to producers and exporters as to where and how to cultivate and expand their overseas sales, acquire distributors, facilitate the acquisition of frozen remittances, and render assistance in other problem areas. It also participates in tariff and trade negotiations, and maintains constant surveillance of foreign trade trends, and periodically issues concise basic information releases for industry guidance. Furthermore, the Branch acts as the focal point for industry with reference to advice and guidance to other agencies and use of other agency facilities.

Coast & Geodetic Survey

G. P. Meredith, *Chief, Technical Service Div.*
Phone: STerling 3-9200, ext. 749

• This division has produced, in the past nine years, four documentaries on the following subjects: general activities of the Coast & Geodetic Survey; tides; geodesy, and surveyors at work. Certain aspects of these productions were contracted to industry. In addition, the Coast & Geodetic Survey recently collaborated on the National Academy of Science's *Planet Earth* series. Film information is available through the Technical Service Division.

National Bureau of Standards

William R. Tilly, Office of Technical Information, Connecticut & Van Ness Avenues, N. W., Washington, D. C.
Phone: EMerson 2-4040, ext. 7093

• This Bureau produces scientific and technical motion pictures about the research programs of the National Bureau of Standards. Films are available from the Photographic Services Laboratory at the above address, and information is available from the Office of Technical Information.

Bureau of Public Roads

Ray B. Dame, *Chief, Motion Picture Branch*
Phone: EXecutive 3-4957, ext. 736

ACTIVITIES: This Bureau produces films on subjects pertinent to highway development and improvement, safety, and other related subjec for government agencies, state and local highwa departments, engineering colleges and unive sities, and other interested organizations. Film are often produced in cooperation with the organizations and schools.

FACILITIES: In-house capability.

DISTRIBUTION: These films are available on loan basis, with borrower paying transportatio charges both ways, from the Chief, Motion Pi ture Branch, Bureau of Public Roads, Washin ton 25, D. C. Safety films on winter driving a available from the National Safety Council, 42 N. Michigan Blvd., Chicago 11, Illinois.

PRODUCTIONS: All films of this bureau are colo sound. 1960 productions are: *Safety in Highwa Surveying; Introduction to Highway Hydraulic Dual Drum Paver Productivity; Winter Drivin*

U. S. Weather Bureau

James M. Bell, *Public Information Coordinator*
Phone: ADams 2-3200, ext. 456

Phillip Crofford, *Film Librarian*
Phone: ADams 2-3200, ext. 217

• The Weather Bureau contracts for films an film shorts to be used in warning programs ass ciated with hurricanes and tornadoes. In additio it provides technical assistance for films o weather related subjects. The Bureau has a extensive library of other weather films produce elsewhere; loan information is available fro the Office of Public Information or the Fil Library.

Office of International Trade Fairs

Harry B. Lyford, *Chief, Public Information*
Phone: STerling 3-9200, ext. 454

ACTIVITIES: This office produces an annual fil for business executives on the dynamic govern ment—industry program at International Trad Fairs.

FACILITIES: These films are contracted out fo production.

DISTRIBUTION: The 13½-minute color films, whic are available on a free loan basis, are handle through the Office of Public Information of thi branch, and through Department of Commerc field offices. Black-and-white prints are availabl for TV use.

PRODUCTIONS: *Showcase for Freedom; Uncle Sa Goes to The Trade Fair; Tradeways to Peace* and a 1960 ITF film in production at press-time

Maritime Administration

Myer Trupp, *Public Information Officer*
Phone: STerling 3-5200, ext. 4461

• This administration engages in limited fil production to promote American Merchant Ship ping. At present, the Maritime Administratio is engaged in a cooperative project with th Atomic Energy Commission and commercial in dustry on a special film report about the N. S Savannah, the world's first nuclear merchan ship. Films are available through the Director Public Information Office.

A Word About This New Feature

• For the first time, we are privileged to brin our readers these many columns of data o Federal audio-visual activities. Subsequent issue will correct any oversights in this pioneerin effort. Please direct all inquiries and changes t the Editors.

"1,400 PRINTS!!"



Scene from A.T.&T.'s "A Manner of Speaking" starring Fred Clark

YES, 1,400 PRINTS

In a little over one year... 1,400 Technicolor 35mm and 16mm prints of the A. T. & T. public relations motion picture "A Manner of Speaking" are in distribution.

It takes Showmanship to earn this kind of circulation. The picture was written and produced by—

CURRENTLY IN PRODUCTION:

"You're Never Too Young"— Eastern Airlines

"Anatomy of An Accident"— A. T. & T.

"Destination Reliability"— Atomic Energy Commission

"Tiger by the Tail"— Clemson College

"Celebrity Golf"— NBC Television Network

Jerry Fairbanks Productions

OF CALIFORNIA

THEATRICAL • COMMERCIAL & TELEVISION MOTION PICTURES

CHICAGO HOLLYWOOD SAN ANTONIO

FEDERAL AUDIO-VISUAL PROGRAMS:

DEPARTMENT OF HEALTH, EDUCATION & WELFARE

Washington 25, D. C.

United States Office of Education

Dr. C. Walter Stone, *Director, Educational Media Branch*
Phone: WOrth 3-7581

Dr. Seerley Reid, *Assistant Director, Educational Media Branch*
Phone: WOrth 3-7582

• The Office of Education administers Title VII in the National Defense Education Act, which provides for research grants in the uses of new educational media, and for the dissemination of information about such media. This office also administers a loan service of captioned films for the deaf. For information about these films, write to the office of:

John Gough, *Chief, Captioned Films for the Deaf Program*
Phone: WOrth 3-7563

The Office of Education also conducts studies and surveys, prepares catalogs and bibliographies, and provides consultive services on educational uses of audio visual materials.

United States Public Health Service

J. Stewart Hunter, *Assistant to the Surgeon General* Phone: WOrth 2-2125

James J. Culhane, *Information Officer*, Office of the Surgeon General
Phone: WOrth 2-2134

Dr. James Lieberman, DVM, *Chief*, Audio-Visual Section, Communicable Disease Center, Atlanta 22, Georgia
Phone: MElrose 4-5131

Mrs. Anne F. Cain, *Chief*, Utilization & Distribution Unit, Audio-Visual Section, Communicable Disease Center, Atlanta 22, Georgia
Phone: MElrose 4-5131

ACTIVITIES: Motion pictures and filmstrips produced by the Public Health Service are designed, as informational and instructional aids, to assist in disseminating knowledge for the prevention and control of diseases of national and global import.

FACILITIES: The Audiovisual Section of the Service is fully staffed and equipped to produce PHS films for both commercial and non-commercial showing. The Service also cooperates with private organizations and groups in the production of health films.

DISTRIBUTION: Public Health Service films, as listed in the PHS Film Catalog, are available on loan from the Film Library, Communicable Disease Center, Atlanta 22, Georgia. In addition, many of the films listed are available for purchase from the Government contractor, United World Films, Inc., 1445 Park Avenue, New York 29, New York, and other sources. Information concerning distribution of PHS films may be obtained from the Information Officer, Office of the Surgeon-General, and from the Chief, Utilization & Distribution Unit.

PRODUCTIONS: Motion pictures and filmstrips produced either for, by, or in cooperation with the Public Health Service, both general interest and technical subjects for professional personnel are listed in a complete up-to-date catalog available from the Film Library, Communicable Disease Center, Atlanta 22, Ga.

Social Security Administration

Baltimore 35, Maryland

Roy L. Swift, *Information Officer, Bureau of Old Age & Survivors Insurance*
Phone: WIndsor 4-5000, ext. 2187

Wallace Kendall, *Chief, Production Branch, Office of Information, Bureau of Old Age & Survivors Insurance.*
Phone: WIndsor 4-5000, ext. 2985

ACTIVITIES: The Social Security Administration produces and distributes films on Old Age, Survivors and Disability Insurance. These are public information films designed to explain the rights and duties of the citizen under the Social Security Law. All films are designed for TV audiences, and both spots and film shorts are produced.

FACILITIES: The Administration, located in Baltimore Headquarters, has a small studio and limited production facilities. Most film work is contracted to commercial producers.

DISTRIBUTION: Through 584 District Offices throughout the country, prints may be obtained on a free loan basis. Prints may also be bought from United World Films, Inc., 1445 Park Avenue, New York 19, New York.

PRODUCTIONS: Recent productions: *Before the Day; Sam'l and Social Security; Something for Tomorrow.*

(HEALTH, EDUCATION & WELFARE CONTINUED ON P. 60)



A MESSAGE OF IMPORTANCE TO ALL BUSINESS FILM EXECUTIVES

This new film "How We Elect a President" is the most exciting new documentary explaining in full detail, in sound and color, the important steps in this process. ■ A print of this film with an appropriate credit closing for your company would make an excellent public relations gesture when gifted to the schools, the civic groups, political groups and other vital organizations in your community. ■ And because it is so current a topic, it is of greater moment now while it is news.











HOW WE ELECT OUR PRESIDENTS

A new timely film documentary on the most important political event in United States History ■ Current as November's election headlines . . . yet never out-of-date. Re-born again every four years . . . and as American as apple pie . . . ■ A new valuable 16mm sound film study of the democratic processes that appoint one man out of over 160,000,000 to be President of the United States for a four-year term. ■ Starting with the national convention . . . the platforms and nominations and roll call on the convention floor . . . from the first gavel-crack to the last hurrah . . . everything is presented in clear, concise, exciting ways that will enthuse every American from a first grade student to a college professor . . . from a baker to a banker! The issues, the highlights that go into the manner of selecting delegates, voting information, the "big" states to watch, election day tally, the electoral college . . . all of the campaign electricity . . . brought into focus by the first film of its kind to be offered covering this most important quadrennial event. ■ This film is going to be a "top seller" now . . . and for all times. Every school, every civic group, every veteran's organization, every political group are your prospects . . . every American, your audience. ■ Order your copy of this new release . . . today! Available in color, **$125** . . . black & white, **$50** each.

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FEDERAL AUDIO-VISUAL PROGRAMS:

DEPARTMENT OF HEALTH, EDUCATION AND WELFARE

Office of Vocational Rehabilitation

W. Oliver Kincannon, *Chief, Publications and Reports Service*
Phone: WOrth 2-2040

• This office produces TV spots on vocational rehabilitation for state agencies which then distribute them through local TV. At the present time, through contract, the office is planning a major film on this subject.

DEPARTMENT OF INTERIOR

Washington 25, D. C.

• The Department of Interior produces films which are concerned with the management, conservation and development of natural resources in every section of the Nation. Films are available from the bureau in which they have been produced.

Office of the Secretary

Harlan Wood, Division of Information
Phone: REpublic 7-1820, ext. 3171

Inquiries concerning the use of Department of Interior films for television should be addressed to this office.

The Bureau of Mines

A. Nicholas Vardac, *Motion Picture Representative*, Bureau of Mines, Washington 25, D. C.
Phone: REpublic 7-1820, ext. 3359

Meyer Reinews, *Chief, Bureau of Mines Distribution*, 4800 Forbes Ave., Pittsburgh, Pa.

ACTIVITIES: The Bureau of Mines has a broad film program dating from about 1920. Motion picture subjects deal with natural resources of states and areas and with mineral commodities including metals, non metals, coal and petroleum.

FACILITIES: All films are made in cooperation with private industrial firms which pay production costs and select commercial film producers. The Bureau maintains no production facilities of its own.

DISTRIBUTION: About 6,000 prints of films are distributed to the public on a free loan basis from the principal film center of the Bureau of Mines, 4800 Forbes Ave., Pittsburgh, Pa., and from depositories in 40 states. Annual number of bookings is 225,000. Most films are cleared for free TV use. Single or block bookings arranged. Catalogues available.

PRODUCTIONS: Films in current production include: *The Magic of Sulphur; The Story of Copper;* and *About Phosphate.*

The Bureau of Reclamation

Ottis Peterson, *Assistant to the Commissioner, Information*
Phone: REpublic 7-1820, ext. 4662

ACTIVITIES: The Bureau of Reclamation produces one or two pictures a year on water resource development in the seventeen western states. These films are usually "low budget," sound-color films which run 28 minutes for TV use. Film catalogs are available from regional offices and from Washington D. C. office.

FACILITIES: Most of the film work for the Bureau of Reclamation is contracted by the appropriate regional office to commercial producers. There are seven regional offices, supervised by the Washington office.

DISTRIBUTION: Each of the seven regions, and the Washington office, has its own distribution channels. On occasion, prints are loaned to educational institutions for short periods of time.

PRODUCTIONS: Recent productions include: *Key to the Future*, a film about the Colorado river storage project in Utah, Wyoming, Colorado and New Mexico; *Canyon Conquest*, the story of the construction of the Glen Canyon Dam (an up-to-date version to be issued every two years), and a new film on the Central Valley Water Project in California.

The Bureau of Land Management

Dwight Rettie, *Information Officer*
Phone: REpublic 7-1820, ext. 3609

The Department of Interior and the Department of Agriculture cooperated on the following two films which are available for loan and for TV purposes and are distributed through the Washington office. *Our Public Lands* is a 28-minute color film on conservation and development programs, and *Alaska, Land to Grow On*, is a 28-minute color film on public land and resource programs in Alaska.

The Geological Survey

J. O. Kilmartin, *Chief*, Map Information Office
Phone: REpublic 7-1820, ext. 2446

This department has a small collection of training films of a technical nature on topographical survey subjects. The films were produced in

(LISTING CONTINUES ON FOLLOWING PAGE 64)

It is with great regret

and a sense of deep personal loss

that we announce the passing of our esteemed

and beloved Vice President and friend,

HERMAN ROESSLE on February 24, 1961.

Audio Productions, Inc.
New York, N. Y.



YOU DON'T HAVE TO FLOAT A LOAN...

to have a film made!

It's possible to make the kind of film you need on a budget you can afford. We, at Coleman Productions, have been doing it for years, since 1935 to be exact.

The secret? It's no mystery . . . we've simply perfected the knack of extracting every ounce of value out of every cent of our clients' money (we spend it as if it were our own). We know how to cut away the excess fat from each step of movie production . . . how to economize on everything – except *quality*. Proof? Our films have won awards in competition with the most expensive productions.

Good taste and sound merchandising are intangibles, but their effect on a film is concrete. We have an uncanny instinct for infusing our films with creative writing, inspired direction, dynamic editing and superb music scoring. When the finished product is projected on the screen, we always feel a glow of pride and our client always feels a glow of satisfaction with a film that is both artistic and, what's more important, *tells our client's story with the greatest effectiveness.*

Our clients range from modest firms taking their "first plunge" with a simple five minute film, to industrial giants like Pan American World Airways and Olin Mathieson for whom we've produced, respectively, location films from Norway to Tierra del Fuego, and an epic of one of the world's largest aluminum plants (the latter took over two years).

Why not take a few moments off and see for yourself. No obligation, of course. No bother to us . . . we enjoy showing our films. Write or phone.

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SOME OF OUR RECENT AWARDS



THE CHRIS AWARD 1959—1960
THE BLUE RIBBON AWARD 1960

Business Films at the American Festival

500 Motion Pictures and Slidefilms Vie for Blue Ribbon Honors at American Film Festival, April 19-22 in N. Y.

FROM *Resuscitation of the Newborn* (Smith, Kline & French Laboratories) to *Memory is for the Living* (Rock of Ages Corporation), business and industrial organizations are represented as sponsors, owners, or producers of nearly half of the more than five hundred 16mm motion pictures and 35mm slidefilms entered in the 34 Blue Ribbon Award competitions of the 1961 American Film Festival.

The Festival is sponsored again this year by the Educational Film Library Association and scheduled for April 19-22 at the Barbizon-Plaza Hotel in New York City.

More Public Service Entries

The EFLA Festival Committee, headed by the association's President Frederic A. Krahn, notes a marked increase of sponsored public-service films among this year's Festival entries, with productions submitted ranging from classroom films to those designed for the general audiences of television.

"So many sponsored films were entered for the 'Health, Safety and First Aid' category competition, for instance, that it has been necessary to create two separate Blue Ribbon categories—'Health for Non-Medical Audiences' and 'Safety and First Aid' "—reports Mr. Krahn.

As in previous years, "Business and Industry" is one of the five major headings under which the 34 Festival competition categories are grouped, with a wide variety of sponsored films submitted in such categories as "Industrial and Technical Processes," "Institutional Public Relations—Commercial Organizations," "Personnel Training and Relations," "Sales and Promotion" and "Sales and Technical Training."

Review Films in February

Many sponsored films are also entered throughout the range of other competitions for the Blue Ribbon Awards which are grouped under "Education and Information," "Art and Culture," "Religion and Ethics" and "Health and Medicine."

All motion pictures and slidefilms submitted for the Festival were reviewed during February by Pre-Screening Committees which include representatives of business and industrial organizations and trade associations as well as technical specialists and professional A-V people. Working under the supervision of EFLA, this year's Pre-Screening Committees met in more than a dozen cities across the country.

From the hundreds of entries screened, the Committees nominate approximately 250 motion pictures and slidefilms for the final competitions of the Festival, where juries of A-V experts will vote the coveted Blue Ribbon Awards.

Make-Up of Festival Juries

Like the Pre-Screening Committee, each Festival Jury comprises at least two persons from the fields of audio-visual production, distribution, or administration; two who are specialists in the subject area of the particular competition category; and two who are experienced in using films with the audiences for whom entries in that category are intended.

According to Miss Emily S. Jones, Administrative Director of EFLA, application forms for Festival Jury assignments are being sent out to all the A-V experts who have served at previous Festivals. Other qualified persons may apply for assignments through EFLA, 250 West 57th Street, New York 19, N. Y.

It is anticipated that business and industrial film sponsors will again be featured prominently on the list of Blue Ribbon winners, as they were last year when awards went to the Tobin Packing Co.'s *The First Prize Story* (winner in the Industrial and Technical Processes category); the J. I. Case Co.'s *On The Go* (Sales and Promotion—Direc Sales); Pan American World Air way's *Wings to Italy* (Sales an Promotion—Service and Informa tion); U. S. Steel's *Rhapsody o Steel* (Public Relations—Com mercial Organizations); Johnso & Johnson's *Hospital Sepsi* (Medical Sciences for Profes sional Audiences), and such slidefilms as Bell Telephone's *Th Formation of Ferromagnetic Do mains* (Science—High School College, Advanced).

These Companies Represented

Typical of major industrie represented among Festival con tenders this year is Oil, with a list of entries from such com panies as American, B. P. (North America), Cities Service, Esso Maruzen, Phillips, Richfield Shell, and Standard Oil of Cali fornia.

The widely diversified host o notable business and industrial or ganizations with entries include A. B. Dick, Aetna, Alcoa, Ali talia, Allis-Chalmers, American Airlines, American Bakeries American Cyanamid, AMF AT&T, Armour, Armstrong Cork, Baltimore Sunpapers, Bel Telephone, Bethlehem Steel, B. F Goodrich, Boeing, Bulova, Car nation, Chevrolet, Clairol, Con vair, Comptometer, Dr. Pepper Dun and Bradstreet, Dunlop E. R. Squibb, Ford, the French Lines, General Dynamics, G. E. General Foods, G.M., IBM, In ternational Harvester, Jantzen J. I. Case, Johnson & Johnson Lockheed, Lufthansa and May tag.

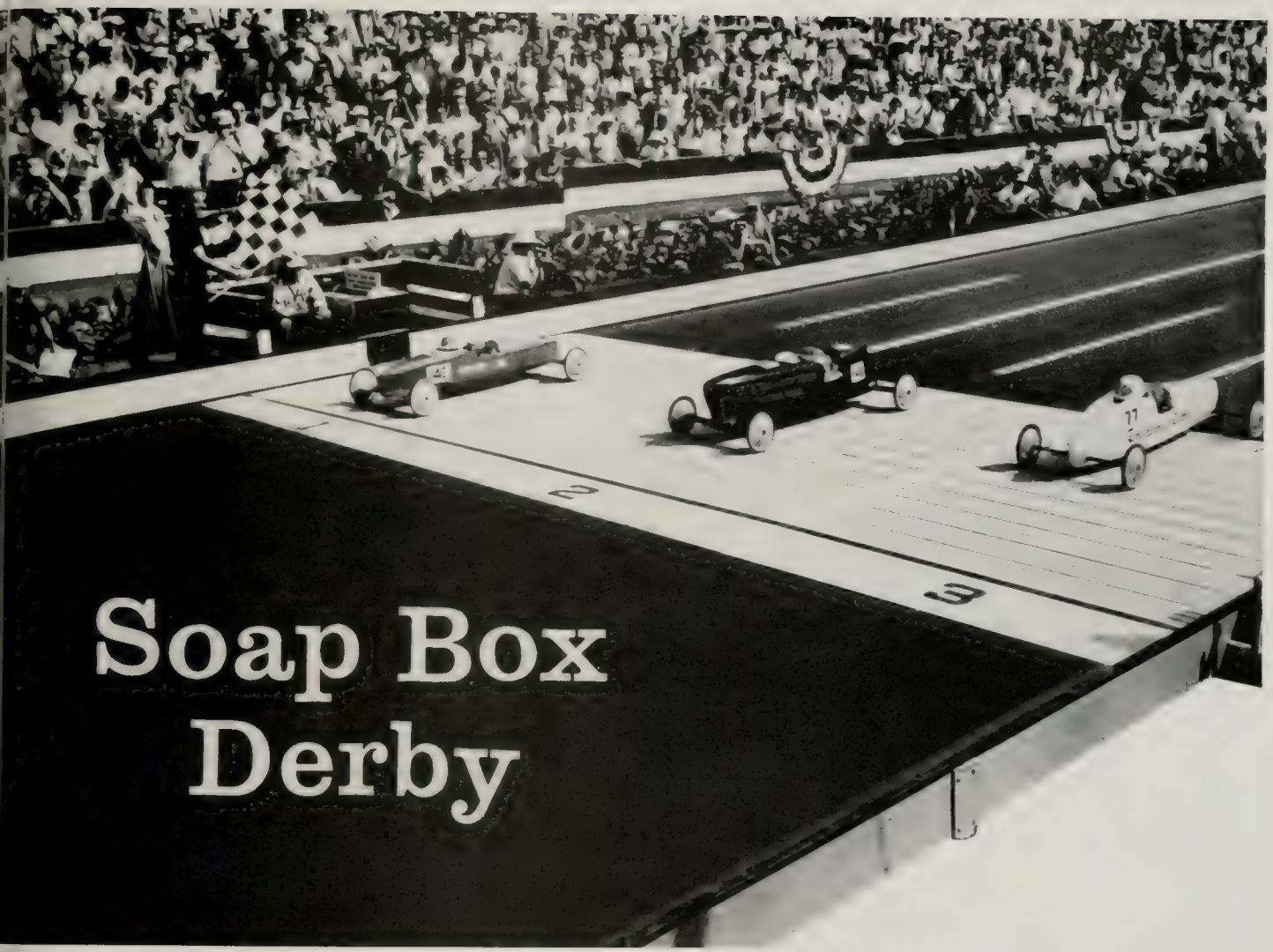
Other Festival Participants

Other representatives of indus try and business are Martin Metropolitan Life, Merck Sharp & Dohme, Montgomery Ward NATION'S BUSINESS, New York Central, New York Life, Paillard Panagra, Pan American World Airways, Pendleton Mills, Pepsi Cola International, Raybestos RCA, Reynolds, R. R. Donnelly R. T. French, TIME, INC. Thompson Ramo Wooldridge U. S. Steel, Volkswagen, Western Electric, Westinghouse, and White Stag.

Especially significant in 1961 is the number of trade and professional associations represented by entries in the Festival competitions. Among such co-operative sponsors of films submitted are the Air Transport Association of America, the Allied Masonry Council, American Academy of Chefs, American Association of

(CONTINUED ON PAGE 71)





for the 5th Consecutive Year

CHEVROLET, for the FIFTH consecutive year, has entrusted the important responsibility of securing maximum television visibility for their Soap Box Derby films to the Princeton Film Center.

- The Princeton Film Center operates a specialized motion picture distribution service, one which can free you of all of the numerous details of film circulation.
- Princeton Film Center has also produced hundreds of motion pictures for its clients since 1941.
- Please write for our production and distribution brochures.

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PRINCETON, NEW JERSEY

FEDERAL AUDIO-VISUAL PROGRAMS:

(INTERIOR: GEOLOGICAL SURVEY: CONTINUED)

cooperation with the Pan American Institute of Geography & History, and are circulated through the Washington, D. C., office.

U. S. Fish & Wildlife Service

Elliot A. Macklow, *Chief, Audio Visual Services*, Branch of Marketing, Bureau of Commercial Fisheries, Fish & Wildlife Service
Phone: REpublic 7-1820, ext. 2151

ACTIVITIES: Using commercial contractual motion picture facilities, this organizational unit plans, produces and distributes fishery marketing and educational motion pictures sponsored by both Government and industry. Other audio-visual materials such as fishery television spot announcements, radio spot announcement discs, slides, specialized publications, etc. are also produced and distributed by the Unit.

FACILITIES: Commercial contractual motion picture facilities.

DISTRIBUTION: Utilizing about 185 Government and private film libraries, about twenty fishery motion pictures are distributed free of charge upon request. Provision has been made so that most of the films are cleared for television, although special permission is required before telecasting. Stock footage is not available. A catalog entitled *Fishery Motion Pictures* may be obtained free of charge upon request. A central Audio-Visual Services film library is maintained in College Park, Md. Films and information may be obtained by writing Audio-Visual Services, Bureau of Commercial Fisheries, Post Office Box 128, College Park, Maryland.

PRODUCTIONS: Recent productions include: *Sponge—Treasure From the Sea*, an Edinburgh Film Festival honor film; *Salmon—Catch to Can;* and a production of a documentary on the Great Lakes which is forthcoming.

POST OFFICE DEPARTMENT

Washington 25, D. C.

Howard I. Lewis, *Director, Press, Radio & TV Division*, Public Relations
Phone: STerling 3-3100, ext. 514

J. F. Kelleher, *Special Assistant to the Postmaster General*, Public Relations (Public Relations films)
Phone: STerling 3-3100, ext. 500

Meyer Hanson, *Visual Aids Specialist*, Bureau of Personnel (Training Films)
Phone: STerling 3-3100, ext. 8023

ACTIVITIES: The Post Office Department makes training and public relations films and engineering photo reports.

FACILITIES: This Department has complete in-house capability for making films and also contracts for motion pictures with commercial producers. For information on contracts, write to Bureau of Facilities and Supplies Division, Room 4206, Post Office Department, Washington 25, D. C.

DISTRIBUTION: Public relations films are distributed through U. S. Postmasters in all regions. Training films are distributed through Regional Operations Directors in fifteen regions. Stock footage on most of the Post Office operations is available.

PRODUCTIONS: Public Relations films for 1960 include: *Farewell, Pony; An American Credo; Postal Report To the Nation*, and *Mail Call: All Ships and Shore Stations*. Training films for 1960 include *Classes of Mail; Machines to Process Tomorrow's Mail, Revised; Engineering the Modern Postal Plant*, and *Improving Operations on Workroom Floors*.

UNITED STATES INFORMATION AGENCY

Washington 25, D. C.

Turner B. Shelton, *Director, Motion Picture Service*. Phone: DUdley 3-2315

Anthony Guarco, *Deputy Director, Motion Picture Service*. Phone: DUdley 3-3373

Jack W. Evans, *Special Assistant to the Director*. Phone: DUdley 3-2343

Alan Fisher, *Chief, Domestic Production Div*. Phone: DUdley 3-2343

Don R. Wheeler, *Chief, Administrative Staff* Phone: DUdley 3-4558

Wilbert H. Pearson, *Chief, Attestation & Review Staff*. Phone: DUdley 3-3567

Miss Mickey Sanford, *Chief, Acquisitions Branch*. Phone: DUdley 3-5651

ACTIVITIES: USIA acquires and distributes motion pictures in the overseas information program which it conducts. These films show American life and support the United States foreign policy.

FACILITIES: USIA contracts with private commercial companies to produce films to specifications and under supervision of the motion pic-

(LISTING CONTINUES ON FOLLOWING PAGE 68)

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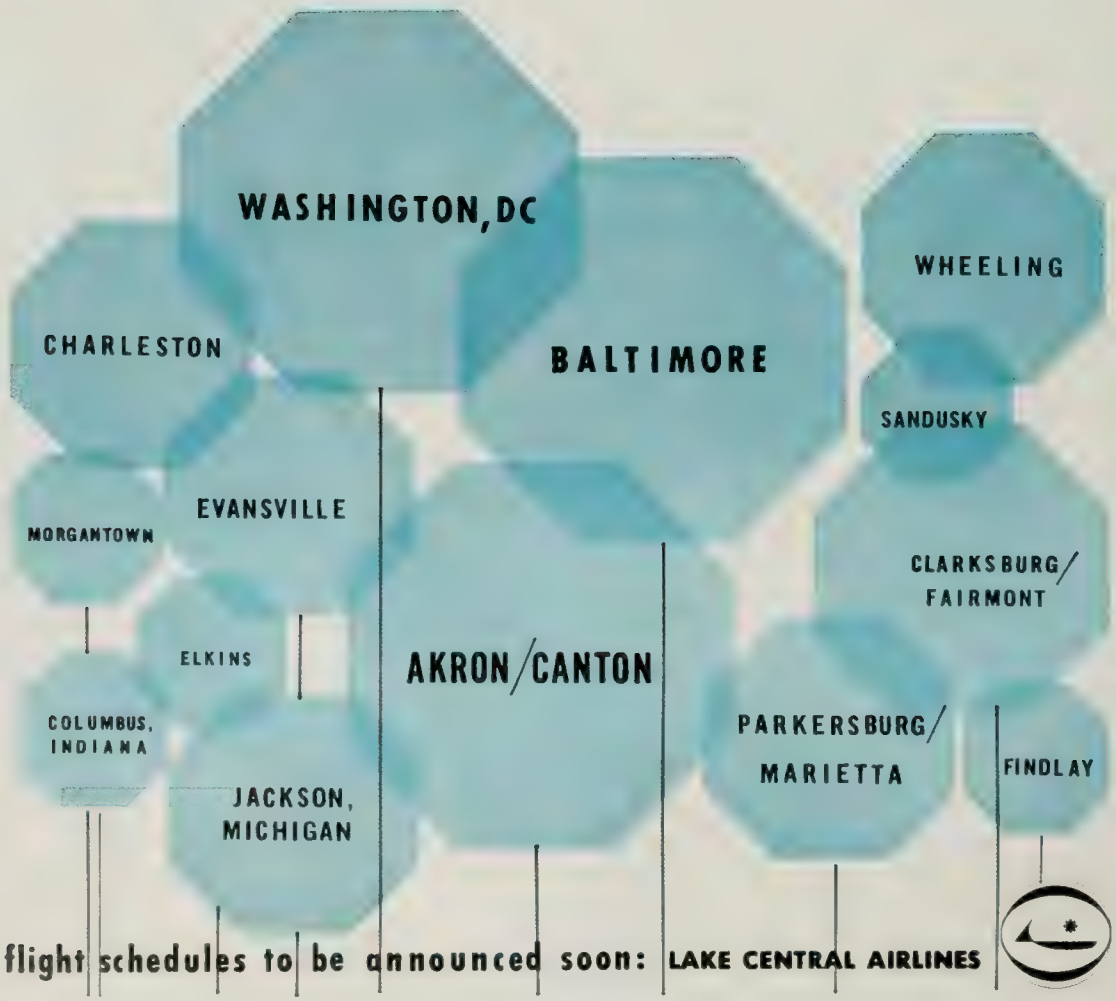
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Phone: FInancial 6-5480-1

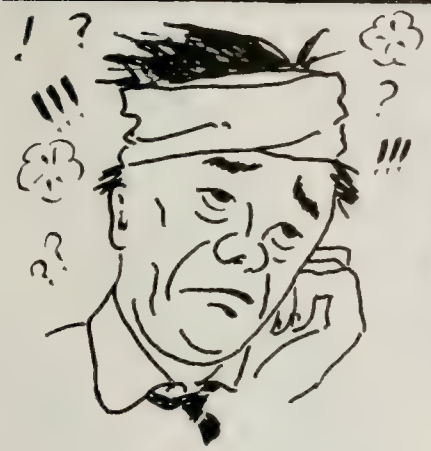


What the producer does to it determines the success of your message in reaching your audience.

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CANADIAN OFFICE: 6 Shawbridge,
BEImont 2-1145, Toronto, Canada

HOLLYWOOD OFFICE: 4224 Teesdale
POplar 2-8296, N. Hollywood, California

(U. S. INFORMATION AGENCY: CONTINUED)

ture service. In addition, the agency contracts to use selected films in overseas programs.

DISTRIBUTION: In addition to theatrical distribution for many of these films, the films reach a wide non-theatrical audience through the 213 film operation centers at the U. S. Information Service offices overseas. In addition to the 213 film libraries approximately 300 mobile motion picture units are used to show the films. The address of the local U. S. I. S. can be obtained from any American embassy or consulate. In the United States, the USIA films are available for educational use through purchase from United World Films, 1445 Park Ave., New York 29, New York. USIA does not distribute films or maintain a film lending library in the United States.

INTERNATIONAL COOPERATION ADMINISTRATION

Communications Media Office

Washington 25, D. C.

Gerald F. Winfield, *Chief*
Phone: STerling 3-6400, ext. 7143

V. M. Commeree, *Motion Pictures*
Phone: STerling 3-6400, ext. 7303

ACTIVITIES: This organization is composed of a group of specialists whose prime duties are to provide professional technical advice and assistance to a large number of functionaries working in conjunction with approximately seventy U. S. Operations Missions in various cooperating countries of the free world. They are responsible for the Communications Media program within I. C. A., including all audio-visual aids for instruction, the development of the media of mass communication, and the training of personnel in the professions and skills of technical information. The responsibility includes planning, development and use of communications media ranging from hand-made indigenous devices through more complex media such as motion pictures, radio and television. Such support extends itself into all technical fields with which I. C. A. programming is involved.

FACILITIES: With respect to film productions, some missions have complete professional staffs and facilities; others vary widely in degrees of completeness. All rely on the Washington staff to a greater or lesser extent for "backstop" guidance and services.

DISTRIBUTION: Except for a limited number of films produced under contract in the United States, motion pictures, film strips and slides are made in cooperating countries and are designed for overseas distribution. Approximately fifty films have been selected for showings to Educational and Civic groups in this country. They are available upon request from Educational Film Libraries in 10 geographic locations. Further information is available from I. C. A. or the Educational Film Library Association, 250 West 57th Street, New York 19, N. Y.

ORGANIZATION FOR EUROPEAN ECONOMIC COOPERATION

1346 Connecticut Ave., N.W., Washington, D. C.

Mabel Le Fevre, *Films Consultant*
Phone: DUpont 7-4237

• OEEC selects technical training, scientific, educational, business management, labor relations and sales films for inclusion in the Paris reference library of OEEC for distribution among its 20 member countries. This organization has two offices, one in Washington and another in Paris, which deal with the productivity centers in the governments of other countries.

(LISTINGS CONTINUE ON FOLLOWING PAGE 74)





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J F

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New York, N. Y.
Circle 6-4030

American Festival:

(CONTINUED FROM PAGE 62)

Nurse Anesthetists, American Brush Manufacturers Assn., American Dental Assn., American Hospital Assn., American Institute of Architects, American Medical Assn., American Petroleum Institute, American Podiatry Assn., American Society of Agricultural Engineers, and the American Textbook Publishers Assn.

Other professional and trade organizations represented are the American Title Assn., the Associated Bulb Growers of Holland, the Canned Salmon Institute, the Copper and Brass Research Assn., the Credit Union National Assn., the Farmers Union Grain Terminal Assn., the Federation of Danish Industries and the Danish Agricultural Marketing Board, the Institute of Life Insurance, the National Assn. of Wholesalers, the National Cotton Council, the Manufacturing Chemists Assn., the Rubber Manufacturers Assn., the Southern Furniture Manufacturers Assn., the Vermont Co-Op Council, and the Western Pine Assn.

Expect Large Attendance

Since the American Film Festival affords registrants a unique opportunity to see a large number of top-quality informational films that are of particular interest in both content and technique to men and women in business and industry, high registration at the Festival is expected again this year.

In addition to the screenings scheduled throughout the four days of the Festival, EFLA is programming a number of special panel discussions to be led by nationally known 16mm authorities, as well as informal discussion meetings.

Awards Banquet on April 21

The Festival will be climaxed by the Gala Award Banquet at which the Blue Ribbon Awards will be announced and presented on the evening of Friday, April 21. All of the Blue Ribbon films will be screened again on Saturday, April 22.

Detailed information on all program events and screenings will be announced in advance of the Festival, and advance programs and registration forms will be available soon through EFLA.

* * *

Invitations Out for 4th Annual Vancouver Film Festival, July

The fourth annual Vancouver International Film Festival will be held this year July 10-22 in Vancouver, B. C., Canada. The Film Festival is one of the most important events of the Vancouver International Festival, which also features a Military Searchlight Tattoo as well as the Arts Festival.

Stanley H. Fox, chairman of the Film Committee, announced that invitations to submit films are being sent out to film producing organizations around the world. Entries are being invited in a number of categories including feature length films.

Screening committees will select 20 features and 100 documentaries and short subjects for public presentation during the twelve-day Film Festival.

In 1960, the Vancouver International Film Festival drew a total audience of 22,000, repeating its success of the first two years. Hundreds of people were turned away from showings of such films as *Hiroshima Mon Amour* and *The World of Apu*, resulting in numerous theatrical bookings of these and other Festival films by theatrical chains across the country.

For further information on the Film Festival, write to The Vancouver Festival Society, 900 West Georgia St., Vancouver, B. C.

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Are you thinking about a film for EMPLOYEE INDOCTRINATION? to familiarize new hires with your organization, its standards, its spirit, its departments and what they do?

Let us loan you screening prints of

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"A HOTEL IS BORN" (Hilton Hotels)
"THE NEXT TEN" (Kaiser Aluminum)
"HAIL THE HEARTY" (The Borden Co.)
"FIRE AND THE WHEEL" (Socony Mobil)
"OUTSIDE THAT ENVELOPE" (Conn. General Life Ins.)
"LOCKED ON" (Convair Astronautics)

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1) Ray Armstrong, 35mm Color Negative Developing Foreman; **2) Ray Biederman,** Negative Assembly Foreman; **3) Leo Bloomberg,** 16mm Developing Foreman; **4) Nate Bloomberg,** 16mm Printing Foreman; **5) Harry Buckler,** 35mm Color Positive Developing Foreman; **6) F. H. Carlin,** 35mm Positive Developing Foreman; **7) Reginald Carroll,** 35mm Densitometric Control Foreman; **8) Bob Casey,** 35mm Printing Foreman; **9) John Cooper,** Vault Department Foreman; **10) Frank Cootz,** Timer; **11) George Crane,** 35mm Customer Service Representative; **12) Jack Doyle,** Timer; **13) Kenneth Dunn,** 16mm Negative Assembly Foreman; **14) Ted Fogelman,** Laboratory Superintendent; **15) Bill Funck,** Title & Optical Production Supervisor; **16) Jack Goetz,** Sales Administrator; **17) Jack M. Goetz,** Public Relations Director; **18) Phil Gorth,** Timer; **19) Bob Grubel,** Chemical Lab Foreman; **20) Bob Gustofsen,** 16mm Service Coordinator; **21) Dane Hansen,** Chief Projectionist; **22) Dick Harrison,** 16mm Densitometric Control Foreman; **23) Carl Hauge,** Quality Control Engineer; **24) Ted Hirsch,** Vice President, Operations; **25) Ira Johnson,** Comptroller; **26) Tom Jones,** Maintenance Foreman; **27) Jim Lawler,** Office Manager; **28) Art Ludington,** 35mm Customer Service Supervisor; **29) Lew Mansfield;** 35mm Customer Service Representative; **30) Julius Mond,** 16mm Positive Assembly Foreman; **31) Frank Montfort,** Security Director & Military Liaison Officer; **32) Paul Morrill,** Timer; **33) Val Osborne,** Timer; **34) Russ Plappert,** Machine Shop Foreman; **35) Pat Powers,** 35mm Positive Assembly Foreman; **36) Lad Powolny,** 35mm Negative Developing Foreman; **37) Ed Reichard,** Chief Engineer, **38) Roger Richardson,** Color Control Supervisor; **39) Dick Rodgers,** Resident Counsel; **40) Bob Ross,** Kodachrome Negative Assembly Foreman; **41) Herschell Sanders,** Art Department Director; **42) Job Sanderson,** Equipment Maintenance Supervisor; **43) Ralph Shadduck,** Title & Optical Assembly Foreman; **44) Pete Silverman,** 35mm Customer Service Representative; **45) Mike Simon,** Credit Manager; **46) Henry Solow,** 16mm Production Control Supervisor; **47) Sid Solow,** Vice President and General Manager; **48) Morris Sparks,** Timer; **49) Tom Sproul,** 35mm Customer Service Representative; **50) Dale Tate,** Title & Optical Division Manager; **51) Jack Thomson,** Title & Insert Cameraman; **52) Meyer Weinstock,** Kodachrome Department Foreman.

A-V CALENDAR: 1'5

April 19-22

1961 American Film Fes Educational Film Li Assn. Barbizon-Plaza Ho New York.

April 24-27

Industrial Audio-Visual Annual Meeting, Edge Beach Hotel, Chicago.

April 24-28

Dept. of Audio-Visual In tion, NEA, Nat'l Conve Deauville Hotel, Miami

May 1-5

American Society of Tra Directors, 17th Annual ference, Bellevue Stratfor tel, Philadelphia.

May 4

2nd American TV Comme Festival, Hotel Roos New York City.

May 7-12

Society Motion Picture & vision Engineers, 89th annual convention. King Ed Sheraton Hotel, Toronto,

May 22-26

Society of Photographic S tists & Engineers, Convention, Trade Show. hamton, New York.

May 23 & 24

Day of Visuals: Nat'l Presentation Assn. Hotel sevelt, New York.

June 2-3

Industry Film Producers 2nd Annual Conve Trade Show. Miramar Santa Monica, California.

June 12-16

8th Int'l Advertising Film tival, Cannes, France.

July 10-22

4th Annual Vancouver Int tional Film Festival, couver, B.C., Canada.

July 17-21

3rd Annual Visual Work U. S. Department of A ture, Washington, D. C.

July 22-25

National Audio-Visual Co tion & Trade Show. Mo Hotel, Chicago, Ill.

September 13-15

9th Annual Columbus Film tival, Columbus, Ohio. closing date: July 15, 1961

November 1-14

5th San Francisco Internat Film Festival, San Fran California.

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UNION PACIFIC RAILROAD COMPANY
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F. B. LEWIS,
MANAGER, SAFETY AND COURTESY

6-57-800

February 6, 1961

Mr. R. W. Carlisle
Wondsel Carlisle & Dunphy Inc.
1600 Broadway
New York 19, New York

Dear Bob:

Now that "Last Clear Chance" has had wide distribution for several months, I am very happy to advise you this crisp story of the hazards of careless highway driving is being shown in schools, on television and wherever people gather, with very pleasing comments.

We believe the attendant lessons will create a positive deterrent to chance taking when approaching grade crossings, because the picture deals with this aspect of driving in a very realistic manner in keeping with the tempo of drivers today.

Congratulations to you and your organization for a fine picture from Bill Moore and myself.

Yours very truly,

F. B. Lewis

Winner of a National Safety Council award, this safety film represents the kind of product we at Wondsel, Carlisle & Dunphy can produce for you—to guarantee you and your organization an end result that will pay off.

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FEDERAL AUDIO-VISUAL PROGRAMS:

DEPARTMENT OF THE TREASURY

Washington 25, D. C.

Internal Revenue Service

Charles M. Lammond, *Public Information Officer*. Phone: WOrth 4-4037

John Burleson, *Audio Visual Training Officer*. Phone: WOrth 4-3465

ACTIVITIES: The Internal Revenue Service prepares, from time to time, motion pictures for either internal or external use. Those prepared for training purposes are produced under the jurisdiction of the IRS Training Division and are used at district and major local offices throughout the United States to instruct new personnel or those being assigned to different tasks in the work they are to undertake. *The Public Information Division* supervises the production of films and television spot announcements intended to acquaint taxpayers throughout the nation with matters of presumed interest to them involved in IRS operations.

FACILITIES: The public information films of IRS are produced professionally, usually utilizing the agency's own office facilities and personnel for background scenes but hiring professional talent for action bits, narration, etc. Laboratory production facilities are contracted to complete the film after the first rough cut. Training films are sometimes produced with IRS personnel and sometimes with professional talent.

DISTRIBUTION: Two public information films are presently available from IRS district offices in either color or black-and-white versions. Each of these films runs 28 minutes and both are available in 16mm only. All clearances and releases have been obtained for general showings.

PRODUCTIONS: Two information films have been produced since 1959: *Since the Beginning of Time*, the use of which is now being curtailed, and *The Inevitable Day*, just released.

United States Coast Guard

Don Farran, *Chief, Motion Picture Section, Public Information Division*
Phone: WOrth 4-5303

ACTIVITIES: The U. S. Coast Guard produces information and training, as well as recruiting films. The majority are in 16mm color-sound with running time of 14 or 28 minutes. For the past three years, CG films have consistently been selected by the United States government for entry in foreign film festivals, and have won a number of awards.

FACILITIES: In-house capability. The CG uses its own facilities, including writing, directing, shooting, and editing to final cut of its productions.

DISTRIBUTION: Distribution of the films is made through the various Coast Guard District offices and from Headquarters to television stations, schools, colleges, various organizations providing information to their members. Usually, the films are cleared for non-theatrical and television use, and no charges are made for use. An annual Film Catalog is issued by Coast Guard Headquarters and separately by each District office.

PRODUCTIONS: Recent subject matter of the films has ranged widely across the world, including LORAN stations on Pacific isles, discovery operations in the Arctic and Antarctic, Search and Rescue, International Ice Patrol, Aids-to-Navigation, Merchant Marine Safety, small boat safety operations including training films on navigation and rules-of-the-road.

U. S. Savings Bonds Division

Jacob Mogelever, *Promotion Manager, U. S. Savings Bonds.*
Phone: EXecutive 3-6400, ext. 4157

• The U. S. Savings Bond Film Program is completely dependent on the volunteer support from the non-theatrical and theatrical film industry and other industries. Over the past 20 years it has received over 1 billion dollars worth of promotional support.

VETERANS ADMINISTRATION

Washington 25, D. C.

Assistant Administrator for Management Services

Mrs. Grace Moore, *Administrative Assistant, Visual Aids Division*
Phone: DUdley 9-2915

Charles H. Glazer, *Chief, Motion Pictures, Visual Aids Division*
Phone: DUdley 9-2724

ACTIVITIES: Veterans Administration film programs are controlled through the Assistant Administrator for Management Services Office which produces and procures educational, training, informational, technical, and medical films for use within the agency on a loan basis and for use by participating hospitals, schools, etc.

FACILITIES: VA films are produced in collaboration with the Department of Agriculture Motion Picture Service. VA has no in-service capability.

DISTRIBUTION: There is a central agency library in the Washington headquarters of the Veterans Administration, which controls and issues copies of all films used by this agency. There is no rental fee.

PRODUCTIONS: The most recent VA film is titled *The Giant Step Forward*, and depicts all the program activities of the VA.

LIBRARY OF CONGRESS

Washington 25, D. C.

Willard Webb, *Chief, Stack & Reader Division*
Phone: STerling 3-0400, ext. 466

James H. Culver, *Head, Motion Picture Section, Stack & Reader Division*
Phone: STerling 3-0400, ext. 721

Joseph W. Rogers, *Chief, Copyright Cataloging Division, Copyright Office*
Phone: STerling 3-0400, ext. 458

Mrs. Katharine W. Clugston, *Audio-Visual Specialist, Descriptive Cataloging Div.*
Phone: STerling 3-0400, ext. 484

Miss Frances L. Menges, *Head, Special Services Section, Card Division*
Phone: STerling 3-0400, ext. 839

• The Library of Congress has an unrivalled collection of American films dating from the infancy of the motion-picture industry, which it has acquired through the operation of the copyright law and through gifts, and it also has a large body of foreign films turned over to it as a result of wartime confiscation. The Library's activities in the motion-picture field include the registration of claims to copyright, the acquisition of films, the cataloging of films and related bibliographic service on the collection.

The Library's Copyright Office has registered

(LISTING CONTINUES ON FOLLOWING PAGE 195)

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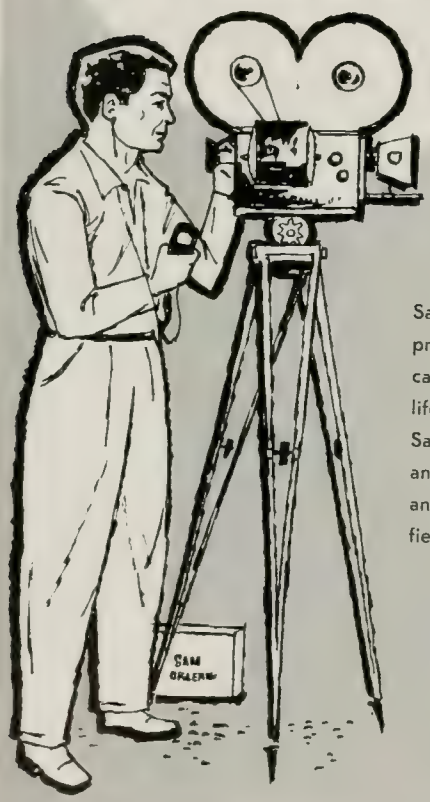
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New York: 550 Fifth Ave., Plaza 7-3638

People and Pictures That Made the News

Industry Loses a Leader as Herb Myers Dies in Air Crash

The crash in February of a Sabena jet airliner at Brussels, Belgium, which took the lives of the entire U. S. figure skating team, also caused the death of one of the A-V industry's leaders, H. Herb Myers, who was on a business trip.

Herb, 63, was president of Charles Beseler Company, East Orange, N. J., a position he held for the past seventeen years. He was a long-time supporter of the National Audio-Visual Association, and a contributor of time and talents to NAVA projects. He was also interested in the National Institute For Audio-Visual Selling, and not only taught several courses over a number of years, but served as an active member of the Institute Board of Governors.

Herb is survived by his wife Lee, his son Marty, and his daughter Mrs. Ruth Berman. Memorial contributions may be directed to: Trees For Israel, Jewish National Fund, 42 E. 69th Street, New York, N. Y.

* * *

Lee Benjamin Heads Motion Pictures at H. D. Rose Co.

Lee C. Benjamin has joined the staff of H. D. Rose & Company, Inc., New York, as producer. He will head up the Rose Company's newly established motion picture department.

Benjamin was formerly with J. Walter Thompson Company as producer-writer-director of training, documentary and industrial films.

* * *

Veteran Harry Peterson Dies: With Atlas Over Four Decades

Harry Peterson, veteran technician in the motion picture industry, died February 28 at his home in Oak Park, Illinois.

Mr. Peterson joined Atlas Film Corporation, Oak Park, in 1919 and was employed with the firm continuously since that time. He was a Charter Member of the International Alliance of Theatrical Stage Employees, Local 666.

He is survived by his wife Charlotte, children Richard A. and Patricia Stevens, and seven grandchildren.

During his career, he accomplished many technical achievements, many of which have been adopted by Hollywood. In 1926, for example, Harry Peterson filmed the first interior scenes lighted by incandescent lamps specially manufactured at Nela Park by General Electric Company. These early 2500-watt lamps were made with hand-turned filaments.

As a cameraman he worked on many motion picture productions and industrial films ranging from photography 4000 feet underground to airplane photography. He was cameraman on many "blue chip accounts" such as Sinclair Refining Co., Pure Oil, Inland Steel, Swift & Co., Studebaker, Ford, Allis-Chalmers and Phelps-Dodge.

Harry Peterson continually served the film industry and earned the rightfully deserved title of industry pioneer.

* * *

Willard Pictures Completes African Film for Science Use

Willard Pictures, Inc., has completed an extensive production job for Mrs. William J. Morden on her new film, *Kenya and Tanganyika,* made for the Peabody Museum, Yale University.

The film, which is designed for showing to scientific groups, describes the job of collecting specimens for scientific study.

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(Western Electric)

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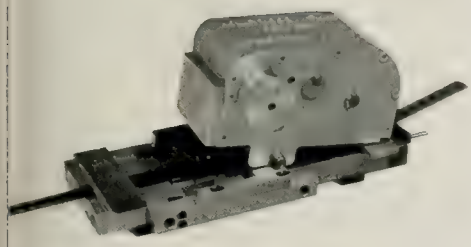
"HAIL THE HEARTY"
and
"ELSIE & CO."
(Borden Company)

"FIRE AND THE WHEEL"
(Socony Mobil)

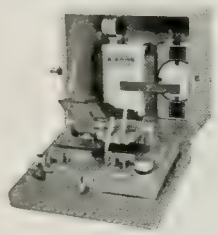
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Cap Palmer, Exec. Producer
Hollywood 26,—DUnkirk 5-3911
Chicago Princeton Detroit

The ~~thinking~~ WORKING man's equipment

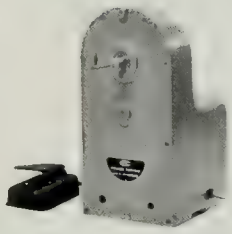
The "Thinking Man" may have his place but let's be realistic, it takes more than thoughts to splice film or synch picture with sound, it takes performance. Performance by professional men working with professional equipment. This is why we have purchased this space, not to run a so called "Special Bargain" as we are not in the bargain business, but to offer professional equipment to professional men. Naturally, when a piece of our equipment is purchased we benefit, but the person buying that equipment is also benefiting because we know that every piece of equipment that goes out of one of our showrooms is the best performing, most professional piece of equipment that money can buy. We know because we not only design, but manufacture all of our own equipment and are aware of exactly what goes into each item and what that item can or cannot do. Here are just a few of the items available from our stock, which we offer for your consideration:



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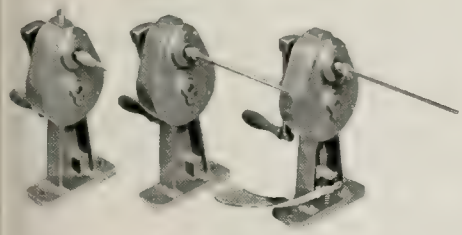


HOT SPLICER



POWER REWIND

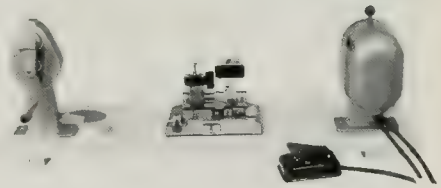
HAND REWIND



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AUTOMATIC TAPE SPLICERS: AFS-35 (35MM) AFS-16 (16MM) HOT SPLICERS: FSC-1 for 16, 35/32, 35MM; FS-816 for 8 or 16MM film. POWER REWIND: PR-1 is extremely quiet in operation with a V belt drive and a handle to disengage the motor when the operator uses the hand rewind to wind film back. HAND REWINDS: RE for normal winding; REF with a top friction control knob to retard the pull on the film; REL; with an elbow brake used in the inspection of film. REELS, CANS, FIBRE CASES. SPLIT REELS. HFC and Goldberg reels, cans and fibre cases are ruggedly built to offer the best possible protection to your film. For over 40 years Goldberg has been the outstanding manufacturer of reels, cans and fibre cases. The HFC split reels are a fast method of winding film from reels to cores or core to core and can be used for projection reels without the necessity of having the film put on solid reels. HFC INSPECTION & REPAIR UNIT: (IU-16) This unit consists of an HFC 16MM power rewind, an elbow brake rewind and a 16MM hot splicer. The unit is built to offer complete, compact facilities for the inspection and repair of film. All items are mounted on the base and are easily stored when not in use.

FOR MORE INFORMATION CONCERNING THESE OR ANY OF OUR MANY ITEMS, PLEASE WRITE FOR ONE OF OUR COMPLETE CATALOGS.

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Industrial Safety Films to Be Shown in Plants Around World

Three safety films recently made on location in a Chicago manufacturing plant are scheduled to be shown around the world, under the auspices of the National Safety Council, as examples of organization and operation of an effective safety program.

Produced by Cal Dunn Studios, the series was filmed at the Appleton Electric Company factory, 1701 West Wellington Avenue.



Chicago's Appleton Electric *company was site for safety series.*

Titles of the 10-minute, 16mm black-and-white motion pictures are *Safe As You Know How, Not Even One Chance* and *Help Yourself to Safety.*

Helpful "how-to-do-its" and "how-not-to-do-its" are plentiful, and attention and interest are enhanced by cartoon sequences. The films will be shown to company employees during lunch periods and shift changes.

Appleton Electric Company was chosen for this honor because of their continuing safety program since 1956 and the many man-hours of accident-free work over the long period.

The films were made with the guidance of Roy Benson, manager of the Industrial Division of the National Safety Council.

* * *

Colorful, Exciting Stock Car Race on Film From Pure Oil Co.

The full color spectacle of an exciting stock car race has been filmed by the Pure Oil Company and several other major companies, in cooperation with the management of the Darlington Raceway, Darlington, South Carolina, scene of "the biggest stock car race south of the Mason-Dixon line."

Stars and Bars is the title of this 28-minute film, replete with all of the color pageantry and drama that has become a tradition with the Darlington "500" mile stock car race. The 16mm, color



Darlington Raceway scene *in the current Pure Oil film release.*

and sound motion picture is an account of the 11th annual running of the Southern 500 race on Labor Day, 1960.

Included are sequences of hair-raising shots from inside racing cars and outside deadly turns. The camera gives closeup coverage of twelve crashes, a three-death tragedy in backstretch pits, and a racing duel between drivers Fireball Roberts and Buck Baker.

Stars and Bars has been booked for television showings throughout the country, but because of the impact that color gives this story, it is available for free showings to interested groups from the producer, Walter J. Klein

(CONTINUED ON PAGE 80)

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(Hilton Hotels)

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(AT&T)

"FIRE AND THE WHEEL"
(Socony Mobil)

"THE NEXT TEN"
(Kaiser Aluminum)

"ELSIE & CO."
(The Borden Co.)

"REORGANIZATION PLAN"
(Standard Oil Co. Indiana)

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⊙

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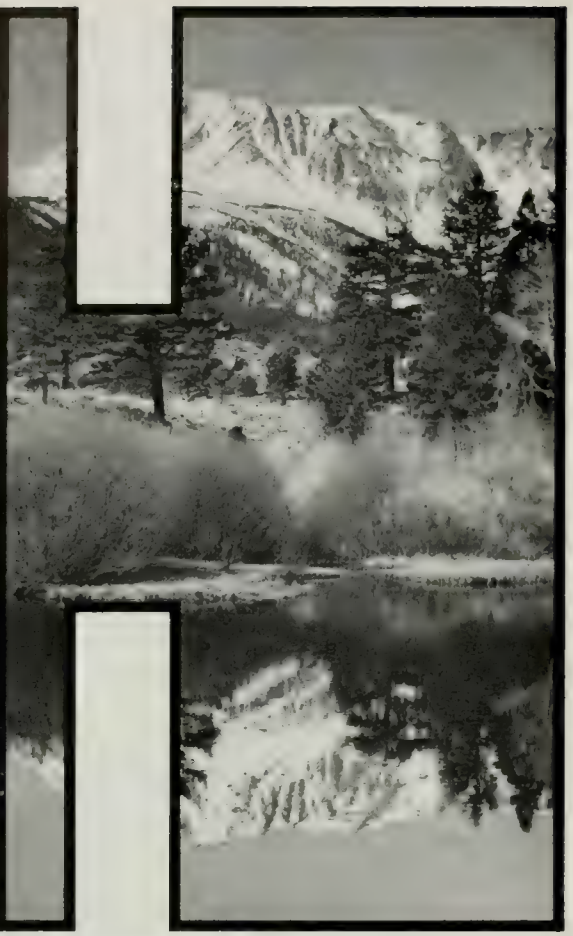
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5 RIVERS TO THE FUTURE

H_2O—the life giving water supply for Los Angeles—is the subject of "FIVE RIVERS TO THE FUTURE" produced for the Los Angeles Department of Water and Power.

The film tells the romantic and exciting story of the struggle to bring water to feed the stream of life and growth of a great city.





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STAN STAFFELD Creative Services, Inc.
6406 Woodward Ave., Detroit 2, Michigan

HOWARD WILLIAMS
2140 Westwood Boulevard
Los Angeles 25, California

(CONTINUED FROM PAGE 78)

Company, 1214 Elizabeth Ave., Charlotte, North Carolina.

Prints may also be obtained from the Film Division—Merchandising Department, The Pure Oil Company, 200 East Golf Road, Palatine, Illinois. Indicate alternate dates in requesting this film.

* * *

AMF Sponsoring 16mm Prints of Two Top 1960 TV Documentaries

Soon to be released for 16mm non-theatrical distribution are two of the outstanding television documentaries of 1960, sponsored by American Machine & Foundry Company.

The Thinking Machine and *Big City—1980,* produced for television by CBS as "Tomorrow" presentations, are the hour-long films. AMF is also sponsoring the 16mm prints.

The Thinking Machine is a treatise on automatic machines and "electronic brains." The film is "awesome proof that man has something to reckon with in the machines of his creation, specifically those that can play chess (and win) and turn out creditable scripts for TV Westerns."

Big City—1980 is a tour of Brasilia, the all-new, ultra-modern capital of Brazil, which smacks of the cities of the future found in science-fiction.

* * *

Nuclear Age Cooperation for Schools Under Civil Defense

Providing practical guidelines for the development of civil defense programs in schools is a new motion picture released by the Office of Civil Defense Mobilization, *Civil Defense in Schools.*

The 23-minute black-and-white film presents a step-by-step review showing school and civil defense officials working together in planning and activating plans to protect our children now, and to prepare them for adult life in the nuclear age.

Of special interest to school boards, administrators, parents and school connected groups, the film may be borrowed from local State Civil Defense Organizations. Prints may also be purchased directly from Motion Picture Service, U. S. Department of Agriculture, Washington 25, D. C., Attn.: Mrs. Alice Baldwin. The cost of one print is $31.29 including reel, can, case and prepaid shipping.

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LOCKHEED AIRCRAFT CORPORATION

"The Navy's Toughest Job," *Sales—26 minutes, color.*

RICHFIELD OIL CORPORATION

"The Invisible Oil Well," *Public Relations—15 minutes, color.*

"Baja Holiday," *Public Relations—27½ minutes, color.*

"The Blade of Progress," *Training—15 minutes, color.*

SIGNAL OIL & GAS COMPANY

"Hancock Presents Econ-O-Blending," *Training—20 minutes, color.*
"Norwalk Presents Power-Blending," *Training—20 minutes, color.*

MICRO-PATH, INC.

"Automation with Magnetic Control," *Sales—18 minutes, color.*

J. P. HENNESSY COMPANY

"Let's Get the Show on the Road," *Sales—18 minutes, color.*

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HOLLYWOOD 46, CALIFORNIA

Second American TV Commercials Festival Jurors Review Entries: Awards Due on May 4th

THE SECOND AMERICAN TV Commercials Festival, scheduled for May 4, 1961, in New York City, has been assured industry-wide support, according to Wallace A. Ross, Festival Director.

Entry deadline was March 1 for all eligible entries—film or videotape commercials shown on U. S. and Canadian television between March 31, 1960 and March 1, 1961.

A total well over last year's 1327 entries is expected to compete for the thirty "Best of Product Category" awards and the ten or more Craftsmanship and Advertising Achievement citations. Twenty-five additional "Commercials Classics" will also be selected to augment those already chosen for the TV Commercials Hall of Fame.

Enlarge Council of Jurors

Judging will again be a function of the TV Commercials Council, composed of eminent advertising executives. In order to reflect the industry-wide interest in this project and to include more geographic representation and a better cross-section of the profession, the Council has been enlarged this year.

Continuing as Chairman of the Council is John P. Cunningham, Chairman of the Board of Cunningham & Walsh, Inc. Other components of the Council are an Agency Advisory Board, an Advertiser Advisory Board and an Executive Board of Judges.

The criteria for selection during the judging will include: impact, believability, tastefulness, demonstration, identification, audience involvement, entertainment values, plus technique. The goal is to select "outstanding ads" rather than artistic achievements.



Wallace A. Ross, *Director, Amer. TV Commercials Festival*

Panels of ten will screen the entries according to the thirty product categories (i.e., automobiles, cigarettes, etc.) and select a TOP 150 for showing at the Festival. Category winners and other selections will be chosen from these 150 at a general Council screening.

Screen Best 150 on May 4

The May 4th Awards Luncheon will be part of an all-day program at the Hotel Roosevelt, featuring morning and afternoon screenings of the TOP 150 and the Commercials Classics.

Following the New York presentation, the festival director plans to stage similar one-day programs in other cities around the country under the sponsorship of the various advertising clubs and other organizations. During the past year, more than fifty advertising clubs as well as the national conventions of the Four A's, the Advertising Federation of America and the Association of National Advertisers featured the Winners and other top commercials from the first American Festival.

Suppliers Aid on Program

Major suppliers such as Eastman Kodak, Minnesota Mining and Manufacturing, DuPont Photo Products and Ampex are providing equipment or exhibiting, and advertisers, agencies and commercial production firms are guaranteeing advance registration.

For further information and attendance details, write The American TV Commercials Festival, 40 East 49th Street, New York 17, N. Y., Attention: Wallace A. Ross, Festival Director.

A NEW *and* IMPORTANT *film dealing with the fight against* INFLATION *is now available from one of Hollywood's* LEADING *animation producers. This 16mm. color movie will certainly* S·T·I·M·U·L·A·T·E *audiences wherever it is* SHOWN.

"THAT-A-WAY"

A BOLD STEP SIDEWAYS IN MOTION PICTURE MAKING



ONLY ONE OF THE MANY GRIPPING SCENES FROM "THAT-A-WAY"



THIS SCENE ACTUALLY DOESN'T APPEAR IN THAT-A-WAY AT ALL

FROM THE CREATORS OF THE EXCITING NEW MOTION PICTURE TECHNIQUE

FILMGRAPH

A Filmgraph has the humor, warmth, and effect of full animation. It is animation... but the cost is far less. Write today for details.

animation inc.
736 NORTH SEWARD
HOLLYWOOD 38, CALIF.

SPACE
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EQUIPMENT

EXPERIENCE
UNDERSTANDING
IMAGINATION
KNOW-HOW



DALLAS JONES PRODUCTIONS, INC.

430 W. Grant Place
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Chicago 14, Illinois

Anywhere in the United States

ACORN FILMS

will

- **SHOOT**
- **DEVELOP**
- **EDIT**
- **SCRIPT**

and

- **SERVICE**

A One Minute P. R. Newsfilm

(SILENT OR S.O.F.)

to

- **200 TV STATIONS**

for

★ **$2000.00***

* TOTAL COST — NO OTHER CHARGES

ACORN FILMS

of New England INC.

465 STUART STREET

BOSTON 16, MASSACHUSETTS

COmmonwealth 6-3507 - 08 - 09

News Along the Film Production Lines

Niles Producing Formica Film for Promotion, Sales Training

☆ Helping to promote the biggest furniture program in Formica Corporation's history is a 15-minute color slidefilm produced by Fred A. Niles Productions, Inc., which will be provided to top retail dealers in March.

In line with the promotion's aim to support both manufacturers and retail dealers in an expanded acceptance of Formica Plastic Laminates as quality surfacing for furniture, the film offers sales training assistance to retailers.

Art work and simulated home and sales floor scenes show why Formica is used as surfacing on the top-brand furniture lines, how to sell it to the consumer and suggestions for local merchandising. In addition, general sales techniques are pointed out.

Formica's new promotion program is highlighted by a new point-of-sale identification—stick-on labels to create immediate brand recognition at the point of sale. The labels identify the manufacturer as well as the laminate, and contain use and care information.

Coinciding with the distribution of the sales guidance slidefilm in March, Formica will run a series of one-minute spot commercials on NBC-TV's Jack Paar show. Narrated by Hugh Downs, the TV spots will feature individual brands of furniture and will promote consumer acceptance for both the laminate and the lines. Full-page trade magazine advertisements will precede the date of each TV commercial, for the convenience of retailers' local promotions.

E. A. More, Director of Advertising for Formica Corporation, a subsidiary of the American Cyanamid Corporation, has stated that increased identification of Formica laminates with top-brand furniture lines has prompted the full-scale effort to combine the two in tie-in sales features.

Script for the Formica color slidefilm was by John Bancroft of the Niles organization.

* * *

U. S. Steel's Agricultural Films Show Efficient Farming Methods

☆ Two new agricultural films, *Fence Building, The Modern Way* and *According to Webster,* have been produced by U. S. Steel as part of its program to help farmers cut costs through efficient farming methods.

Fence Building, The Modern Way concerns the Fury Fencer fence-building machine recently developed by U. S. Steel. A nine-minute color film, it shows the mechanical fence machine in action to make a back-breaking and tedious job easier, faster and less costly for the farmer.

A ten-minute color film, *According to Webster,* portrays fence as a modern farm production tool. Noah Webster, who defined the word "tool" more than a hundred years ago, comes out of the past to show today's farmer how proper fencing can increase efficiency and bring greater profits.

Both films are available for showings without charge through United States Steel Corp., Chicago Film Center, 208 South LaSalle St., Chicago 90, Ill.

* * *

Electrical Safety Aboard Ship Filmed for Navy by Depicto Corp.

☆ *115 Volts Deadly Shipmate,* an electrical safety film, was recently accepted by the Navy Department from Depicto Films Corporation, New York.

Photographed in 16mm color aboard the destroyer USS Bristol in Newport, R. I., the film is designed to motivate Naval personnel to handle "115 Volts" with extreme caution. While the Navy is ever alert and employs every available means to protect personnel against electrical hazards, careless handling of electrical gear results in many fatalities every year. Personnel are cautioned to treat "115 Volts" as extremely dangerous and regard it as they would high voltage.

Deadly Shipmate emphasizes that "115 Volts" is so dangerous because it is so familiar to them, they've known and used it all their lives. However, aboard ship they are constantly in contact with metal, thereby providing the grounding necessary for electrocution.

Directed by C. V. Ragsdale, the film depicts the re-enactment of actual case histories of careless incidents resulting in fatal shock. The role of the typical careless sailor is portrayed by Broadway actor Chris Bohn.

Provided with a full musical score to lend dramatic impact, the film is scheduled for release in the near future.

"custom tailored" MUSIC...

for films & filmstrips

we edit complete music and sound effects scores—"custom tailored" to your requirements

original music scores.

ALSO

NEW HI-FI DISC AND TAPE LIBRARY available to producers.

corelli-jacobs

FILM MUSIC Inc.

723 SEVENTH AVE.

NEW YORK 19, N.Y.

Write for catalog or phone JUdson 6-6673

PARTHENON PICTURES

HOLLYWOOD

Documentary Films For Business, Industry and Science.

Are you thinking about a "live"

INDUSTRIAL SHOW

to spark your Dealer Meetings, to dress a Convention, to introduce a new model or product? If so . . .

Let us send you a script and recordings on the

CADILLAC 1961-MODEL DEALER ANNOUNCEMENT SHOW

—which Parthenon's staff wrote, scored, "built" to a fresh effectiveness with Hollywood's untapped "live" resources, then toured coast-to-coast to dealer meetings in ten key cities.

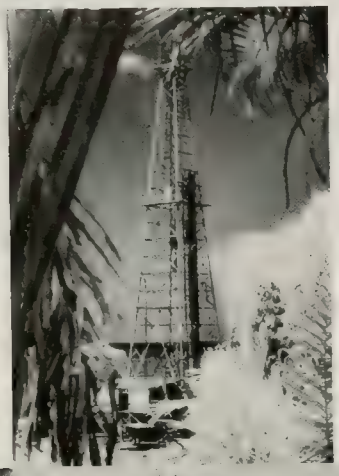
PARTHENON PICTURES

Cap Palmer, Exec. Producer

Hollywood 26,—DUnkirk 5-3911

Chicago Princeton Detroit

RYR CAMERA CREWS IN ACTION IN 1960



TRINIDAD, B.W.I.

MIDDLETOWN, OHIO





GHANA



HAWAII

RYR believes in servicing the client before, during and after production. This policy has helped us create for leaders in industry, high-quality stills and motion pictures throughout the world since 1932.

ROBERT YARNALL RICHIE PRODUCTIONS, INC., 666 Fifth Ave., New York 19, CI 6-0191

We Grew on Service and Quality!

KOSTER FILM FACILITIES, INC.

1017 New Jersey Avenue, S. E.
WASHINGTON, D. C.
Phone: LIncoln 4-4410

Complete Facilities For the Producer

- ★ Modern Laboratory
- ★ Spray Processing
- ★ Quality Controls
- ★ Negative-Positive-Reversal
- ★ Color Duplicating
- ★ Recording and Mixing
- ★ Magnetic and Optical Sound
- ★ Direct Electronic Sound Printing
- ★ Editorial Service
- ★ Sound Stage and Studio

Our Own Custom Building to Provide All Services Under One Roof . . .

Next Time Try Koster's

SEND FOR BROCHURE

SIGHT & SOUND

Air Force Safety Picture Wins Atlas National Honors

In last year's 10th Annual Production Review, BUSINESS SCREEN presented an article on the powerful film dramatization of automobile safety and youth, titled *Nightmare for the Bold*, produced for the United States Air Force by Atlas Film Corporation.

Since then, honors have come to the film. In October, 1960, at the National Safety Congress Film Session in Chicago, *Nightmare for the Bold* was awarded the Bronze Plaque for films for safety. The award was accepted by Col. W. L. Tubbs, Assistant for Ground Safety, U. S. Air Force, Washington, D. C.

Throughout the year since its release, the film has become a required subject of all Air Force personnel. Each member of this branch of service is required to see the film twice during the year . . . an honor formerly granted to only the *Articles of War*.

All other services were quick to see its value, and now this Air Force film may be found wherever members of any of our armed forces serve. It is also presently in demand by schools and industry.

* * *

Announce Topics Scheduled for SPSE Annual Convention in May

Photography at high speeds and altitudes and in outer space will be high on the agenda of the annual convention of the Society of Photographic Scientists and Engineers in Binghamton, N. Y., May 22-26.

Taking part in the meeting, which will highlight new advances in color and black-and-white photography, will be scientists from Japan, Germany, Belgium and all parts of the United States, according to M. G. Anderson, general program chairman who is Director of Operations and Product Technology of Ansco, a Division of General Aniline & Film Corporation.

Among the papers to be presented at the convention are: *Enhancement of Print-Out Effect by Bathing Treatment*, Yoshitada Tomoda, Japanese Govt. Research Institute, Tokyo; *Standardization of the Correct Exposure of Color Reversal Films Under the Aspect of the Probability Theory*, Dr. W. Behrend, Agfa Research Laboratories; *The Contrast Transmission of a Sinusoidal Signal of Large Amplitude by Photographic Means*, Dr. Henri Thiry, University of Liege, Belgium; *Effect of Temperature of Exposure on Photo Sensitivity and the Rate of Development*, Dr. T. H. James, Eastman Kodak, and *The Electrolytic Removal of Thiosulfate from Processed Photographic Papers*, R. E. Rice, Ansco.

Many leading photographic and electronics manufacturers will display new products in an exhibit at Binghamton's Arlington Hotel. For information on the convention, write to Binghamton Chapter, Society of Photographic Scientists and Engineers, Binghamton, N. Y.



H. Lou Gibson (2nd from left) receives Louis E. Schmidt Award of *the Biological Photographic Association from Mervin LaRue (middle), BPA pres.-elect. Gibson was cited for his work on lighting for photographing medical patients, his research on infrared medical photography, and his development of optical formulas for photomacrography. Gibson, of Eastman Kodak x-ray sales division, is also an author and photographic journal editor. Others, from left, Charles G. Brownell, x-ray sales div. staff; Wm. S. Vaughn, pres. Eastman Kodak, and Edward Rusin, asst. mgr., x-ray sales division*

Lighting the Way for Film & Television Producers!

The Midwest's oldest and best-equipped production service organization handles the full line of MasterLite and other top-rated studio lighting equipment. For these and all studio essentials, see US!

Since 1919 **THE STUDIO LIGHTING COMPANY** *Eloise Duggan*

CHICAGO • 2212 NO. HALSTED • EASTGATE 7-2800

LIGHTS • CABLE • BOXES • GENERATORS • GRIP EQUIPMENT • RENTALS • SALES • SERVICE

CHICAGO CAMERA RENTAL HEADQUARTERS • MARK ARMISTEAD, INC.

SARRA INC.

serves agencies

large and small

with QUALITY



creative QUALITY

production QUALITY

reproduction QUALITY



SARRA INC.

television commercials

photographic illustrations

industrial motion pictures

200 East 56th Street, New York 22, New York ... MUrray Hill 8-0085

16 East Ontario Street, Chicago 11, Illinois ... WHitehall 4-5151

BOO!!

Eddie O'Brien - The Writer

7801 Old Georgetown Road, Washington 14, D.C.

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TO SHATTER AUDIENCE INDIFFERENCE TAKES CREATIVITY PLUS...

PLUS WHAT?

...PLUS JUDGMENT!

LCD Lane–Cole–Dietz Corporation • 45 w. 46 st. • new york 36, n. y. • JUdson 6-2390

Producers of Motion Pictures (Industrial, Commercial, Educational) Slide Films Slides Visual Aids
Complete Meetings Conventions Industrial Shows TV and Theatrically Distributed Commercial Shorts

PARTHENON PICTURES
HOLLYWOOD

Documentary Films
For Business,
Industry and Science.

Are you thinking about a film for
EMPLOYEE MORALE
—to build a "we" feeling among scattered employees, to indoctrinate new hires, to recruit desirable new people? If so . . .

Let us loan you screening prints of

"TOOLS OF TELEPHONY"
(Western Electric)

"THE NEXT TEN"
(Kaiser Aluminum)

"OUTSIDE THAT ENVELOPE"
(Conn. General Life Ins.)

"HAIL THE HEARTY"
and
"ELSIE & CO."
(Borden Co.)

PARTHENON PICTURES
Cap Palmer, Exec. Producer
Hollywood 26,—DUnkirk 5-3911
Chicago Princeton Detroit

BUYERS READ BUSINESS SCREEN

Elektra Commercials Win Top Honors at—

Hollywood Ad Club's First Broadcast Awards

COMPETING IN A FIELD of more than 900 entries, and selected by a panel of notable judges representing the fields of television, advertising and industry, Elektra Film Productions of New York won the Television Sweepstakes trophy for the best TV commercial in the Hollywood Advertising Club's First International Broadcasting Awards competition.

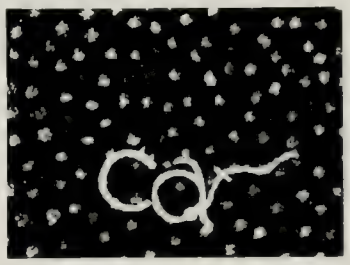
The winning production, an Esso Oil Heat commercial, also won top honors in the Local One-Market Television category. Advertising agency for Esso is McLaren Advertising, Ltd., Toronto.

Win Two Additional Awards

In addition to these two honors, Elektra productions also scored in two other categories. A commercial for Brillo Soap Pads, through J. Walter Thompson Co., won in the one-minute, animation and live action group; a 20-second animated commercial for Puss'N Boots Cat Food, through Spitzer, Mills & Bates, Ltd., also won first place in category.

Presentation of awards took place at the IBA Awards banquet on February 7 at the Moulin Rouge, Hollywood. Don Estey, general chairman of the event, said "The IBA competition seeks to highlight, on an international basis, the outstanding merit of broadcast advertising, a field which, until now, has been singularly unappreciated."

According to Estey, entries were submitted by many foreign countries, including France, Belgium, Mexico, Canada, Finland, Ireland, Norway, Germany, Greece, Spain, England and Austria, in addition to United States entries.



Esso's Oil Heat *spot won Elektra the Grand Sweepstakes' trophy.*

Other First Prize Winners

Other winners in the television phase of the competition included Animation, Inc., Hollywood, with a top award for an animated



This Leo Burnett *spot won honors for Earl Klein's Animation, Inc.*

Franco-American Spaghetti commercial for the Leo Burnett agency, Chicago; Cascade Pictures, Hollywood, with Dole Corporation's ABC Breakfast Juice commercial for Foote, Cone & Belding, San Francisco; Robert Lawrence Animation, New York, with a Prudential Insurance commercial for Reach, McClinton & Co., Inc., New York.

TV Graphics, New York, won a top award for their live-action Alcoa Colorib commercial for Fuller & Smith & Ross, Inc., New York. A British firm, Advision Ltd., London, was honored for the live-action Scotts Porage Oats commercial for Alfred Pemberton, Ltd., London. A 10-second I.D. spot for Dilly Bean, through Papert, Koenig, Lois, Inc., New York, brought an award to Elliot, Unger & Elliot, New York.

Technical Awards Presented

Technical awards were presented for direction, editing and camera work. The animation direction award went to John Wilson (Fine Arts Productions and Freberg Ltd.) for his Butter-Nut Coffee commercial for Buchanan-Thomas Advertising Co. Animation film editing award went to Hugh Kelley (Playhouse Pictures) for Olin Mathieson (packaging materials), D'Arcy Advertising Agency. Producer was Saul Bass & Associates with Playhouse Pictures.

Winner of the animation cameraman award was Allen Childs (Playhouse Pictures) for Falcon-Ford Motor Co.'s commercial through J. Walter Thompson.

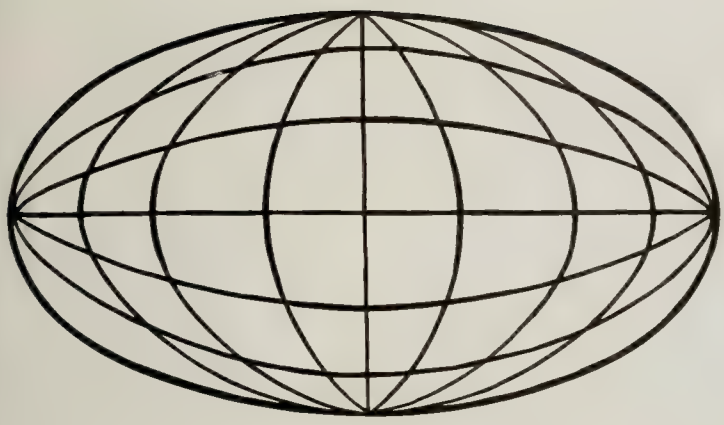
International Awards Noted

Jack Parker (Arco Film Productions) won the award for live action film editing. The commercial was for Chevrolet, through Campbell-Ewald Co. The live action cameraman winner was Bernard Davis (Anglo-Scottish Picture, London) for Gibbs S. R. Toothpaste, Young & Rubicam, agency. No award was made this year for live action director.

Final judges of the competition were Pat Frawley (pres., Ever-

(CONTINUED ON PAGE 92)







WHAT DOES THIS SYMBOL MEAN TO YOU?

An amateur psychologist might say that . . .

1. if you see a spider attacking an orange, you're probably hungry;

2. if you think of a paper lantern and fiery pinwheel, you may be repressing memories of a wild Chinese New Year party;

3. if you're reminded of prison bars and the rifling in a gun barrel, you're watching too many tv westerns.

We'd like this symbol to remind you of several important things:

OUR NEW NAME — It's new and more accurately descriptive: HORIZON PRODUCTIONS, a division of Longmoor-Nelson, Inc. (formerly Basore-Longmoor, Inc.). But new though the **name** is, it still represents the same **top-flight, talented personnel** and 14 years of solid growth and wide experience!

OUR NEW LOCATION — We're already at work in much larger quarters — 301 W. 73rd St., Kansas City 14, Mo. — with **more space** to stretch our imaginations (hence, your dollars), **more room** for our expanded facilities to keep pace with our ideas.

SCOPE OF OUR SERVICES — from script to screen . . . from tv film series and tv commercials to sales, instructional and industrial films . . . from the vigorous, representational "here" to the **avant garde** on the far horizon . . . we're equipped and staffed to provide you with technical excellence.

CREATIVE SUPERIORITY — We believe that only when the full sweep of imagination is brought into sharp **focus** does truly creative (productive) thinking take place. That focus is not on the assignment our client has given us, but on the client's objectives. The product we create for you is a means to achieving your objectives.

IF YOU HAVEN'T YET TAKEN ADVANTAGE of our services, why not drop us a letter — or call us collect — today? Let's talk over your objectives. Or, perhaps (as Basore-Longmoor, Inc.) we've served you before. If so, let us know how we can help you again — soon!





HORIZON PRODUCTIONS

A DIVISION OF LONGMOOR-NELSON, INC. • 301 WEST 73RD STREET, KANSAS CITY 14, MISSOURI • EMERSON 3-3585

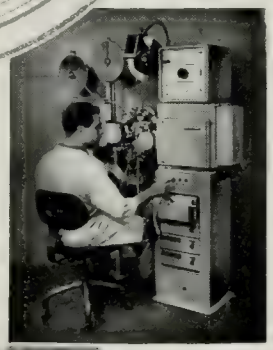
when you want the **Finest**

in **COLOR** *or*
Black & White...

Specify

H E

The Laboratory
that's OLDEST in experience
...and NEWEST in equipment!

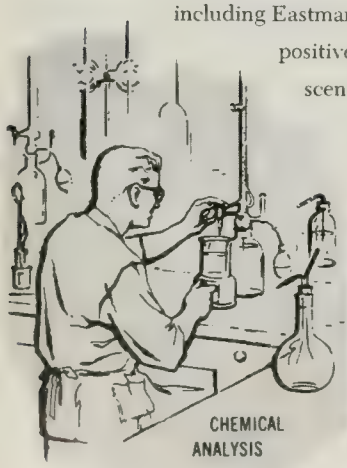


COLOR ADDITIVE PRINTING

We take pride in offering you a complete 16mm laboratory service in color and black-and-white, including Eastman Color inter-negative and positive processing, plus additive scene-to-scene color printing on new Bell & Howell color additive printers.



TIMING AND LINE-UP



CHEMICAL ANALYSIS



PART OF OUR SOLUTION DEPARTMENT

We invite you to inspect our modern facilities in person... or to write for our beautiful 16-page illustrated brochure.

HOLLYWOOD FILM ENTERPRISES, INC.
Serving Film Producers since 1907
6060 SUNSET BOULEVARD • HOLLYWOOD 28, CALIFORNIA • HO. 4-2181

HOLLYWOOD TV AWARD

(CONTINUED FROM PAGE 9)

sharp—Schick, Inc.); Harry A erman (pres., Academy of T vision Arts and Sciences); H Wayne McMahan (author, *T vision Production*); Norman Cash (pres., Television Bureau Advertising); Kevin Sween



Alcoa Colorib commercial *top award for TV Graphics.*

(pres., Radio Advertising Bure Inc.).

Technical judges in the live tion division were Josef von Ste berg, director, and George Sidn producer-director, 20th Centu Fox Studios. Technical judges the animation division were R ert (Bobe) Cannon, animation rector, and Ward Kimball, p ducer-director, Walt Disney S dios.

* * *

Behrend Cine, Chgo., Sponsor Sound Symposium, March 30-

A symposium devoted exc sively to the technical aspects sound and sound equipment ap cation in industrial and edu tional motion pictures, televisi radio and related areas will held in Chicago in a two-day s sion, March 30-31, 1961, at St. Clair Hotel.

Sponsor of the sound sympo um is Behrend Cine Corp., 1 E. Grand Ave., Chicago, one the country's largest distribut of motion picture and sou equipment.

Fifteen experts from the tion's top sound and film co panies will present papers o wide range of subjects includ recorder and microphone ty and characteristics, recorder cessories and associated equ ment, synchronizing metho power supplies, testing meth and audio equipment.

In addition, subjects such recording curves, monitoring s tems, projection playback sponse, sound mixing, editing optional recording will be cover

Names of the speakers will released at a later date. Interes persons wishing to attend sho contact Behrend Cine Corp.

New Supervisory Training Film Series by Modern Management

Four films for supervisory training have been released by Modern Management Films, a division of The Bureau of National Affairs, Inc.

Designed to teach basic principles of supervision and stimulate discussion of supervisory problems, the 16mm color and sound motion pictures are suitable for office or plant use.

Four Areas of Supervision

With these films the Modern Management Films series now provides training aids for four important problem areas of supervision: (1) giving orders and instructions; (2) listening; (3) motivating employees for higher productivity; and (4) leadership. Each film is accompanied by a Leader's Guide to assist trainers and conference leaders in conducting a one-hour training meeting with maximum results.

The four films in the series are: (1) *Instructions or Obstructions*, with Prof. Paul Pigors, of the Massachusetts Institute of Technology, illustrating his famous "seven steps in the order-giving process." Designed to help supervisors to do a better job of verbal communication with subordinates, and to show how to get voluntary cooperation from employees in carrying out orders.

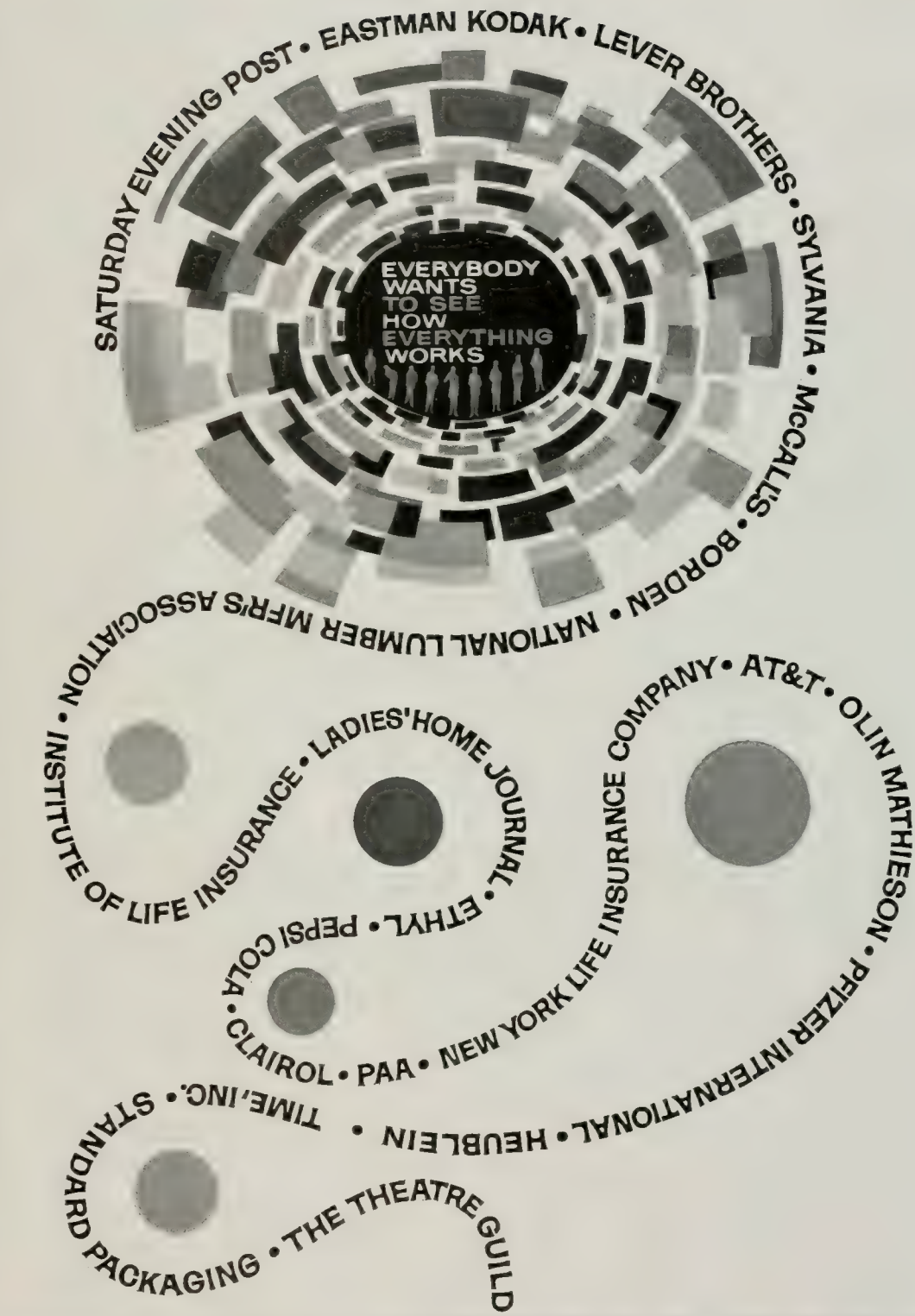
(2) *Listen, Please*, highlighting the importance of listening in the supervisor's every-day job. A supervisor's day is ruined by failure to listen to other people. In the end, he learns *why* listening is an important aspect of communications.

Attitudes Affect Productivity

(3) *The Case of the Missing Magnets*, representing lost productivity in a department where employee attitude is poor. Reviews the basic principles of human relations, and a proper understanding of discipline.

(4) *The Challenge of Leadership*—presented through the story of five men on a hunting trip who face a crisis which threatens their lives. Helps supervisors to identify the various elements which make up leadership, and to relate these to their own daily jobs.

Modern Management films may be purchased either singly or in series, and are available for rental or executive preview. For further information write: Modern Management Films Division, The Bureau of National Affairs, Inc., 1231-24th St., N. W., Washington 7, D. C.



THESE ARE SOME OF THE COMPANIES WHO HAVE SEEN FOR THEMSELVES HOW EFFECTIVELY THEIR VISUALSCOPE PRODUCTION WORKED FOR THEM. IF YOU WOULD LIKE TO SEE HOW A VISUALSCOPE PRODUCTION CAN WORK FOR YOUR COMPANY, CALL..... MURRAY HILL 3-3513

VISUALSCOPE INCORPORATED. 403 PARK AVENUE. NEW YORK 17. N. Y.

MOTION PICTURES . . . WIDE SCREEN FILMS . . . FILMOGRAPHS . . . VU-GRAPHS . . . PICTURE-RHYTHM SLIDE-MOTION . . . SPECTACULARS . . . SLIDEFILMS . . . SLIDES AND FLIPCHARTS.

A Trial will convince you

...why in less than ten years we have grown to be the largest, modernly equipped hot-press title printing plant in America.

ALL STYLE PRESSES

KRAUSE, KENSOL, VANDERCOOK and C & P... for hot-press or letterpress

Write for new type chart

KNIGHT
TITLE SERVICE
OF NEW YORK

145 West 45th St. New York 36, N.Y.

Order extra copies of the 11th Production Review today. $2.00

ON MANHATTAN'S PRODUCTION LINE

Three Staffers Join Corporate Structure of Visualscope, N.Y.

Three new shareholders: Edward Rasch, vice-president in charge of sales; Marvin Green, sales manager; and Pud Lane, vice-president, have joined the corporate structure of Visualscope, Inc., New York.

Messrs. Rasch and Green joined the rapidly expanding company about a year ago. Mr. Lane came to Visualscope last month from Transfilm-Caravel, Inc., where he was a vice-president and account executive.

Pud Lane's career in the film industry began in 1932 when he was a staff artist with Aesop's Fables. In 1943 he joined Transfilm as art director, and in 1945 was made vice-president in charge of art and animation. He left in 1950 to become TV art director and executive film producer at Ruthrauff & Ryan, an advertising agency. He returned to Transfilm in 1955 as head of its slidefilm and filmograph department.

* * *

Berman a V.P. at Movielab

Frank S. Berman has been appointed executive vice-president of Movielab Film Laboratories, Inc., New York, and Ted J. Gaski will be vice-president in charge of production.

Berman has been vice-president in charge of production and Gaski was plant manager. The new appointments were announced by Movielab's president, Saul Jeffee.

* * *

Film Producers Assn. of N. Y. Has New Executive Director

Harold Klein has been appointed executive director of the Film Producers Association of New York. He succeeds Irving W. Cheskin, who has become executive director of the League of New York Theatres.



FPA Director Harold Klein

Klein is an attorney with extensive experience in an executive and administrative capacity in industry. He is a member of the New York State Bar.

* * *

FPA Adds Three New Members

The Film Producers Association of New York has added three new members: Gray-O'Reilly Productions, Marathon International Productions, and 411 Sound Recording Studios.

* * *

Erwin Kramer Joins Marathon

Erwin Kramer has been appointed production manager of Marathon International Productions, Inc.

Kramer was formerly film coordinator for CBS Television network operations.

* * *

Pathe Elects Kanis to Board

Kurt E. Kanis, general manager of Pathe Laboratories, Inc., New York, has been elected a director of the company.

Kanis started Pathe's 16mm department in 1949. He went on to become sales manager and general manager.

* * *

Musical Sound Effects Library for Films by Musifex, Inc.

Musifex, Inc., New York, has announced a new library of musical sound effects available for unrestricted use and particularly designed for the film industry.

The musical sound effects library has over 150 effects on both sides of two LP records. Effects include all sorts of pings, boings, drums, tympani, etc. The records are being offered for outright sale.

For further information write New Products Desk, BUSINESS SCREEN, Chicago 26.

* * *

H. F. H. Productions Names L. Schwartz Exec. Producer

Lewis Schwartz has joined H. F. H. Productions, Inc., New York, as executive producer. He was formerly with J. Walter Thompson advertising agency as production supervisor in charge of commercial animated film production.

He will work in close association with vice-presidents Dan Hunn and Ronald Fritz on production for the 35 advertising agencies and 140 national, regional and local sponsors now being served by H. F. H.

Mr. Schwartz, in addition to his agency background, has done writing and drawing for several newspaper cartoon strips.





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"We like to imagine the sound of switches click-ig among our 'fleet' of Kodak Pageant Pro-ctors. For with every click, we know this 28-inute movie will open another portion of the 0,000 sales leads we expect from it this year."

These are the words of sales genius Herman rl, Chairman of the Board of Charlex Realty orp., Newark, N. J., selling agents for General evelopment Corp., developers of huge Port harlotte, Florida, homes and sites.

"A convincing film is a formula for sales suc-ss," says Mr. Perl. "From experience, we ow films sell. Any of our salesmen can show ur Port Charlotte film to anyone, anywhere, at y time, and produce leads. And because it's med, the presentation is never diluted, always rfectly duplicated, always successfully the same, whether shown in Bangor or Kokomo.

"This film program gives us another bonus: an enthusiastic sales force. Salesmen know that to *show it* means to *sell it*. So they eagerly pack equipment and show it. We are careful that the equipment we give them guarantees a smooth-running performance."

Mr. Perl's firm owns 60 Kodak Pageant Sound Projectors. They have made approximately 6000 showings in the first half of 1960 without a single projector mishap.

"Our salesmen aren't mechanics," Mr. Perl continues. "Their projectors must be easy to set up and operate, without a hitch. They must have a projector that doesn't get in the way of their presentation. And these Kodak Pageants fit the bill."

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2-47

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HOllywood 3-8154

Films Share Annual Freedom Award Honors

Encased Honor Medal Given to U. S. Post Office for "An American Credo" as Illinois Bell, Equitable Life, and Religious Groups Share 1961 Awards

On Washington's Birthday, February 22nd, the nation's press and television networks carried the announcement that the George Washington Honor Medal, highest honor awarded by the Freedoms Foundation, Inc., was given to the United States Post Office Department for the sound motion picture, *Our American Credo*. The 13½-minute color film was produced last year by Wilding, Inc.

The annual Freedoms Awards, given to all media which convey expressions of the American way of life, were also shared in the film category by the Illinois Bell Telephone Company, which won an Honor Medal award for its production, *Youth on the Go*.

These Sponsored Films Also Honored

The two motion pictures were not the only sponsored media to be accorded 1961 honors, with the top television award in this competition going to the Missouri Synod of the Lutheran Church for a half-hour filmed program in the *This Is the Life* series. The program presented practical solutions to one of the nation's problems, juvenile delinquency.

Another televised film winner of an Honor Medal award was *Not Without Honor*, one of *The American Heritage* program series sponsored by the Equitable Life Assurance Society of the U. S. This program depicted four years in the life of Alexander Hamilton.

Other Freedoms Awards went to the National Broadcasting Company for *U. S. Government*, as presented on the Today show from the nation's capital (a special two-hour presentation); to the National Council of Catholic Men for *The War of Geoffrey Wilson* as presented on the NBC program, *The Catholic Hour;* and to the Southern Baptist Convention's Radio and TV Commission for *Bread on the Water*, a televised episode.

A distinguished jury of supreme court justices and leaders of national community organizations selected *Our American Credo* for the encased Gold Medal award. The presentation was made at ceremonies held at the Freedoms Foundation's historic headquarters' site in Valley Forge, Pa.

Credo is an account of the words and traditions of great American patriots as they are carried throughout the world by the "American Credo" postage stamp series. The series was designed to express quotations by such famed Americans as Washington, Lincoln and Patrick Henry. Other *Credo* sequences include the story of the "Champions of Liberty" stamps which commemorate foreign-born freedom fighters such as Masaryk, Bolivar and Magsaysay.



"An American Credo" *brings the immortal words of Patrick Henry to the screen in a prize film.*

Focus on Extra-Curricular Activities

Illinois Bell's *Youth on the Go* is a documentary production filmed in the state's high schools. It pictures teen-agers in positive, constructive activities. Science clubs and fairs, dramatic groups and athletic competition share screen sequences with activities which are helping American teens to "learn and practice the rights and the *responsibilities* of citizenship."

Both productions embody the highest aims of the Foundation Awards and their designation continues a tradition which the sponsored film medium has achieved in past Awards.

Helping Develop Tomorrow's Citizens

Youth on the Go was narrated by television commentator Alex Dreier. In presenting its glimpses of activities and interests which occupy the extra-curricular time of high school youth, the film shows the value of these activities as they contribute to the growth and development of students as individuals, preparing them for their future as citizens.

This high school radio club member *epitomizes the spirit of today's "Youth on the Go." The film won a Freedom Medal.*



Camera Eye

THE EDITORIAL VIEWPOINT

These Production Review Listings Provide Basic Facts for the Buyer

This 11th Annual Production Review brings top managements in companies, ad agencies, trade groups and leaders in government the detailed reference facts about 320 film production companies and their affiliates in the United States and Canada. It also provides invaluable, authoritative reference data on 38 overseas film companies, covering every continent.

Standards for an unqualified listing in these pages remain high. References on 1960 activities remain the basic qualification for appearance, though the Editors take into full account that a producer may justifiably take the full year to complete one or two major motion picture projects and that dozens of sound slidefilms will occupy far less time and effort.

Listed Films Have Won Top Awards

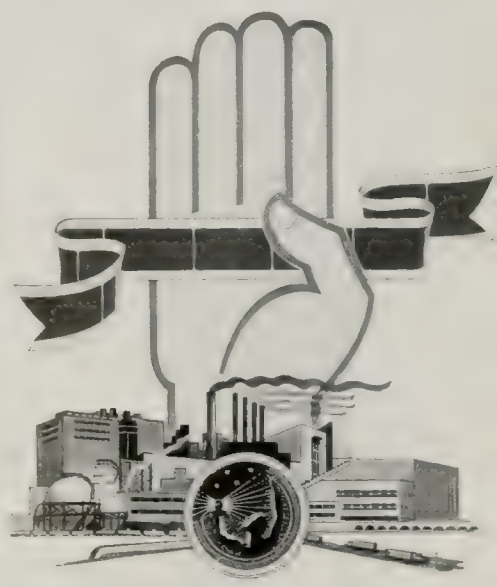
The heart of this specializing film industry is sound. Its members have weathered economic storms of a tremulous year with only a few exceptions. Their work is representative of the finest films being turned out for commerce, industry and education. The many awards accorded these sponsors and their producers listed in these pages bear good testimony of excellence and experience.

But even more convincing are the thousands of prints being struck from listed titles. A single sponsored motion picture with upwards of 2,000 prints currently in use (and many exceed 1,000 prints) reflects the size of the audience available to professional concepts, to the useful information conveyed to these audiences and the power of the medium to serve both sponsor and viewer.

Advertisers Reflect Reader Interest

The family of Production Review advertisers continues to grow and the Editors of Business Screen are proud to note that this

(continued on the following page 99)





BASIC FACTS FOR THE BUYER:
(CONTINUED FROM THE PRECEDING PAGE)

publication leads all magazines in any way devoted to audio and visual media with the largest single issue in size and scope of its editorial content *and* advertising.

For the guidance of the subscriber-reader, the *basic key* to year-long use of these pages is contained in the detailed references. *"By their works"* is the guiding phrase which invites the prospective user of these production services to request showings of films listed and others relevant to his project. *Permanence of staff, completeness of physical facilities immediately available, and financial stability are other primary factors* which such groups as the Association of National Advertisers have agreed are *fundamentals* for the film buyer.

List Federal Audio-Visual Programs

This 11th Annual Production Review also brings our readers an extensive new feature: the detailed listing of Federal Audio-Visual Programs and their key personnel concerned with procurement, production and distribution of films which play such a vitally important role in public information, government training programs and the National Defense.

In addition, there are numerous pages devoted to other exclusive features such as Annual Film Award Competitions, the principal professional and trade groups within the film field and the listing of principal national distributors of sponsored films. —OHC

2nd U. S. International Medical Film Exhibition in N. Y., June 25

☆ The thousands of doctors attending the 110th annual meeting of the American Medical Association in New York City on June 25-30 will share the world's latest and best medical motion pictures. A special scientific feature of the meeting will be the second U. S. International Medical Film Exhibition.

The Exhibition is being coordinated by the A.M.A.'s Department of Medical Motion Pictures and Television, under the direction of Ralph Creer, in cooperation with Johnson and Johnson. Showings will be held in Room C of New York's big Coliseum during the convention.

"Important Phase of Medical Education"

"We are pleased to again participate in this important phase of postgraduate medical education," said Dr. John Henderson, medical director of J. & J. "These carefully selected films, covering practically every specialty of medicine, represent a fine medium for the continuing education of the busy, practicing physician."

More than 50 outstanding new medical motion pictures will be shown and, in many instances, the films' authors will be present to answer questions from attending physicians.

"The American Medical Association is happy to present these outstanding films to its members," said Dr. F. J. L. Blasingame, executive vice-president of the A.M.A. "The exhibition points the way toward better medical procedure through teaching, thus helping the doctor in his daily practice."

Let's Maintain Quality in Government's Films

A BUSINESS SCREEN EDITORIAL

☆ The well-intended enforcement of an old government regulation affecting the non-theatrical motion picture industry may well turn out to be a surprising boomerang for the American Taxpayer.

On 1 July, the first day of the government's fiscal year, the Armed Services Procurement regulations were revised to read:

> *". . . every proposed, advertised, or negotiated procurement . . . which may result in an award in excess of $10,000 . . . shall be publicized promptly in the Department of Commerce "Synopsis of U. S. Government Proposed Procurements, Contract Awards and Sales."*

For the United States Navy, which contracts out to industry eighty percent of its motion picture business, this is apt to turn out to be one of the hottest headaches on the Potomac. And for the qualified film producer, who has *always* had an excellent chance to bid and receive Navy contracts, the new procedures are bound to result in a costly lap full of red tape.

It all began when the last Congress voted across the board to give a boost to "small business." Unfortunately, in this case, the boost may be a bust for everyone concerned. Let's look at the facts.

In the past, there have been close to 100 qualified producers of all types of motion pictures on file with the Navy. During a year, it has been estimated that 90% of these producers—from the ranks of big and small business—were given a chance to bid on one or more films. Usually from three to seven bids, with an average of five, were let out for each motion picture. Medical films, training films, animated films, filmagraphs, and technical animation—producers were selected on the basis of their facilities, capabilities, work on hand, past number of opportunities to bid on Navy films and, of course, their reasonable estimates on the job.

It is well known throughout the industry that this has been an extremely gratifying arrangement for both the producer and the Navy. In our opinion, it is probably the prime reason that the high quality of Navy films is undisputed. Some producers have become highly-skilled specialists.

Under the new system, with some very limited exceptions, *anyone at all* can bid on a Navy film. Low bidder gets the contract, unless it can be shown *by existing facts* that a satisfactory product *will not* be delivered.

This, of course, means that someone will have to establish definite minimum standards for the procurement of such a creative type product as a motion picture. The "telephone booth" producer who makes a film every couple of years, the photo-finisher—the writer-editor-producer-cameraman with his office in his pocket—all will be bidding right along with those producers with financial status, adequate facilities and experience, and permanent personnel.

Already, for example, six Navy films have been publicized under this new ruling, and one of them has received 25 bids. What will happen when the word gets around—and twice, maybe six times that many producers—some qualified and some not—will bid on a single production? How many months will this delay the award of a contract? How much will this cost in terms of man hours and wages for the Department of the Navy?

And what will this cost the motion picture industry? It has been intelligently estimated that each producer spends a minimum of $200 to carefully estimate his bid for each film. Let us suppose, and it *is* within the realm of possibility, that *200* producers bid on a Navy film.

200 producers times 200 dollars is $40,000 spent by the film production industry right from the beginning for a film which will average $12,000! Suppose this happens to fifty Navy films a year???

Will this regulation enhance "small business" or, will it, perhaps, cause complicated new procedures, delays, and unnecessary hard feelings between government and industry? If the cost of a government film should take precedence over its quality, will U. S. Navy films maintain the reputation which has made it legend that Navy training films are among the most effective and technically superb productions now used in the services? —*The Editors*

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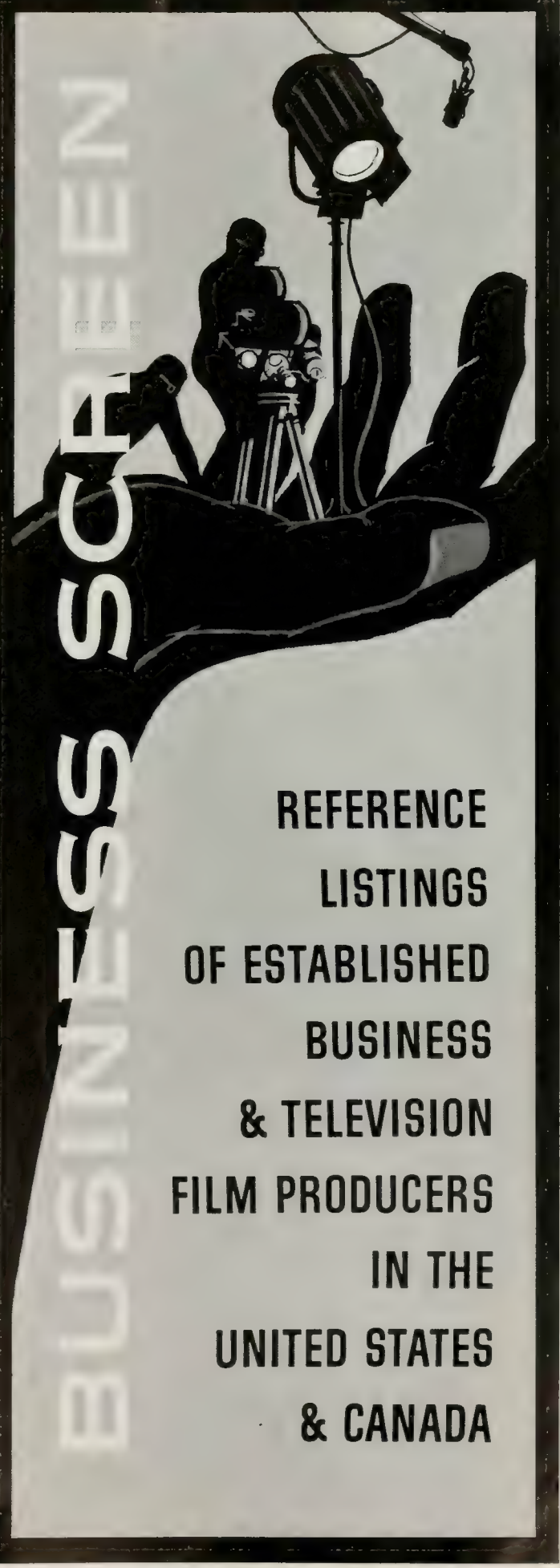
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Connecticut Cities

KEVIN DONOVAN FILMS

208 Treat Road, Glastonbury, Conn.
Phone: MEdford 3-9331

Date of Organization: 1953

Branch: 15 West 44th St., New York, N. Y. Phone: YUkon 6-6049. John Bennewitz, *in charge.*

Kevin Donovan, *Owner*
John Bennewitz, *Executive Producer*
James Benjamin, *Writer*
Erich Kollmar, *Director of Photography*

SERVICES: Motion pictures and slidefilms; public relations, industrial and medical films. FACILITIES: 16mm Mitchell, Cine Specials, Arriflex cameras; Magnasync sound equipment; lighting and editing equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Modern Design for Electric Power* (Conn. Light & Power Co.); *A Glimpse of Connecticut* (Conn. Development Commission); *Prescription Writing in Modern Dentistry* (Schering Corp.); *Some Highlights of Sikorsky Turbocopters*, English, French, German versions (United Aircraft Export).

ROLAB STUDIOS
(Rolab Photo-Science Laboratories)

Walnut Tree Hill, Sandy Hook, Conn.
Phone: GArden 6-2466

Date of Organization in New York City: 1928; in Connecticut: 1933

Henry Roger, *Owner-Director*
E. H. Roger, *Secretary*

SERVICES: Complete and partial productions, assistance to other producers utilizing our facilities; camera and sound; sound stage for rent; specialists in highly technical and scientific camera work. FACILITIES: Modern studio with lighting equipment; preview room; 25 cameras, 35mm, 16mm, still 18mm/24mm to 8″ x 10″; complete lab for micro-macro-time-lapse; optical benches; biological, medical, physical, chemical research; optical, electrical motion picture engineering; manufacturer of instruments for time-lapse, special cameras and devices, developments. Complete facilities for mass production of filmstrips (slidefilms).

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Unimation* (Consolidated Controls Corp.); partial productions for various New York producers; Waterbury Farrel Foundry & Machine Co.; Y.M.C.A.; Arco Film Productions, Inc. SLIDEFILMS: *How to Use Various Tools*, series of 53 (Stanley Tools).

Unifilms, Inc.

Studio: 74 Stage St., Stamford, Conn.
Phone: DAvis 4-0737

Earle Curtis, Jr., *in charge*
(See complete listing under New York City)

Real Facts for Sponsors
—evidence of suppliers' good faith

☆ The detailed listings given specializing producers of business motion pictures and slidefilms furnish the buyer of sight/sound media with solid evidence regarding any prospective supplier. Listing data requests emphasized the need for both film and sponsor references and it is this area of each listing which indicates the recent experience of each company in these pages.

Metropolitan Boston Area

ACORN FILMS OF NEW ENGLAND, INC.

465 Stuart St., Boston, Mass.
Phone: COmmonwealth 6-3507

Date of Organization: 1952

Branch Office: 168 West 46th St., New York, N. Y. Phone: JUdson 6-2272. Elliott Butler, *in Chg. of Production.*

John V. Rein, Jr., *President and Sales Manager*
Hazel Frost, *Exec. Assistant and Treasurer*
Russell Hopkins, Alan Anderson, Edward Dooks, *Cameramen*

SERVICES: Specialists in motion picture film for publicity and public relations for TV; public relations programs serviced through TV. FACILITIES: Sales offices, cutting rooms, projection room; full complement of 16mm equipment, sound and silent; and two ¼″ magnacorders.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Dedicated to You* (Mass. State Police); *The Story of Brookline Hospital* (Brookline Hospital); *Saving* (Mass. Cooperative Banks); *Artists & Models* 1960 (Art Directors—Boston); *Get Behind the Show* (Material Handling Institute); *M.D.C.* (Mass. Republican Party); *June Dairy Festival* (N. E. Dairy Farmers); *Dedication* (Jewish Memorial Hospital); *Hurricane Donna* (N. E. Tel. & Tel. Co.); *I.B.M. Computer* (Sylvania Electric Corp.); *Wasco Fire Dome* (Wasco Flashing Co.); *Pre Fab Garages & Cottages* (Gilbilt Lumber Co.); *For the Future* (Grover Cronin of Waltham); *Campaign Kickoff* (Goddard Memorial Hospital); *Highway Lighting* (Sylvania Electric Products); *Easter Sunrise* (Knollwood Park); *General Foods* (General Foods Corp.); *Northeastern Reunion* (Northeastern University); *Don Orione; Madonna Shrine* (Don Orione Home); *The Raven* (Raven Society of North America); *Tuna Derby* (Tuna Derby Assn.); *Roller Derby* (John Rando); *Townies vs Tornadoes* (Charleston Town Team); *Gov. Volpe's Inaugural* (sponsor unidentified). TV COMMERCIALS: for Retail Trade Board; New England Council; Northeast Airlines; Mass. State Police for WHYN TV; N. E. State Police Comm. Assn.; Federal Reserve Bank of Boston; Boston Port Authority; Comm. to Elect Saltonstall; Northronics, Inc.; Peabody Commission; WBZ TV.

BAY STATE FILM PRODUCTIONS, INC.

35 Springfield St., Agawam (Springfield), Massachusetts
Phones: REpublic 4-3164-5; REpublic 4-6189

Date of Organization: 1943

Branches: 80 Boylston Street, Boston, Mass. Phone: HAncock 6-8904. David Doyle, *Vice-President, in charge;* Lowell Wentworth, *Account Executive.* 17 West 44th St., New York, N. Y. Phone: YUkon 6-2359. Merrill Sweetman, *Account Executive.*

Morton H. Read, *President*
Eugene N. Bunting, *Exec. Vice-President*
David Doyle, *Vice-President, Sales*
Harold O. Stanton, *Vice-Pres., Television*
Francis N. Letendre, *Vice-President Laboratory*
Winifred Pettis, *Treasurer*
Lowell Wentworth, *Account Executive*
Merrill Sweetman, *Account Executive*
Edward O. Knowlton, *Script Director*
Harold Fischer, *Dir. of Photography*
Kenneth Alexander, *Chief Sound Engr.*

SERVICES: 16mm and 35mm motion pictures in b&w and color; industrial, scientific, public relations, sales, training, religious, documentary, animated; special programs for sales and stockholders meetings; TV commercials and programs; sound slidefilms; filmograph; storyboards; technamation; foreign language narratives; special effects; still photography, b&w and color; script services; sales and training aids; distribution. Services Available to Other Producers: Photography, sound recording, printing, processing, editing, scoring, cutting, interlock screening, animation, titles, use of sound stage, set designing, lighting, truck mounted generators. FACILITIES: Mitchell, Maurer and Arriflex cameras; complete lighting facilities; AC and DC portable gas driven generators; Maurer 16mm optical film recording; 16mm and 17½mm synchronous magnetic film recording; ¼″ synchronous magnetic recording; 16mm, 17½mm and 35mm dubbing; two printing labs for color and b&w, DePue and Peterson printing equipment, electronic cueing; 16mm b&w processing, positive, negative, reversal; two screening rooms with 35mm and 16mm interlock equipment; cutting rooms; 16mm and 35mm Moviolas; sound readers for 16mm, 17½mm and 35mm, optical and magnetic; complete animation department with two animation stands; art department; carpenter shop; set designing; two music libraries; film vault; still photography department with dark rooms for color and b&w; two sound stages, over 3000 sq. ft.; permanent staff of 26 technicians, art and script specialists.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Project One* (Berkshire Life Insurance Co.); *Time for Friendship* (Simplex Time Recorder Co.); *Swami* (Singer Mfg. Co.); *Show Window of the East* (Eastern States Exposition—1960); *KDE* #1; *KDS* 7 & 8 (Mass. Institute of Technology); *Realization of Happiness* (New England Kurn Hattin Homes); *Classified Report* 610 (Electric Boat Div., General Dynamics Corp.); *Polaris* #1, 2, 3 & 4; *Fire Control* (General Electric Co.); *Doorway to Dental Health* (Rhode Island Dept. of Public Health); *Today Is the Future* (John Hancock Mutual Life Insurance Co.); *Rastad* (Laboratory of Electronics); *World in a Bottle* (Pepsi-Cola Co.); *Electric Eye; Better Pictures with Polaroid* (Polaroid Corp.); *High Point for Sales* (Bird & Son); *Audiac* (Ritter Co.); *Saflex* (Monsanto Chemical Co.); *Continued Progress Through Research* (United Shoe Machinery Corp.); *Progress Report* #2 (Kamen Aircraft Corp.). SLIDEFILMS: *Anatomy of Shock* (Edison Electric Institute); *Quality Papers Since* 1863 (Byron Weston Co.); *Pyro-Kure* (American Sisalkraft Corp.). TV COMMERCIALS: for Conn. Milk for Health; Quality Bakers Corp.; Jack August Seafoods; State Line Potato Chips; Westfield Mfg. Co.; Lestoil, Lestare.

DEKKO FILM PRODUCTIONS, INC.

126 Dartmouth Street, Boston 16, Mass.
Phone: KEnmore 6-2511

Date of Organization: 1946

Joseph Rothberg, *President*
Jack Carp, *Sales Manager*
Charles Rockwell, *Production Manager*
Paul Rockwell, *Unit Manager*
Plynn E. Williams, *Creative Director*
Ann H. Wyly, *Office Manager*
A. E. Petruccelli, *Chief Electrician*
Elvin Carini, *Editor*
Marvin Rothberg, *Production Assistant*

SERVICES: 16mm and 35mm film productions and sound slidefilms. Design, animating hot press titles, storyboard, script editorial and consulting.

(LISTING CONTINUES ON FOLLOWING PAGE)

NEW ENGLAND STATES:

DEKKO FILM PRODUCTIONS: CONT'D.

All services available to industry and producers. FACILITIES: Sales promotion and sales training packaging; two complete sound stages; 16mm and 35mm screening rooms; narration rooms; editing rooms with 16mm and 35mm Moviolas; synchronizers; hot splicers; magnetic and optical sound readers; animation stand; hot press; Hydrolly; tracks; Mole-Richardson mike boom; Western Electric and RCA mikes; ten-position mixing console; equalizers and dip filters; optical and magnetic dubbers; Reeves, Stancil-Hoffman; Fairchild sync tape interlock-dubbers; three music libraries.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Ellesmere Ice Shelf* (Arctic Institute); *Centrum Lake Expedition* (U. S. Geological Survey); *Pathways to Mercy; Pearl of the Orient* (Columban Sisters); *Celebration* (Jesuit Missionaries of N.E.); *New Life for You and Your Home* (United Home Owners Service); *The Sprinklered Fire* (Factory Mutual Engineering Div.); *Green Covered Hills* (Columban Missionary Society); *Fiscal Sanity* (Mass. Taxpayers Assn.); *United Fund* (General Electric); *Mechanization* (Gillette Safety Razor Co.); *Countdown* 1960 (Cryovac-Kenyon & Eckhardt, Inc.); *Ted Williams* (Beacon TV Features). SLIDEFILMS: *Shakespeare* (Creative Assoc.); *Massachusetts Life Fund* (Mass. Life Fund); *Preview* 1960 (Wirthmore Feeds); *Chick Presentation; Cryovac L* (Cryovac). TV COMMERCIALS: for Cryovac, Burry's Wafers, H. P. Hood, New England Confectionery Co. (Kenyon & Eckhardt); J A 63's, J A Patriots, Chico Cigars, Kennedy's, Elm Farm Stores (Gabriel Stern Advg.); Gordon's, Good Year Lawn Sprinkler (Tarler & Skinner); Father John's Cough Medicine (Hermon W. Stevens Advg.); Macumba Love (United Artists); Red Rose Tea (Simonds, Payson Advg.); Roman Meal (Roy S. Durstine).

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DEPHOURE STUDIOS, INC.

782 Commonwealth Ave., Boston 15, Mass.
Phone: BEacon 2-5722

Date of Organization: 1935
Date of Incorporation: 1956

Joseph Dephoure, *President & Treasurer*
Milton L. Levy, *Vice-President*
Esther Wolf, *Office*
Richard Wolfe, *Camera Dept.*
Donald Molner, *Editing Dept.*
Karlus Dravniek, *Animation & Art Dept.*
Ralph Picardi, *Laboratory*

SERVICES: Complete 16mm and 35mm film production. Industrial, documentary, medical, business, public relations and training films. TV Commercials, TV kinescoping. Sound recording and mixing; color and b&w printing; negative-positive and reversal processing; slides and slidefilms; hot press titles; animation. FACILITIES: 16mm and 35mm sound and silent cameras; sound stage with studio and portable lighting; Hydrolly; magnetic and optical recorders; interlock playback; mixing dubbers; 16mm printer with electronic light and fader cueing; Houston Special processor; 16mm and 35mm projectors, optical and magnetic; projection room; Oxberry animation stand; Kensol hot press; editing rooms; art dept.; music libraries; script writing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Controlled Portion Meats;* 1960 *Winter Olympics* (Cryovac Div., W. R. Grace & Co.); *It's a Promise; The Inside Story* (Eastern States Farmers Exchange); *Football Highlights,* 1960 (Dartmouth College); *Breakthrough* (Dewey & Almy Chemical Div., W. R. Grace & Co.); *Progress Report—Sextant* (Ewin Knight Corp.); *Interim Report, Gas Servo System* (General Electric Co.); *Progress Report, Anti-Aircraft Fuze* (Hesse Eastern Co.); *Fun Afloat with the Towflote* (Hodgman Rubber Co.); *Your Heart* (Maine Heart Assn.); *Raynham Park* (Mass. Greyhound Assn.); *Characteristics of Liquid Hydrogen #2* (Arthur D. Little Co.); *Research for Life 4th Decade* (Rosco B. Jackson Memorial Labs.); *Future Nurse* (National League for Nursing); *They Spawn at Night* (New Hamp. State Div. of Fish & Game); *Pathfinder;* 3000 *Speed Polaroid Film; Polaroid School Program* (Polaroid Corp.); *Introduction to Figure Skating* (Univ. of New Hamp.); *Entering the Mind Through the Sensory Gateways* (U. S. Veterans Admin.); *Developing the Interior Line* (U. S. Coast Guard Academy); educational films, series of 5 (Cambridge Thermionics). SLIDEFILMS: *Optimount;* 100 *Series Gears;* 1960 *Sales Plan; In Stock Gears* (Boston Gear Works); 1960 *Report* (Stop & Shop, Inc.); *Semi-Conductors* (Sylvania Electric Products); 1960 *Story;* 1960 *Dealer Promotion* (General Electric, Telechron). TV COMMERCIALS: for O'Donnell-Usen Fisheries; Better Home Heat Council, Nepco, Barcolene, Barcolene Jet Starch (Silton Bros., Callaway, Inc.); Lestoil (Sackel Jackson Co., Inc.); Nash Rambler (Harold Cabot & Co.); Mr. Donut (Allied Advg.); Teddie Peanut Butter (Hicks, Greist & O'Brien); Saladmaster Corp.

Rampart Associates, Inc.

19 Beechcroft Street, Boston, Mass.
Phone: STadium 2-5373

Arnold Lawrence, *Executive Producer*

(See complete listing under New York City)

T R PRODUCTIONS, INC.
(Trans-Radio)

683 Boylston Street, Boston 16, Mass.
Phone: COpley 7-5760

Date of Organization: 1947
Date of Incorporation: 1951

Oscar H. Cheses, *President, Gen. Mgr.*
Alfred D. Benjamin, *Production Manager*
Carroll E. Spinney, *Art Director*
Edward B. Shaw, *Sales Manager*
Robert M. Kellaway, *Audio Engineer*
George D. Brewer, *Animator*

SERVICES: Producers of motion pictures and sound slidefilms for industry, government and education; radio and TV commercials, kinescopes. Editorial and animation services, scripts. FACILITIES: Complete production facilities; 35mm and 16mm cameras; sprocket, ¼" magnetic tape, disc and optical recorders; 35mm Moviola; 16mm interlock projection; sound stage; lighting equipment; screening room; recording room; mixing and dubbing; art and animation; editorial department; kinescopes.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Symphony Hall Merger Service* (Universalist-Unitarian Assn.); *Fifty Years of Service* (Industrial Stainless Steel Corp.); *Kings Chapel Service* (American Unitarian Assn.); *College Opportunities* (Lloyd Bemis); *Careers* (Northeastern Univ.); *Means,* political (J. O'Leary). TV COMMERCIALS: for Conn. Mutual Savings Bank, Mass. Mutual Savings Bank, United Fund (B.B.D.&O.); Cott Beverages (J. C. Dowd); Weld (J. O'Leary); Volkswagen (Ingalls Assoc.); Simmonds Upholstery, E. J. Korvette Custom Shop (Radam, Inc.); Lavender Refresher, Overland Cigars (Harold Cabot); Kyanize Paints (J. C. Walther). Kinescopes for various clients.

✳ this symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 11th Annual Production Review issue.

Other Massachusetts Cities

WATSON FILM PRODUCTIONS

23 Chestnut Hill Road, Holden, Mass.
Phone: VA 9-3422

Date of Organization: 1956

James L. Watson, *Producer*

SERVICES: Complete production of motion pictures and slidefilms for industry, education, television. Separate scriptwriting and consultation service. FACILITIES: Cameras, Bolex 16mm and Arriflex 16mm; editing rooms with Bell & Howell hot splicer; magnetic and optical sound readers; ColorTran portable lighting equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Portrait of a Crisis* (Worcester Golden Rule); *Practical Application of Skeletal Fixation* (Dr. Robert Hornbaker); *Peak Loom Efficiency Through the Use of Draper Gauges* (Draper Corp.). SLIDEFILMS: *The Double-Seal Ball Valve* (Jamesbury Corp.); *The Whys and Wherefores* (Worcester Golden Rule).

NEW ENGLAND: New Hampshire

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JONATHAN KARAS & ASSOCIATES

12 Valentine Hill, Durham, N. H.
Phone: UN 8-5566

Date of Organization: 1958

Branch Office: 59 East 54th St., New York, N. Y. Phone: PLaza 1-3750. Jack Berch, *Vice-President.*

Dr. Jonathan Karas, *President*
Jack Berch, *Vice-President*

SERVICES: Creative science and engineering consultants to advertising agencies, industry and film producers. Client-agency technical liaison, motion picture scripts, scientific demonstrations, technical testing and specialized writing. Supply recognized scientists and engineers as narrators and talent. FACILITIES: Affiliations with several university technical staffs with laboratory and testing facilities available.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES (Specialized Demonstrations, Inserts and Counsel Only): Engineering commercials (Ford Motor Co.); Institutional message, basic research (E. I. duPont de Nemours & Co.); Scientific demonstration commercial (U. S. Time Corp.); Scientific consultation projects for Kaiser Aluminum & Chemical Corp.; International Latex Corp.; Chemstrand; Procter & Gamble; General Electric.

NEW ENGLAND: Vermont

CAMPBELL FILMS

Saxtons River, Vt.
Phone: 2547

Date of Organization: 1947

Robert M. Campbell, *Executive Producer*
Fred J. Brown, *Production Manager*
Warren Johnson, *Account Executive*

SERVICES: Educational and business films for all purposes; slidefilms. Industrial still photography. FACILITIES: Complete production facilities, camera, lights, sound equipment for location and studio production. Animation stand. Editing rooms and recording studio with three channel magnetic mixing. Westrex Editor. Bell & Howell J. C. printer. 16mm interlock screening.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Pepsi-Cola and the Cold Bottle Market; You and the Cold Bottle Market* (Vendorlator Corp.); *Children of the Silent* (Perkins School for the Blind); *New Methods of Handwriting* (C & J Associates). SLIDEFILMS: *Handwriting for Today* (C & J Associates).

ACI PRODUCTIONS

21 West 46th Street, New York, N. Y.
Phone: JUdson 2-1918

Date of Organization: July, 1958

Stelios Roccos, *President*
William T. Moeller, *Associate Producer*
Edward S. Seeley, Jr., *Writer*
Edward English, *Editor*

SERVICES: Complete motion picture production including photography, animation, editing, sound and music. FACILITIES: Complete recording and editing facilities; small studio and photographic equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Navajo Silversmith; Hopi Kachinas; Switzerland of America* (Jack Breed); *The Milky Way; The Small World of Micro-Life* (United World Films, Inc.).

Acorn Films of New England

168 West 46th St., New York, N. Y.
Phone: JUdson 6-2272

Elliott Butler, *in charge of Production*

(See complete listing under Boston, Mass.)

ADMASTER PRINTS INC.

425 Park Avenue South, New York 16, N. Y.
Phone: OR 9-1134

Date of Organization: 1949

Charles Corn, *President & Creative Director*
Henry Roth, *Treasurer*
David E. Weller, *Sales Manager*

SERVICES: Creators and producers of slides and filmstrips including 35mm, 3¼ x 4, Vugraph and related services. FACILITIES: Complete air-conditioned studios, projection-conference room on premises; camera and processing equipment for color and b&w including both horizontal and vertical camera facilities for all sizes.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Fall Out Shelter Briefing* (New York State Civil Defense); *The Adventures of Harold and Sylvia* (E. I. DuPont); *Hottest Sales Meeting* (Dixie Cup); Annual Sales Meeting (Tidewater Oil Co.); Convention slides (National Wholesale Druggists Assn.) and others.

Alexander Film Co.

500 Fifth Avenue, New York 36, N. Y.
Phone: LOngacre 5-1350

Kenneth Allen Silver, Alexander International

(See complete listing under Colorado)

ALLEGRO FILM PRODUCTIONS

723 Seventh Avenue, New York 19, N. Y.
Phone: JUdson 6-3057

Date of Organization: June, 1958

Jerome G. Forman, *President*
Donald Higgens, *Production Manager*
Jay Weitzner, *Executive Producer*
Frances L. Forman, *Art Director*

SERVICES: Complete motion picture and slidefilm production; public relations, industrials, documentary, commercial and sponsored films; specialists in news and sports films. FACILITIES: Recording and screening rooms; fully equipped and air conditioned cutting rooms; complete 35mm and 16mm camera equipment; script and art departments.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Tennis for Everybody* (Eastern Tennis Patrons, U.S.L.T.A.); *Story Behind Hitachi* (Hitachi Corp. of Japan); *The Brain* (Upjohn Co.); *Black Nights* 1959 (U. S. Military Academy); *Travelift in Action* (Travelift & Engineering Corp.).

Amberson Associates

138 East 36th Street, New York 16, N. Y.
Phone: MUrray Hill 5-8236

(See complete data under Creative Visual Media, Inc. listing, this section)

AMERICAN FILM PRODUCERS

1600 Broadway, New York 19, N. Y.
Phone: PLaza 7-5915

Date of Organization: 1946

Robert Gross, *Executive Producer*
Lawrence A. Glesnes, *Executive Producer*
Sheldon Abromowitz, *Production Control*

SERVICES: Motion pictures, 16mm and 35mm, color and b&w; and slidefilms. Specialties: industrials, sales, public relations, TV, education, training, medicals, documentary and merchandising. FACILITIES: Complete 16mm and 35mm camera, lighting and sound production equipment; three cutting rooms, screening room, shooting stage; special effects; animation; storyboard personnel, script writers.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Oral Hygiene* (U. S. Navy); *Permaweb Systems* (Merck & Co., Inc.). TV COMMERCIALS: for Esso Standard Oil Co., Bulova Watch Co., Advertising Council, National Foundation—March of Dimes, Chesterfield—Liggett & Myers, Ajax—Colgate (McCann-Erickson); All-State Insurance (Leo Burnett Co.); Progresso Food Products (Carlo Vinti Advg.).

ANIMATIC PRODUCTIONS, LTD.

15 West 46th Street, New York 36, N. Y.
Phone: JUdson 2-2160

Date of Organization: 1949

Tasker G. Lowndes, *President*
Reese Patterson, *Vice-President & Creative Director*
Leonard B. Elliott, *Account Executive*
William V. Adams, *Account Executive*
Mako Oike, *Director of Animation*
James DeGregory, *Art Director*
Darrell Baker, *Art Director*
Terry Colasacco, *Production Coordinator*

SERVICES: Producers of sound slidefilms, Salesmate presentations, filmographs, technical animation, sound-o-matics and TV commercials. FACILITIES: Completely equipped art department; cutting, editing and projection rooms; two animation stands; 35mm and 16mm motion picture cameras, still cameras.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS & SALESMATE PRESENTATIONS: *Cover Girl* (Noxzema Chemical Co.); *Passport to Profits* (W. A. Taylor & Co.); *Men, Methods, Materials and Management* (Avnet Electronics Corp.); *Pine Green Lifebuoy* (Lever Bros. Co.); *Making the Most with the Best* (Kelly-Springfield Tire Co.); *Family in Focus* (Family Service Assn.); *Operation Outpost* (Glenbrook Labs., Div. of Sterling Drug Co.); *Gypsum Products Presentation* (Allied Chemical Co.); *Focus the Big Sixties; Breakthrough in the Art of Packaging Beer; The Great 3B Revolution; The Reynolds Caper; Building Sales with Easy Living; Highways—They Make America Great* (Reynolds Metals Co.); *Deal Yourself a Winning Hand* (Living For Young Homemakers, Street & Smith Publications); *Ultra-Lite Homogenized Bleach* (Revlon, Inc.). FILMSTRIPS: *B & B On Premise* (Julius Wile & Sons, Inc.); *Fallout* (Grey Advg. Agcy.); Fletcher's Castoria (Brown & Butcher); Simplicity Patterns (Fletcher Richards, Calkins & Holden); Humble Oil, Buick (McCann-Erickson); Crest (Procter & Gamble). MOTION PICTURES, TECHNICAL ANIMATION, TV COMMERCIALS & SOUND-O-MATICS: *Horizontal Situation Display Attack Problem* (A.C.F. Electronics Div., A.C.F. Industries, Inc.); *Wonderful Tomorrow* (Delco Div., General Motors Corp.); *Transy Transogram* (The Wexton Co.); Wisk (B.B.D.&O.); Conoco (Benton & Bowles); Narragansett Beer (Doherty, Clifford, Steers & Shenfield); Sun Oil (William Esty); Listerine (Lambert & Feasley); Timex (Compton Advg.); Cities Service (Lennen & Newell); Rit (Sullivan, Stauffer, Colwell & Bayles); Playtex (International Latex Corp.).

Animation, Inc.

210 Fifth Avenue, New York 10, N. Y.
Phone: MUrray Hill 3-9394

Albert D. Hecht

(See complete listing under Los Angeles area)

ANSEL FILM STUDIOS, INC.

75 West 45th Street, New York 36, N. Y.
Phone: JUdson 2-7771

Date of Organization: 1956

Jerome V. Ansel, *President*
Ruth Ansel, *Vice-President*
Robert Grand, *Production Manager*

SERVICES: Complete production of industrial and educational films and TV commercials. FACILITIES: Complete animation production department and facilities for 35mm and 16mm films.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *B.O.A.C. Presentation* (Victor Bennett Co.). TV COMMERCIALS: for Ford Motor Co. (J. Walter Thompson); Pontiac Motors (MacManus, John & Adams); Westinghouse Laundromat, Bell Brand Potato Chips (McCann-Erickson); Bisodol Mints, Resdan Hair Tonic, Robin Hood Oats, French's Instant Mashed Potatoes (Young & Rubicam, Toronto). THEATRE TRAILERS: for Pepsi-Cola International.

AUDIO PRODUCTIONS, INC.

Film Center Building
630 Ninth Avenue, New York 36, N. Y.
Phone: PLaza 7-0760

Date of Organization: 1933

OFFICERS AND DEPARTMENT HEADS

Frank K. Speidell, *President*
T. H. Westermann, *Vice-President*
Peter J. Mooney, *Secretary & Treasurer*

PRODUCER-DIRECTORS

Frank Beckwith	Harold R. Lipman
L. S. Bennetts	H. E. Mandell
Alexander Gansell	Edwin Scharf

ASSOCIATE PRODUCER

Edward J. Lamm
Pathescope Productions

SERVICES: Motion pictures only, all commercial categories. Specialties: public relations, sales promotion, merchandising, training, medical, technical and educational motion pictures. FACILI-

(LISTING CONTINUES ON FOLLOWING PAGE)

AUDIO PRODUCTIONS: CONT'D.

TIES: Both silent and sound studios; six cameras and lighting equipment; mobile units for location work with tape recorders; permanent staff in all departments, writing, direction, editing, animated drawing and optical; 16 & 35mm projection room; two optical printers; editing equipment; zoom stand for trick work; machine shop; extensive film and music library cleared for television.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Seconds for Survival* (American Tel. & Tel.); *Southern New Jersey* (Atlantic City Electric); *Critical Lab* (Babcock & Wilcox); *Step Out on Color* (Du Pont); *Danger! . . . Air!* (Ethyl Corp.); *Family Horizons, U. S. A.* (Financial General); *The Challenge* (National Board of Fire Underwriters); *Flammables Engineering* (Protectoseal Co.); *Control of Nausea and Vomiting* (Smith, Kline & French); *Your Career in Agriculture* (Texaco); *Aleutian Skywatch* (Western Electric); *Powercasting* (Westinghouse); Technical films, continuing series (U. S. Navy). TV COMMERCIALS: for N. W. Ayer & Son; Benton & Bowles; Dancer-Fitzgerald-Sample; McCann-Erickson; Ogilvy, Benson & Mather; Young & Rubicam and others.

Bay State Film Productions, Inc.

17 West 44th Street, New York, N. Y.
Phone: YUkon 6-2359

Merrill Sweetman, *Account Executive*
(See complete listing under Boston, Mass.)

JOHN BRANSBY PRODUCTIONS, LTD.

1860 Broadway, New York 23, N. Y.
Phone: JUdson 6-2600

Date of Organization: 1936

John Bransby, *President, Treas., Exec. Prod.*
David M. Jacobsen, *Vice-Pres., Chg. of Prod.*
Thomas Willard, *Vice-President*
Lee Stenstrom, *Secretary*
Michael A. Carlo, *Vice-Pres., Dir. of Photog.*

SERVICES: Production of industrial, travel, sales and training films: 16mm or 35mm, color or black and white. FACILITIES: Location equipment for photography and sound. Full equipment for industrial and location lighting. Animation photography, complete film editing service.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *New England Calling; Fabulous Florida; Operation Surveillance* (Esso Standard Div., Humble Oil & Refining Co.); *Sky Spy*, two versions; *AFX*-114; *Project* 480*L* (International Tel. & Tel. Labs.); *St. Lawrence —Niagara Power Projects; Niagara Power Project*, revised (Power Authority of the State of New York).

BRAY STUDIOS, INC.

729 Seventh Avenue, New York 19, N. Y.
Phone: CIrcle 5-4582

Date of Organization: 1911

J. R. Bray, *Chairman of the Board*
P. A. Bray, *President & General Mgr.*
M. Bray, *Treasurer*
P. Bray, Jr., *Secretary & Sales Mgr.*
Max Fleischer, *Director of Animation*
B. D. Hess, *Distribution Manager*

SERVICES: Planning, production and distribution of commercial, sales and training motion pictures and general educational films dealing with health, physiology, aviation and electronics. Foreign language translations. FACILITIES: Complete production staff; animation department for technical and cartoon animation. Camera and sound equipment for all types of motion pictures and slidefilms for both 35mm and 16mm; two animation stands; color or b&w interior, exterior and aerial photography; own film library for school and industry.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Approach and Attack Technique; Bearing Rate Computor; Sonal Plotting Techniques*, two films (U. S. Navy); *Air Traffic Control Procedures; APX*-46 (U. S. Air Force); *Carroll Lodge* (A. Cavanagh); *Semi-Conductors* (Radio Corp. of America); *Human Hair* (self-sponsored). TV COMMERCIALS: for United Fund (Norwalk).

LARS CALONIUS PRODUCTIONS, INC.

45 West 45th Street, New York 36, N. Y.
Phone: PLaza 7-0350

Date of Organization: 1951
Date of Incorporation: 1956

Lars E. Calonius, *President*
Duane Crowther, *Director*
Thomas Knitch, *Art Director*

SERVICES: Animation for business, industry and TV. Creative planning, scripts and storyboards. FACILITIES: Complete production facilities; animation department, design and art; 35mm and 16mm camerastands and editing facilities.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Bordens Starlac, Cheerios, Twinkles, General Mills Combinations, Gold Medal Flour, Mounds & Almond Joy (Dancer-Fitzgerald-Sample); Jello, Chef Boy-ar-dee, Beefaroni, Johnson & Johnson, Sanka Coffee, Lipton, Beech-Nut Baby Foods, Gulf Oil, Tang, General Electric Appliances (Young & Rubicam); U. S. Steel, Schaefer Beer, DuPont Zerex (B.B.D.&O.); Texaco, Dri-Bright (Cunningham & Walsh); Neolite (Compton Advg.); Ariden-Miles Lab. (Henderson Advg.); Armour Dash, General Electric, CFAE (N. W. Ayer & Son); Nabisco, Chesterfield (McCann-Erickson); Pepsodent, Angostura (Foote, Cone & Belding) and others.

CAMPUS FILM PRODUCTIONS, INC.

20 East 46th Street, New York 17, N. Y.
Phone: MUrray Hill 2-8735

Date of Organization: 1934

Nat Campus, *President*
Jules Krater, *Executive Producer*
Michael Campus, *Production Manager*
Renee Weinstein, *Distribution Coordinator*
Joan Wos, *Office Manager*

SERVICES: Motion pictures and slidefilms for business, government and social agencies; also various film services separately; including translations, sound tracks; editing and finishing service for company photographed films; distribution service. FACILITIES: Complete studio, on-location equipment and creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Project Sure* (International Business Machines); *Respiratory Problems in Brachycephalic Dogs; Schering Meets the Press* (Schering Corp.); *Straight to the Point* (Southern Railway System); *Uniflo* (Esso Standard Div., Humble Oil & Refining Co.); *Bronchitis & Bronchiectasis: Differentiation for Treatment* (Chas. Pfizer & Co.); *Toxic Anhydrosis* (New York Univ.-Bellevue Medical Center); *March Presentation* 1960 (Redbook Magazine).

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this symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 11th Annual Production Review issue.

HU CHAIN ASSOCIATES

15 East 48th Street, New York 17, N. Y.
Phone: PLaza 5-5210

Date of Organization: 1944

Hubert V. Chain, *Owner*

SERVICES: Industrial films, animation, TV commercials. FACILITIES: 16mm and 35mm location filming equipment and tape recording facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *New Future for Cocoa; Greater Harvests; Greater Harvests of Sugar Cane* (Olin-Mathieson International); *Cibacron* (Ciba, Ltd.). TV COMMERCIALS: for Buffalo Savings Bank.

CLIFTON PRODUCTIONS, INC.
(Formerly D. P. M. Productions, Inc.)

62 West 45th Street, New York 36, N. Y.
Phone: MUrray Hill 2-0040

Date of Organization: 1957
Branch Office: Park Building, Public Square, Cleveland 14, Ohio. Maurice T. Groen, *President*, 17820 Lake Road, Lakewood, Ohio.

Maurice T. Groen, *President*
Ronald T. Groen, *Vice-Pres., in chg. of Prod.*
William Rosenfeld, *Secretary*

SERVICES: Industrial, public relations, transportation, travel, nature studies, wildlife conservation, outdoor life, boating, golf, fishing, hunting, sales promotion and horticultural motion pictures; TV shorts and commercials; color shots. FACILITIES: Production affiliations for location shooting in New York, Los Angeles, Sweden, Austria, South Africa and Malaya; worldwide coverage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Birth of a Flower* (Ed Gottlieb & Assoc.); *The Magic Carpet of Tulipland* (Associated Bulb Growers of Holland). TV PROGRAMS: *The Carling Clubhouse*, series of 13 (Carling Brewing Co.).

COLEMAN PRODUCTIONS

75 West 45th Street, New York 36, N. Y.
Phone: CIrcle 5-9080

Date of Organization: 1935

Harry L. Coleman, *President*
John Peterson, *Director of Photography*
William Doherty, *Editor*
J. Brown, *Sound*
Millard Lampell, *Scripts*
Robert Evans, *Sales Coordinator*

SERVICES: Complete production of 16mm and 35mm motion pictures from script to final print for industry, medical, travel and television use. FACILITIES: Small studio available with lights, props, cameras, sound equipment, cutting rooms and screening room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Terminal of Tomorrow* (Pan-American World Airways); *Continent of Contrasts* (Panagra); *Once Over and It's All Over* (Bolens Div., Food Machinery & Chemicals Corp.); *Hands at Work* (Edward M. Boehm Co.); *Trade: East & West* (New Orient Express, Inc.).

COLOR ILLUSTRATIONS, INC.

4 East 48th Street, New York 17, N. Y.
Phone: MUrray Hill 8-2460

Date of Organization: August, 1937

Victor Sandak, *President*
Harold Sandak, *Vice-President*
Josef C. Stern, *Vice-President*
George E. Lynn, *Sales Manager*

SERVICES: Complete creative and production for

COLOR ILLUSTRATIONS: CONT'D.

all types of visual presentations and sales meetings. FACILITIES: Photographic studios, art studio, processing laboratories, writing services, sound director.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *How High Is Up?* (Nabisco); *Money in the Air* (Fram Corp.). CONVENTIONS & MEETINGS: Sales convention (Maxwell House); Proprietary drug convention (Bureau of Advg.); Art Directors annual awards meeting (Art Directors Club of New York).

COLUMBIA PICTURES CORPORATION

711 Fifth Avenue, New York 22, N. Y.
Phone: PLaza 1-4432

Date of Organization: 1923

DIVISIONS:

Screen Gems Inc.
(TV sub. of Columbia Pictures Corp.)
711 Fifth Avenue, New York 22, N. Y.
Phone: PLaza 1-4432

Elliot-Unger-Elliot
(Commercial & Industrial Film Division)
414 West 54th Street, New York 19, N. Y.
Phone: JUdson 6-5582

Steve Elliot, *Exec. Producer & Gen. Mgr.*
Mike Elliot, *Executive Producer*
Wm. Unger, *Executive Producer*
Bill Sohl, *Studio Manager*
Al Mendelsohn, *General Sales Manager*
Earl Linderman, *Supvr. Client Relations*
Larry Goldwasser, *Production Director*
Sol Ehrlich, *Creative Director*
Don Tirrell, *Art Director*
Ray Rutan, *Art Director*
Nina Dilione, *Stylist*

TV Commercial & Industrial Films Div.
Columbia Pictures Studios
1438 North Gower St., Hollywood 28, Calif.
Phone: HOllywood 2-3111

(See Metropolitan Los Angeles listing for personnel)

SALES OFFICE:

Midwest: 230 North Michigan Ave., Chicago 1, Ill. Phone: FRanklin 2-3696. Burton A. Neuburger, *Sales Repr.*

SERVICES: Complete production of films for public relations, sales training and promotion, TV commercials, etc. FACILITIES (New York City): Three production centers consisting of six stages, complete lighting, sound, makeup, wardrobe, dressing rooms and screen facilities. Foreign production facilities available. (See Metropolitan Los Angeles listing for Hollywood facilities.)

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Hurrying Kind; I Know Where I Am Going* (U. S. Army); *Eddie Incorporated* (Maytag Co., Inc.); *Beauty in the Making* (Avon Products); Untitled films for Lever Bros.; Renault; Studebaker, Packard Corp.; Radio Corp. of America. TV COMMERCIALS: for N. W. Ayer; Arkwright; Bresnick; Bates; B.B.D.&O.; Leo Burnett; Benton & Bowles; Compton; Campbell-Ewald; Campbell-Mithun; CBS; Cohn, David & Alshire; Cole; Fisher & Rognow; Dancer-Fitzgerald-Sample; Doherty, Clifford, Steers & Shenfield; Donahue & Coe; Dreher; Doyle, Dane & Bernbach; Daniel & Charles; D'Arcy; Esty; Fuller & Smith & Ross; Foote, Cone & Belding; Fitzgerald; Goulding; Elliot & Graham; Gardner; Grant; Guild, Bascom & Bonfigli; Honig, Cooper & Harrington; Kenyon & Eckhardt; Krupnick; Kudner; Lang-Fisher & Stashower; Lambert & Feasley; Lennen & Newell; Mathies; MacFarland-Aveyard; McCann-Erickson; McCann-Marshalk; MacLaren; Needham, Louis & Brorby; Orin Weir & Assoc.; Ogilvy, Benson & Mather; Parkson; Papert Koenig, Lois; Reach-McClinton; Tatham-Laird; J. Walter Thompson; Wade.

CRAVEN FILM CORPORATION

330 East 56th Street, New York 22, N. Y.
Phone: MUrray Hill 8-1585

Date of Organization: 1950

Thomas Craven, *President*
Harvey C. McClintock, *Vice-President*
Marvin Barouch, *Comptroller*
Beverly O'Reilly, *Director of Sales*
D. William Robinson, *Production Supv.*
David Saperstein, *Production Manager*
Morton S. Epstein, *Supervising Editor*

SERVICES: Production of theatrical, government, industrial, religious, sales and educative motion pictures; live action and animated TV commercials and advertising films for domestic and foreign use; live programs for meetings and conventions; filmed series shows for television. FACILITIES: Air conditioned sound stage with complete auxiliary facilities; camera, sound, lighting and animation equipment; editing and projection rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Mann With a Flute* (International Television Service, USIA); *The Vigil of Jenny Fay* (U. S. Dept. of Health, Education and Welfare); *Space Mates* (Westinghouse Electric Corp.); *President Sekou Toure Visits the U. S.; A Sentimental Journey; The Prime Minister of Malaya; Centennial Journey; H.R.H. the King of Nepal Visits the U. S.* (USIA—IMS). TV COMMERCIALS: for Texaco; Ipana; General Mills; McKesson-Robbins; Colgate; General Foods; Westinghouse; National Biscuit; Alka-Seltzer; Creomulsion; Boyle-Midway; El Producto; Campbell's Soup; Lanolin Plus.

CREATIVE VISUAL MEDIA, INC.
(Formerly Stanley Neal Productions)

138 East 36th Street, New York 16, N. Y.
Phone: MUrray Hill 5-8236

Date of Organization: 1958

Corporate Affiliates: Stanley Neal Productions, Inc., 138 East 36th St., New York 16, N. Y. Phone: MUrray Hill 3-6396

Amberson Associates, 138 East 36th St., New York 16, N. Y. Phone: MUrray Hill 5-8236

Rosanne Amberson, *President*
Donald J. Lane, *Vice-President*

SERVICES: Motion pictures and slidefilm production, including writing, research, surveys; editing, developing and production of education programs including teacher's guide and student manuals. FACILITIES: Art studio and service; cameras, editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: 5 *Tons to the Acre* (Massey-Ferguson); *The Smoothness Story . . . Sanforized-Plus* (Sanforized Div., Cluett, Peabody & Co.). SLIDEFILMS: *American History*, series of 10 (American Book Co.); *Social Studies*, series of 6; *Biological Science*, series of 6 (Childrens Press).

CULLEN ASSOCIATES

33 E. 38th St., New York 16, N. Y.
Phone: OXford 7-4114

Date of Organization: 1955

Edward F. Cullen, *Owner, Executive Producer*
Robert A. Lightburn, *President*
E. Donnell Stoneman, *Associate Producer*

SERVICES: Production of 16mm and 35mm motion pictures for industry, television and theatres. Animation and live action. FACILITIES: Full production facilities for both animation and live action in the U. S. and abroad.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Are These Your Hands?* (McGraw Edison Co.); *Nowhere a Stranger* (Medical Mission Sisters); *From Generation to Generation* (Maternity Center Association). TV FILMS: *Golden Time*, series of 39 half-hour animated TV shows.



DEPICTO FILMS CORPORATION

254 West 54th Street, New York 19, N. Y.
Phone: COlumbus 5-7620

Date of Organization: 1944

Jack R. von Maur, *President*
Charles Hans, *Vice-President, Secretary*
Carl V. Ragsdale, *Vice-President*

SERVICES: A completely integrated one-source organization that provides: Editorial—from technical to creative to complete convention format; Motion Picture—live-action, location, animation; Slidefilm—training, promotion, public relation, merchandising; Slides—all sizes, color and b&w, lamination; Industrial Meetings & Conventions—complete package from creation through staging and equipment to traveling unit teams. FACILITIES: Photographic studios; full motion picture department, live and animation; completely staffed slidefilm and graphic art department, including hotpress typeset; own processing of b&w and color slides, as well as photoprinting and binding of all slide sizes; widescreen and standard slidefilm camera; special wide-screen and carbon arc projectors.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Deadly Shipmate; Submarine Medical Officer* (U. S. Navy); *Motors & Generators* (U. S. Signal Corps); *Advg. Presentation* (Texaco); *Sew, You're a Princess* (Singer Sewing Machine Co.). SLIDEFILMS: 10 films for Sales Training library, 5 films for Monthly Merchandising presentation (Nabisco); *President's Report* (Columbia Records); *Heart of the Matter; Nyla-Plan* (New York Life); *Figure Flattery Through Optical Illusion* (Singer Sewing Machine Co.); *Know Your Motor Oil; How to Sell Motor Oil* (American Petroleum Institute). WIDESCREEN PRESENTATIONS: Annual Sales Meetings (Kellogg Co.); 1960 *Advertising* (American Chicle). INDUSTRIAL SALES MEETINGS: for Canada Dry Corp.; American Oil Co.; American Cyanamid; Motors Insurance Corp.; Falstaff Brewing Corp.; Minute Maid Corp.

Kevin Donovan Films

15 West 44th Street, New York, N. Y.
Phone: YUkon 6-6049

John Bennewitz, *in charge*

(See complete listing under Connecticut)

DYNAMIC FILMS, INC.

Executive Offices: 405 Park Avenue, New York 22, New York
Studios: 112 West 89th St., New York 24, N. Y.
Phone: PLaza 1-7447

Division: Medical Dynamics, Inc.
Sol S. Feuerman, *President*

Date of Organization: 1946

Nathan Zucker, *President*
Walter Lowendahl, *Exec. Vice-President*
Gerald Carrus, *Controller*
Mina Brownstone, *Director of Promotion and Public Relations*
Donald Finamore, *Editorial Supervisor*
James H. Townsend, Jr., *Director Technical Services*
Victor Johannes, *Studio Manager*
Eileen Humeston, *Programming Director*

SERVICES: Producers and distributors of all audio-visual materials including films, filmstrips,

(LISTING CONTINUES ON FOLLOWING PAGE)

DYNAMIC FILMS: CONT'D.

sound slidefilms, tape and easel presentations for industry, public relations, sales training, employee relations and specialized visual aids. Also theatrical features and short subjects, television programming, special foreign language versions, foreign film production, etc. FACILITIES: Sound stages, recording and dubbing studios, editing facilities for all 16mm and 35mm audio-visual production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Silent Witness* (W. S. Merrell Co.); *Hypoxia* (Linde Co. Div., Union Carbide); *Corticosteroids—Ten Years of Progress* (Merck, Sharp & Dohme); *The Indianapolis 500* (Mobil Oil Co.); *The Only Good Customer* (Grey-Rock Div., Raybestos-Manhattan, Inc.); *The Fast Fifties* (Monroe Auto Equipment Co.); *European Trade* (Fortune); *The Family Circle* (Family Circle); *Family Centered Maternity Care* (Mead Johnson Co.); *Performance Evaluation* (U. S. Air Force); *Victory Circles* 1960 (Perfect Circle Corp.); *From Sand to Speedway* (Champion Spark Plug Co.).

EAST COAST PRODUCTIONS, INC.

45 West 45th St., New York 36, N. Y.
Phone: CIrcle 6-2145

Date of Organization: 1947
Date of Incorporation: 1953

Joseph Josephson, *President*
Blanche Josephson, *Vice-President*
Davida Zimmerman, *2nd Vice-President*
Jean Greene, *Secretary*

SERVICES: Production, editorial and technical services for industrial, educational, theatrical and TV; film services for video taping; public relations films and commercials for domestic and foreign use; re-editing of feature films, shorts, TV programs and spots; optical and special effects; animation services and music; recording and mixing; studio and location photography. FACILITIES: 35mm and 16mm Arriflex cameras with blimps, boom and mike; 16mm Magnasync tape recorders; dollies, pole cats, lighting, Color-Tran; Eyemo cameras, etc.; insert studio for table top product shots and demonstrations; three fully equipped air-conditioned editing rooms.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: (Series) for Colorforms Corp. (Kudner Agency); Ford Motor Co., R. T. French Co. (J. Walter Thompson Co.); Listerine (Lambert & Feasley); Scott Paper Co.

ELEKTRA FILM STUDIOS, INC.

33 West 46th Street, New York 36, N. Y.
Phone: JUdson 2-3606

Date of Organization: 1956

Abe Liss, *President*
Bob Yung, *Vice-President, Charge of Industrial Films*
Sam Magdoff, *Business Manager, Charge of TV Commercials*

SERVICES: Complete motion picture and slidefilm production; live action and animation for TV, theatre, industry and business. FACILITIES: Script, camera, animation, design, sound, music, editing, slidefilms, studios.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Once Upon a Smile* (Jantzen, Inc.); *Me* (Fawcett Publications); *Color Analysis with Miss Clairol* (Clairol, Inc.). SLIDEFILMS: *An Apple a Day* (Hockaday Associates);

ELEKTRA FILM STUDIOS: CONT'D.

The State Is Great (Capezio Shoes); *Time* (Time Inc.); *A Number of Things* (Woman's Day). TV COMMERCIALS: for American Tel. & Tel. Co. (N. W. Ayer & Son); Socony Mobil Co., El Producto Cigars (Compton Advg.); E. I. duPont, California Oil, Campbell Soup, Pan-American Coffee Bureau, N. Y. Tel. Co., U. S. Steel, American Tobacco, Minnesota Mining & Mfg. (B.B.D.&O.); Midway Co., Brillo Mfg., Radio Corp. of America; Ford Motor Co. (J. Walter Thompson); General Mills (Dancer-Fitzgerald-Sample); American Safety Razor (Kenyon & Eckhardt); Johnson & Johnson (Young & Rubicam); Standard Oil Co. of N. J., Buick Div., National Biscuit, Humble Oil & Refining, Coca-Cola, Westinghouse (McCann-Erickson); Bristol Myers (Doherty, Clifford, Steers & Shenfield); Standard Brands-Canada, Imperial Oil Ltd.-Canada (MacLaren Advg.); Dutch Masters Cigars (Erwin Wasey, Ruthrauff & Ryan); General Electric (Maxon); Oldsmobile Div. (D. P. Brother); Nestle's (William Esty); Sandura Co. (Hicks & Greist); Quaker Oats (Spitzer, Mills & Bates); American Motors (Geyer, Morey, Madden & Ballard); Longines-Wittnauer.

Elliot-Unger-Elliot

(Commercial & Industrial Film Div.)

414 West 54th Street, New York 19, N. Y.
Phone: JUdson 6-5582

Al Mendelsohn, *General Sales Manager*

(See complete data under Columbia Pictures Corp. listing, this section)

CHARLES ELMS PRODUCTIONS, INC.

5 East 40th Street, New York 16, N. Y.
Phone: MUrray Hill 6-8877

163 Highland Ave., No. Tarrytown, N. Y.
Phone: MEdford 1-3363

Date of Incorporation: 1952

Charles D. Elms, *President*
Charles D. Elms, Jr., *Vice-President*
Ruth M. Elms, *Secretary, Treasurer*

SERVICES: Research and production of 16mm, 35mm and 75mm "Widescope" motion pictures; slide motion; sound slidefilms; slide-presentations; training manuals and charts for sales promotion, sales training and education. FACILITIES: Studio and technical laboratory, mobile camera, sound and lighting equipment, "Widescope" camera.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Love That Job*, Editions VII and VIII; *Commander* (Philip Morris, Inc.); *Cruise to Profits* (Federal Boiler Corp.). SLIDEFILMS: *The Holiday; Jubilee; Base-Ray* (Burnham Boiler Corp.); *Money In Cigarettes; Give the Customer What She Wants* (Philip Morris, Inc.); *Machinery* (Wilson-Haight-Welch-Grover, Inc.).

WALTER ENGEL PRODUCTIONS, INC.

20 West 47th Street, New York 36, N. Y.
Phone: JUdson 2-3170

Date of Organization: 1937

Walter Engel, *President*
Joseph T. Williams, *Exec. Head of Camera and Editing Dept.*
Robert W. Levengood, *Production Assistant*

SERVICES: Industrial, documentary, educational, sales training and TV commercials, motion picture productions; limited and full animation, 16mm and 35mm. FACILITIES: Complete studio facilities. Location film and sound unit. Animation and editing departments. Single and double sound recording. All self-contained operations.

WALTER ENGEL PRODUCTIONS: CONT'D.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Magic Bread Box* (Taystee Bread); *The Schaefer Story* (Schaefer Beer); *The Tenderness Test* (Sunbeam Bread) TV COMMERCIALS: *Tenderly Twisted* (Schmidt's Blue Ribbon Bread); *No Holes* (Quality Bakers of America).

Estudios Moro S. A.

Master Films Distributors, Inc.
509 Madison Ave., New York, N. Y.
Phone: MUrray Hill 8-8227

George Caputo, *Manager*

(See complete listing in Int'l Section)

Principal studios are located in Spain

FARRELL AND GAGE FILMS, INC.

213 East 38th Street, New York 16, N. Y.
Phone: MUrray Hill 3-8358

Date of Organization: 1951

Matt Farrell, *President & General Manager*
C. Lillian Farrell, *Secretary*
William McAleer, *Vice-President & Director of Photography*
Joseph Faro, *Production Manager*

SERVICES: Production and distribution of sound motion pictures and sound stripfilms for business and industry. FACILITIES: Complete 16mm and 35mm motion picture and stripfilm production; color and b&w; sound studio, magnetic film recording, editing services, script, foreign language, art work, animation.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Modern Can Making* (E. W. Bliss Co.); *Best by Test; Hercules Sixty-One:* untitled film in production (Hercules Powder Co.); *Eastman 910 Adhesive* (Eastman Chemical Products, Inc.); *The Magic Hands of AMF* (American Machine & Foundry Co.). STRIPFILMS: *Big "C" Inclinable Press* (E. W. Bliss Co.); *Mass Production Insurance* (The Producto Machine Co.).

FILM ENTERPRISES, INC.

222 East 46th Street, New York 17, N. Y.
Phone: MU 2-3973

Date of Incorporation: July, 1959

James R. Handley, *President*
F. William Bryant, Jr., *Secretary-Treasurer*
Howard A. Mann, *Production Supervisor*
Rosemary B. Ilyus, *Executive Secretary*

SERVICES: Production of 16mm and 35mm motion pictures for business and industry; slide and stripfilms; script service; audio-visual production management and coordination. FACILITIES: Administrative offices; preview screening; complete editorial department fully equipped for all phases of production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Decade of Promise; Plongee Keller* (IBM World Trade Corp.); *Banking Procedures* (IBM Australia Pty. Ltd.); *T—Minus Two Hours; The Solid Punch; Rocket Safety* (Thiokol Chemical Corp.); *Thiokol Christmas Message* (Hicks & Greist, Inc.); *Mallard Bay; Back to Cabo Blanco* (Glassell Producing Co.). SLIDEFILMS: *The API School Program* (American Petroleum Institute).

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FILM GRAPHICS INC.

369 Lexington Ave., New York 17, N. Y.
Phone: MUrray Hill 6-5255

Date of Incorporation: 1946

Lee Blair, *President*
Bernard Rubin, *Secretary-Treasurer*
Sidney Greenhaus, *Production Manager*
Calvin Schultz, *Chief Editor*
Donald Towsley, *Dir. of Animation*
Howard Linkhoff, *Sales Representative*
Michael Alexander, *Director*
Ted Pahle, *Chief Cameraman*

SERVICES: Complete motion picture production, 35mm and 16mm; live action and special effects; recently expanded animation and editorial services. FACILITIES: Two sound stages, 50′ x 100′ and 75′ x 200′ located at 3 West 61st Street, New York City; two 35mm B. N. C. Mitchell cameras; complete sound recording facilities; 35mm Mitchell rear screen projector; animation and film editorial departments; 4 animation stands; optical facilities; 50 permanent production employees.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Naval Leadership*, series (U. S. Navy); *Alec in Wonderland* (Licensed Beverage Industries); *Nothing to Sneeze At* (National Allergy Foundation); *Operation Cryogenics* (International Nickel Co.); classified training films for U. S. Army; U. S. Signal Corps; U. S. Navy.

Filmaster, Inc.

9 Rockefeller Plaza, New York 20, N. Y.
Phone: JUdson 6-1404

H. Weller Keever, *Vice-Pres. Chg. of Sales*
John W. Murphy, *Executive Producer*

(See complete listing under Los Angeles area)

Fiore Films

723 Seventh Avenue, Room 1005, New York 19, New York
Phone: DIgby 9-0845

William Kohler, *Executive in charge*

(See complete listing under New Jersey)

FOLKFILMS, INC.

251 West 42nd Street, New York 36, N. Y.
Phone: LO 3-6868

Date of Incorporation: October, 1957

Jules Victor Schwerin, *President, Executive Producer*

SERVICES AND FACILITIES: Full professional production staff; library of music and sound effects; associated with group of documentary, industrial and feature-film screenwriters.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Romance of the Mails* (Business Mail Foundation); *A Day with Jonathan Winters* (This Week Magazine); *Geography of Hunger* (in association with Louis de Rochemont Associates, Inc.); *Indian Summer* (self-sponsored).

FORDEL FILMS, INC.

1079 Nelson Avenue, New York 52, N. Y.
Phone: WYandotte 2-5000

Date of Organization: 1941

Clifford F. Potts, *Pres. & Exec. Producer*
Enid Borde, *Secretary-Treasurer*

SERVICES: Public relations; sales promotion; training; educational; scientific and medical motion pictures and slidefilms; complete responsibility, including planning, production and printing; specialists in color, live and animated. Audio-visual consultation and services for conventions and sales meetings including display design, continuous projectors and other devices, sound effects, sales gimmicks, etc. FACILITIES: Sound stage; complete cameras, lights and sound equipment for studio and location production; animation stand; art department; cutting rooms; 16mm magnetic and optical interlock screening facilities; color printing department; carpenter shop; machine shop; mobile units.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Fair Progress* (Campbell); *Chicken on the Table* (Cyanamid); *Medifilm Report* (Schering); *Psychopharmacology* (Smith, Kline & French); *Packaged Liquid Propellants* (Thiokol); *Theory of DC Motors* (U. S. Navy); *Profile of a Problem* (Swift); *Disinfection of Skin* (Winthrop). SLIDEFILMS: *International Go-Getter* (Olin-Mathieson).

William J. Ganz Company, Inc.
(A Division of I.V.C.)

40 East 49th Street, New York 17, N. Y.
Phone: Eldorado 5-1443

(See complete data under Institute of Visual Communication, Inc. listing, this section)

GERALD PRODUCTIONS, INC.

421 West 54th St., New York 19, N. Y.
Phone: PLaza 7-2125

Date of Incorporation: November, 1955

Gerald Auerbach, *President*
Oliver Barbour, *Sr. Vice-Pres., Programs*
John W. Holbrook, *Vice-Pres., Sales*
Louis Mucciolo, *Executive Producer*
Henry Traiman, *Vice-Pres., General Mgr.*
Samuel Auerbach, *Vice-Pres., Comptroller*
Stuart Grant, *Supervising Editor*
Jaroslaw Monostyrsky, *Creative Director*

SERVICES: Production in all communications media—film, live and video tape, TV and industrial shows; complete distribution services. FACILITIES: Sound stages, recording and mixing studio, complete editorial facilities, 35mm projection theatre, optical, animation and stop-motion departments.

RECENT PRODUCTIONS AND SPONSORS
TV FILMS: *Tower of Hope* (Muscular Dystrophy Assn. of America); *NBC Fall Roundup* (National Broadcasting Co.); *Seven Wonderful Nights* (Columbia Broadcasting System); and many others. LIVE SHOW: Color TV convention (Radio Corp. of America).

JACK GLENN, INC.

207 East 37th Street, New York 16, N. Y.
Phone: OXford 7-0121

Date of Incorporation: 1953

Jack Glenn, *President*
Bernice Trefman, *Art Director*
Harriet Hester, *Dir. Educational Div.*

SERVICES: Complete production of special-purpose and entertainment motion pictures; animation and filmstrips; commercials and slidefilms; filmographs; stories, storyboards and voice tracks for animated cartoons; text-film scripts and production; specializing in entertainment and advertising cartoons; institutional, public relations, promotion, orientation, educational films, fictional or documentary. Contract or subcontract separately for script-writing and/or directing, producing, editing. FACILITIES: Wall, B & H, Arriflex, Mitchell cameras; lighting and sound equipment;

NEW YORK

studios and scenic shops; projection and cutting rooms in New York City and in Irvington-On-Hudson, Westchester County, N. Y.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Exercise; Understanding Yourself; Understanding Others* (McGraw-Hill). OTHER ACTIVITY: Series of 104 entertainment animated cartoons (sponsor unidentified). TV COMMERCIALS: (Series) for National Council of YMCA's; YMCA of Greater New York.

William P. Gottlieb Company
(Now University Films, Inc.)

Plaza Hotel, 2 West 59th Street, New York 19, New York
Phone: PL 2-3520

(See complete data under University Films, Inc. listing)

GRAY-O'REILLY PRODUCTIONS, INC.

480 Lexington Avenue, New York, N. Y.
Phone: YUkon 6-4070

Date of Organization: November, 1932
Date of Incorporation: January, 1959

James E. Gray, *Vice-President*
John F. O'Reilly, *Vice-President*
George Livermore, *Vice-President*
Philip Guarneri, *Vice-President*

SERVICES: Production of TV film commercials; industrial films. FACILITIES: Two stages, animation department, complete sound, editing, set building.

RECENT PRODUCTIONS AND SPONSORS
TV COMMERCIALS: for General Foods, General Electric, General Cigar (Young & Rubicam, Inc.); Tintair, Mantan (Kastor, Hilton, Chesley, Clifford & Atherton); Block Drug Products (Lawrence C. Gumbinner Advg. Agency); Odorono (Ellington & Co.); Revere Copper (Adams & Keyes).

Haig and Patterson, Inc.

405 Lexington Avenue, Suite 6404
New York 17, New York
Phone: YUkon 6-3265

Ronald Cannavaro, *New York Manager*

(See complete listing under Detroit area)

Halas & Batchelor Cartoon Films, Ltd.

c/o Louis de Rochemont Assoc., Inc.
380 Madison Avenue, New York 17, N. Y.
Phone: OXford 7-0350

(See listing under England, Int'l Section)

The Jam Handy Organization, Inc.

1775 Broadway, New York 19, N. Y.
Phone: JUdson 2-4060

Herman Goelz, *in charge*

Complete office facilities and projection room with service staff for Eastern clients

(See complete listing under Detroit area)

For the BEST in Film Production Sources
—Refer to These Review Pages in 1961

METROPOLITAN NEW YORK:

HARTLEY PRODUCTIONS, INC.

339 East 48th Street, New York 17, N. Y.
Phone: ELdorado 5-7762

Date of Organization: 1927
Date of Incorporation: 1951

Irving Hartley, *President*
Elda Hartley, *Secretary-Treasurer*
Jean Brooks, *Vice-President, in charge of Distribution*

SERVICES: Specialty is writing and producing sponsored industrial, medical, training and public service films for industry, general public and TV and distribution to TV stations throughout the United States and Alaska through Hartley Film Distributors, Inc. FACILITIES: Studio A, street level, drive-in loading dock; Studio B, permanent kitchen set. Equipment with 16mm Mitchell camera, 16mm Mitchell blimp, 16mm & 35mm Arriflex cameras, Fearless dollies, Mole Richardson boom (with perambulator), 6 channel mixing console with full equalization, 17½mm & ¼" magnetic recording and dubbing, Rangertone and Fairchild pic sync., 16mm and 35mm optical recording, 16mm and 35mm interlock projection. Complete lighting equipment. Two completely equipped editing rooms and screening room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Secrets Out of the Bag* (Flex Vac); *Window in the Sun* (Courtaulds, Inc.); *Blood Fractions in Clinical Medicine* (Synergists Productions, Inc.); *Sponge—Treasure from the Sea* (Sponge & Chamois Institute); *Three Boys and a Tractor* (Three Brothers Co.).

HARVEST FILMS, INC.

90 Riverside Drive, New York 24, N. Y.
Phone: TRafalgar 4-1100

Date of Organization: 1950

Leo Trachtenberg, *President*
Vita Trachtenberg, *Secretary-Treasurer*
Alfred Socolow, *Assistant to President*
Bernard Egert, *Art Director*
Susan Brown, *Film Librarian*

SERVICES: Production of motion pictures and filmstrips for industry, government, educational and social service organizations. FACILITIES: Complete production and creative facilities: cameras, sound equipment, art department, animation and editorial facilities, music library, film library, storage, sound stages.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Facts About Figures* (New York State Dept. of Health); *Wagons West; Book Drive* (New York Life Insurance Co.); *Your Fresh Air Fund* (Herald Tribune Fresh Air Fund). SLIDEFILMS: *The Rollins Plan* (Rollins Broadcasting Co.).

HAVERLAND FILM PRODUCTIONS

104 West 76th Street, New York 23, N. Y.
Phone: TR 4-1300

Date of Organization: May, 1958

Laszlo Haverland, *Producer-Director*
Arpad Makay, *Assoc. Prod. & Tech. Dir.*
Paul Meistrich, *Senior Writer, Asst. Dir.*
Bertalan Bodnar, *Art Director*

SERVICES: 35mm and 16mm script to screen film productions. FACILITIES: Cameras, lights, magnetic and optical recorders, dubbers, animation, music library, narration and dubbing facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *What is Oil Painting?* (Ariz. State Univ. & M. Grumbacher, Inc.); *Junior Achievement, U. S. A.* (Junior Achievement, Inc.); *Nixon—Lodge* (J. Hvasta & GOP Rep. Hdq.); *Teen Age Drug Addiction; From the Needle to the Grave* (Teen Evangelism Church).

HUNN, FRITZ & HENKIN (HFH) PRODUCTIONS, INC.

216 East 49th Street, New York 17, N. Y.
Phone: PLaza 2-1940

Date of Organization: March, 1958

Howard Henkin, *President*
Ronald Fritz, *Vice-Pres., Creative Director*
Dan Hunn, *Vice-Pres., Dir. of Animation*
Lew Schwartz, *Executive Producer*
Harry Breuer, Jr., *General Sales Mgr.*
Len Appelson, *Dir. of Live Action*
Frank Nikielski, *Mgr., Animation Dept.*
Penny Fisher, *Office Mgr.-Casting Dir.*
Judy Price, *Manager, IP Dept.*

SERVICES: 16mm and 35mm industrial features and slidefilms, entertainment features, commercials, TV programs—color and b&w, live action and animation. FACILITIES: Complete animation and live action staff and studio; Oxberry stand, editing, recording, music, scripts, storyboards and screening facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Wheels of Freedom* (Automobile Mfrs. Assn.); *Down to Earth* (Avco Mfg. Corp.); *The Wonderful Age of Electricity* (N. J. Power & Light Co.); *Seven for Tonight* (self-sponsored). SLIDEFILMS: *To Paris in a Chateau; Air France and the Jet Age; Training for Perfectionists; A Woman's Paris; Air Cargo; Pierre's World* (Air France). TV COMMERCIALS: for Texaco, AMF, Cobo Hall, Folger's Coffee (Cunningham & Walsh); Alcoa, East Ohio Gas (Ketchum, MacLeod & Grove); American Gas Assn. (Lennen & Newell); General Electric (Maxon); Nucoa, O-Celo, Chiffon (Dancer-Fitzgerald-Sample); Brillo (J. Walter Thompson); Good Luck Margarine (Ogilvy, Bensen & Mather); Comet Cleanser (Compton); Advertising Council (N. W. Ayer & Son); Sani-Flush (Ted Bates); Wise Potato Chips (Lynn Org.); Charles Antell (Geyer, Morey, Madden & Ballard); Sanka Coffee (McKim Advg.); Fletcher's Castoria, Nasalaire, Dr. Caldwell (Brown & Crane); Sterling Drug.

INSTITUTE OF VISUAL COMMUNICATION, INC.

40 East 49th Street, New York 17, N. Y.
Phone: ELdorado 5-1443

Date of Organization: 1919

William J. Ganz, *President*
Vincent J. Capuzzi, *Circulation Manager*
Allan L. Bauman, *Distribution Manager*
Lucille G. Lawson, *Production Supervisor*
Patricia Keller, *Executive Secretary*
Jane Page, *Comptroller*

SERVICES: Producers and distributors of audio-visual communication, including motion pictures, filmstrips and slidefilms. FACILITIES: Complete film production from script to screen for public relation, industrial, sales training, educational and documentary. Complete nationwide and foreign distribution of films.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Just a Little Bit More* (American Red Cross); *Teaching Johnny to Swim* (Metropolitan Life Insurance Company); *Man's Best Friend* (General Foods Corporation); *The Perfect Match* (International Business Machines Corp.); *For Your Protection* (J. A. Wright & Company).

this symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 11th Annual Production Review issue.

INTERLINGUAL TELEVISION INC.

701 Seventh Avenue, New York 36, N. Y.
Phone: CI 6-7565

Date of Organization: 1960

Affiliate: Interlingual International, Inc., Shimonaka Bldg., 36-1 Akasaka Hitotsugi-cho, Tokyo, Japan. Phone: 481-7450. George A. Shirokow, *Representative Director.*

L. Jamel, *Manager*

SERVICES: Available through affiliated studios in Japan, animated cartoons in b&w and color for business films, advertising and TV films. FACILITIES: Complete line of Oxberry animation equipment; Ampex and Magnasync sound recording equipment; permanent staff of animators and technicians.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Butch and Slug*, theatrical spots, series (Alexander Film Co.); *Courageous Cat*, entertainment series (Trans-Artists, Inc.); *Miranda*, series (Pepsi-Cola International, Inc.). TV COMMERCIALS: (Series) for P. Ballantine & Co. (Wm. Esty Co.); Marlboro (Philip Morris Co.).

Jonathan Karas & Associates

59 East 54th Street, New York, N. Y.
Phone: PLaza 1-3750

Jack Berch, *Vice-President*

(See complete listing under New Hampshire)

VICTOR KAYFETZ PRODUCTIONS, INC.

1780 Broadway, New York 19, N. Y.
Studio: 415 West 55th St., New York 19, N. Y.
Phone: CIrcle 5-4830

Date of Organization: 1947

Branch Offices: Bear Films Div., Victor Kayfetz Productions, Inc., 1780 Broadway, New York 19, N. Y. Frank Bear. Rochester Div., Victor Kayfetz Productions, Inc., 1200 Westfall Road, Rochester 18, N. Y. Phones: HIllside 5-0883, GReenfield 3-3000, ext. 534. Don Lyon.

Victor Kayfetz, *President, Exec. Producer*
Seymour Posner, *Assistant to the Producer*
Abe Blashko, *Animation Director*
Leo Levko, *Mech. Production Supervisor*
Sylvia Gerson, *Administrative Assistant*
Donald Armstrong, *Manager, Golden Snowball Dept.*
Irene Siegel, *Production Assistant*
Hans Svanberg, *Production Assistant*

SERVICES: Motion picture production, combining live cinematography, animation. FACILITIES: 16mm and 35mm equipment for live shooting: 35mm Eclair Camerette, B&H 70 DR, 16mm Camerette, 16mm Arriflex with zoom lenses, full accessories. Studio flats, backgrounds, table tops, machine shop and carpentry facilities. Slidefilm and 2 x 2 slide production cameras. For animation shooting: 35mm Model L DeBrie and 16mm Cine Special both completely adapted for animation. Animation stand (16mm and 35mm) with compound table. Complete art and animation department. 16mm and 35mm sound Moviolas. 35mm interlock and 16mm projectors in booth of screening room. Complete accessory equipment; tripods, high hat, dolly, location lighting equipment, cables, one station wagon, cargo trailer.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Housecleaning With a Winning Team; Assignment Homework; The Dust Mop Story* (Bissell, Inc.); *Skogen, Sågen, Säkerheten* (Homelite Div., Textron Inc. & AB NK Kristensson of Sweden); *Service Life of Modern High Speed Aircraft as Affected by*

VICTOR KAYFETZ PRODUCTIONS: CONT'D.

Structural Fatigue (U. S. Navy); *Calendar of Special Events* (P. H. Glatfelter Co.); *The University and the Community* (Univ. of Rochester). SLIDEFILMS: *From Test Tubes to Tablets* (Ciba Pharmaceutical Products, Inc.). Theatre screen campaign commercials for Bissell, Inc.

HERBERT KERKOW, INC.

480 Lexington Avenue, New York 17, N. Y.
Phone: YUkon 6-4266

Date of Organization: 1937
Date of Incorporation: 1946

Herbert Kerkow, *President and Treasurer*
Rosemond Kerkow, *Secretary*

SERVICES: Production from original research to finished film; for public relations, educational, training, industrial, documentary, sales training and sales presentation films. FACILITIES: Sound stage, set building department, projection room, sound recording and re-recording; editing and animation facilities; four cameras (Bell & Howell and Eclair Camerette, 35mm; Maurer and Arriflex, 16mm). Visualization sound stage, special equipment employing new techniques to present ideas and products on film.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Nike-Hercules: Progress Report #8; Nike-Hercules Intercepts Corporal Missile; Improved Nike-Hercules Transportable Buildings; Mobility: Nike-Hercules Field Army System,* long and short versions; *Progress Report on Coaxial Cable Transmission System* (Bell Telephone Laboratories); *Program for Profit* (U. S. Industrial Chemicals Co.); Progress Reports on Strategic Air Command Communication System, four quarterly and one annual reports (International Electric Corp.). TV FILMS: Special TV program (American Cancer Society).

KEY PRODUCTIONS, INC.

527 Madison Avenue, New York 22, N. Y.
Phone: ELdorado 5-2180

Date of Incorporation: 1948

James D. Kantor, *President*
William M. Kahn, *Vice-President*

SERVICES: Specializing producers of motion pictures and slidefilms for commercial organizations, either as business presentations or as public service features.

RECENT PRODUCTIONS AND SPONSORS

FILMSTRIPS: "Current Affairs" series (1960-1961) titled: *Poland—A Troubled Nation; The Race to Outer Space; Personal Diplomacy at the Summit; The Road to the Presidency; Latin America—Its Land and People; Latin America and World Politics.* Sponsors include newspapers, banks and other organizations in the U. S. and Canada among which are: New York Journal American; Cleveland Press; First New Haven National Bank; Rhode Island Hospital Trust Co.; Toronto Star; Hartford Courant.

KNICKERBOCKER PRODUCTIONS, INC.

630 Ninth Avenue, New York 36, N. Y.
Phone: CIrcle 5-6710

Date of Organization: 1947

Howard A. Lesser, *President*
Willard Van Dyke, *Executive Producer*
Thomas S. Dignan, *Vice-President*
Renzo Olivieri, *Vice-President*
Agnes Grant, *Secretary*
Frederic G. Calder, *Sales Manager*

SERVICES: Production from original research to finished film. Specialties: Public relations, training and educational motion pictures. FACILITIES: Production equipment, animation, editing and slidefilm departments.

KNICKERBOCKER PRODUCTIONS: CONT'D.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Land of White Alice* (Western Electric Co.); *Col. E. H. Taylor, Jr., Master of Hospitality* (National Distillers Products Co.); *Space, Science and Time; Launching Accutron in Your Market* (Bulova Watch Co.); *'61 Is Buick's Year* (Buick Motor Div., General Motors Corp.); *The Other Side of the Coin* (U. S. Air Force); *The Story of Dividend Engineering* (Owens-Corning Fiberglas). SLIDEFILMS: *Old Taylor Advertising Through the Years* (National Distillers Products Co.).

LANCE PRODUCTIONS, INC.

353 West 57th Street, New York, N. Y.
Phone: PL 7-6167

Date of Organization: 1950

Lorren Lester, *President*
Samuel H. Evans, *Vice-Pres. & Treasurer*
George Lessner, *Vice-President*
Alford H. Lessner, *Vice-Pres. & Coordinator of Production*
Boyce Tuten, *Vice-Pres. & Director of Sales*

SERVICES: Production of all types of motion pictures including commercials, documentaries, industrials, features, series. FACILITIES: Fully equipped 75 sq. ft. studio, 24 ft. high; recording studio equipped with Fairchild, Ampex and RCA equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Book and the Idol* (Israeli Consulate); *The Head that Wouldn't Die* (Rex Carlton Productions); *The Naked Road* (sponsor unidentified); untitled film (Suburban Propane Gas Co.); TV FILMS: *Bobo and His Traveling Troupe,* series of 26 (Fantasy Features, Inc.). TV COMMERCIALS: for Wizard (Cunningham & Walsh); Lanolin Plus (Erwin Wasey, Ruthrauff & Ryan, Inc.).

Anthony Lane Film Studios, Inc.

11 Broadway, New York, N. Y.
Neill McCaffery

(See complete listing under Minneapolis)

LANE-COLE-DIETZ CORPORATION

45 West 46th Street, New York 36, N. Y.
Phone: JUdson 6-2390

Date of Organization: April, 1960

Joseph Cole, *Creative Services*
Herbert R. Dietz, *Production Services*
Jack Lane, *Customer Services*

SERVICES: Producers of motion pictures, slidefilms, slides, video tape, visual aids, TV shorts, theatrically distributed commercial subjects; complete meetings, live or closed-circuit; conventions; industrial shows, written, directed and trouped. Complete service from research through finished product for sales promotion, sales training, public relations, sales meeting, publicity, employee relations. FACILITIES: All studio, creative, technical and production staff and facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Emotional Factors* (The Schuyler Hopper Co.). SLIDEFILMS: *Welcome; For Your Consideration* (International Business Machines); *That Third R* (Radio Corp. of America). SALES MEETING: *Best Buy* (R.C.A. Victor).

See Advertising Pages for Helpful Data

Producers whose advertisements appear on other pages of this Annual Review Issue carry this special designation (*) over listing text. Refer to the convenient "Index to Advertisers" on the last page of this issue for page number. The "Blue Chips" of film production advertise regularly in the pages of BUSINESS SCREEN.

NEW YORK

ROBERT LAWRENCE PRODUCTIONS, INC.

418 West 54th Street, New York 19, N. Y.
Phone: JUdson 2-5242
Teletype: NY 1-1554

Date of Organization: 1952

AFFILIATES

Grantray-Lawrence Animation, Inc.
716 North La Brea, Hollywood 28, Calif.
Phone: WEbster 6-8158
Teletype: LA 1463

Ray Patterson, *President*
Robert L. Lawrence, *Vice-President*
Grant Simmons, *Secretary-Treasurer*

Robert Lawrence Animation, Inc.
418 West 54th St., New York 19, N. Y.
Phone: JUdson 2-5242
Teletype: NY 1-1554

Peter Cooper, *Vice-President*

FOREIGN OFFICES

Robert Lawrence Productions (Canada) Ltd.
38 Yorkville Ave., Toronto 5, Ontario
Phone: WAlnut 5-5561

John T. Ross, *President & General Mgr.*

Robert Lawrence Productions
5 Avenue Velasquez
Paris 8e, France

Jacques de Faramond, *General Manager*

AT NEW YORK CITY

Robert L. Lawrence, *President*
Benjamin Kranz, *Vice-President in charge of Production*
Kurt Blumberg, *Vice-President in charge of sales*
Philip Kornblum, *Treasurer*
Emanuel Gerard, *Art Director*
Harold Bernard, *Editorial Supervisor*
Roy Townshend, *Studio Manager*
Mauri Goldberg, *Staff Director*
Jerry Maticka, *Staff Director*
Doris Reichbart, *Production Supervisor*
Jerry Jacobs, *Production Supervisor*
Kathryn Darrell, *Production Supervisor*
Sal Scoppa, *Assistant Director*
Peter Scoppa, *Assistant Director*
Audrey Sammons, *Casting Director*

SERVICES: Produce industrial and sales promotion films, TV programs, TV commercials. FACILITIES: Two air-conditioned sound stages, editing rooms, screening room, carpenter shop, production offices. Toronto production facilities are complete, including 60′ x 125′ studio.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for General Electric (BBD&O); Chevrolet (Campbell-Ewald); Reynolds Metals (Clinton E. Frank); Gerber Baby Food (D'Arcy); Betty Crocker (Knox Reeves); Johnson & Johnson (Young & Rubicam); Heinz (Maxon).

ARTHUR LODGE PRODUCTIONS, INC.

21 West 46th Street, New York 36, N. Y.
Phone: JUdson 2-5477

Date of Incorporation: 1953

Arthur J. Lodge, Jr., *President*

SERVICES: Production of industrial and documentary motion pictures and filmed TV news releases; stock footage library of three million feet of 35mm b&w film. FACILITIES: Offices, editing rooms, film vault, camera and editing equipment.

(Continued on the following page)

METROPOLITAN NEW YORK:

ARTHUR LODGE PRODUCTIONS: CONT'D.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Today's Golden Fleece* (American Sheep Producers Council); *Man-Made Fibers* (Man-Made Fiber Producers Assn.); *Road to Prosperity* (National Assn. of Mfrs.); *Living on Air* (Latex Foam Rubber Council); *The Defending Champion* (Singer Mfg. Co.); *Weather or Not* (Air Conditioning & Refrigeration Institute); *Environment for Learning* (National Lumber Mfrs. Assn.). NEWSFILMS: Untitled films, series of 12 (American Iron and Steel Institute).

JAMES LOVE PRODUCTIONS, INC.

115 West 45th Street, New York 36, N. Y.
Phone: JUdson 2-4633

Date of Incorporation: 1952

James A. Love, *President*
Anne M. Love, *Secretary*
Stanley Popko, *Creative Director*
William Henry, *Supv. Film Editor*
Thomas Farrell, *Sales Manager*

SERVICES: Scripts, storyboards, motion pictures for TV and industry; slidefilms, TV package shows. Script and production consultation. FACILITIES: Production offices, cutting rooms, art department, mobile location unit and equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Pennsylvania—Keystone of the Nation* (Bell Tel. Co. of Penna.); *Blue Print for a Sale* (Univ. C.I.T. Credit Corp.); *Road to Peace* (Institute of World Affairs); *To a Foreign Land; Materials Key to Progress* (U. S. Air Force).

TED LOWRY, INC.
(formerly Ted Lowry Animation)

225 East 46th Street, New York 17, N. Y.
Phone: PL 3-6450

Date of Incorporation: December, 1959

Ted Lowry, *President*

SERVICES: Creation and production of animated films and slidefilms for industry and TV. FACILITIES: Creative and production facilities on staff, including 16mm and 35mm Oxberry animation camera.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Sky Spy; 48 OL* (ITT Laboratories); *Surgical Team* (Winthrop Laboratories); *Geodsy; Gravity* (National Academy of Science); *Space, Science and Time* (Bulova Watch); *Quartz Crystal* (Webster Electric).

LUX-BRILL PRODUCTIONS, INC.

319-21 East 44th Street, New York 17, N. Y.
Phone: Oregon 9-6320

Date of Organization: 1950

Richard S. Dubelman, *Client Liaison, Production Supervisor*
James M. Orchard, *Client Service*
Herbert D. Brown, *Editorial Department*
Edward Welsh, *Studio Manager*
Anne L. Bauer, *Office Manager*

SERVICES: Production of live and or animated motion pictures and slidefilms from idea to stage to screen stage. Editing and re-editing company films; integration of motion pictures and live television; all types of rear projection photography. FACILITIES: Animation department; fully equipped studio for live shooting; location equipment; editing and screening rooms; creative and technical staff; recording studio.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Face to Face* (Remco Industries, Inc.); *Your Air Force Reserve* (U. S. Air Force); *America Bowls* (American Machine &

LUX-BRILL PRODUCTIONS: CONT'D.

Foundry); *Foster Parents' Plan* (Foster Parents' Plan, Inc.); Christmas & Fall Presentation (Schenley Industries). TV COMMERCIALS: for Procter & Gamble; Dutch Masters; Jiffy Sew; Universal; New York Stock Exchange; Colgate-Palmolive; Narragansett Brewing Co.; Sterling Drug.; American Cyanamid; The Nestle Co.; Esso Standard Oil Co.; Chesebrough-Ponds; Bridgeport Brass; Tangee Lipstick; Oakite; American Can Co.; Remington-Rand; Peter Pan; Nationwide Insurance Cos.; Vick Chemical; Folgers Coffee; Golden Book Encyclopedia; Burgess Co.; Sunshine Crackers; Cocoa Marsh; Yum Berry; Campana Corp.; American Doll & Toy Co.; Remco Industries; Orkin Exterminating.

MPO PRODUCTIONS, INC.

15 East 53rd Street, New York 22, N. Y.
Phone: MUrray Hill 8-7830

Date of Organization: 1947

Branch Offices: Michigan: 921 Monroe Blvd., West Dearborn. Phone: CRestview 8-4412, Tom Thomas, *Vice-Pres.* Illinois: 134 South LaSalle St., Chicago. Phone: CEntral 6-3164. Fred Foster, *Vice-Pres.* California: 800 North Seward St., Hollywood. Phone: POplar 9-0326. Mel Dellar, *Vice-Pres.*

Judd L. Pollock, *President*
Marvin Rothenberg, *Vice-President & Secretary*
Arnold Kaiser, *Vice-President*
Gerald Hirschfeld, ASC, *Vice-President*
Gerald Kleppel, *Vice-President, Supervisor of Editing Dept.*
Sanford Greenberg, *Treasurer*
Charles Dubin, Joe Kohn, Joseph Lerner, Murray Lerner, Lawrence E. Madison, Ira Marvin, Dave Monahan, Lloyd Ritter, Mickey Schwarz, Marshall Stone, Victor Solow, Charles Wasserman, *Producer-Directors*
Joseph Moncure March, *Scenario Editor & Producer*
William Sussman, Philip Frank, Morton Dubin, *Producers*
Zoli Vidor, ASC, *Director of Photography*
Tony Brooke, ASC, *Cinematographer*
Paul Petroff, *Director of Scenic Design*
George Marvin, Norman Gewirtz, Dan Eriksen, Philip Frankel, *Assistant Directors*
Bob Mauch, *West Coast Editing Supervisor*
Lawrence Mezey, *Recording Director*
Dicran Nahigian, *Account Service*
Ira Loonstein, *Studio Manager*
Sam Robert, *Manager Prop Department*
Norman Leigh, *Manager Electrical Dept.*
Jack Safran, *Laboratory & Print Control*

Sales & Training Programs Division:
Irving Zuckerman, *Vice-President*

SERVICES: Complete production of films for sales promotion and training; public relations; information and training films for industry, U. S. forces and gov't agencies; color sportsmen's and conservation films. Distribution service to TV stations, club groups, schools, etc. Presentations and stage shows for industry, closed circuit and live presentations for sales force and management meetings. FACILITIES (New York): Two studio production centers with lighting, photographic and sound equipment, mobile units, sound trucks, 5 shooting stages, make-up and dressing rooms, screening rooms, set construction shops, etc. (California): Complete production facilities in the heart of the Hollywood motion picture district including sound stages, lighting, shops, photographic and sound equipment, make-up and dressing rooms, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Patterns of Progress* (Burlington Industries, Inc.); *Harvest* (E. I.

MPO PRODUCTIONS: CONT'D.

duPont de Nemours & Co., Inc.); *Where Were You?* (Ford Motor Co.); *A Touch of Magic* (General Motors Corp.); *Helping Hands* (The Greater New York Fund, Inc.); *Unseen Journey* (Gulf Oil Corp.); *The Ages of Time* (Hamilton Watch Co.); 50,000 *Lives* (Johnson & Johnson) *The Science of Fire* (National Board of Fire Underwriters); *Design Capabilities of Steel* (U. S. Steel Corp.).

MARATHON INTERNATIONAL PRODUCTIONS, INC.

10 East 49th Street, New York 17, N. Y.
Phone: MUrray Hill 8-1130

Date of Organization: 1948

Affiliates: Newsfilm, Inc.
Systems Technology Films, Inc.

Foreign: Marathon News, 73 Delamere Road, London, W.5, England. Maurice Ford, *in charge.* Marathon Newsreel, 12 Rue Lapegrere, Paris 18 E, France. Jean Magny, *in charge.* Marathon TV Newsreel, Via Lucrezia Caro 12, Rome, Italy. Giovanni Pucci, *in charge.*

Konstantin Kalser, *Pres. & Exec. Producer*
Kenneth Baldwin, *Vice-President & Supervisor of Production*
Jean Hauck, *Director of Administration*
Cindy Karp, *Distribution & Traffic Manager*

SERVICES: Public information films, worldwide news service, company newsreels, special events coverage for industry; film editing, commercials, stock shots, etc. FACILITIES: Complete 16mm and 35mm production and editing facilities. Correspondent cameramen in all countries of the world and throughout the United States.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Wolfsburg* 221; *VW Detroit News, Soaring Sailers* (Volkswagen of America, Inc.); *Circle Star Tapioca* (Morningstar Paisley); *The Curtiss-Wright News* (Curtiss-Wright Corp.); News films for Volkswagen of America, Inc.; Curtiss-Wright Corp.; Public affairs special (NBC).

MARJO ENTERPRISES

632 Warburton Avenue, Yonkers, N. Y.
Phone: YO 3-4736

Date of Organization: 1959

Martin Hornstein, *Producer-Writer*
Joan Bessel, *Writer-Director*
Susin C. Munk, *Production Manager*

SERVICES: Full writing and production services for 16mm and 35mm industrial films and TV commercials. FACILITIES: All rented or subcontracted.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Scope Seventy* (Cinematograph International); *Tour California* (G. H. Enterprises); *Snow Mountain* (Seltin Associates); *Giant Step to Tomorrow* (Republic); *The Bullrushes* (sponsor unidentified).

Medical Dynamics, Inc.

405 Park Avenue, New York 22, N. Y.
Phone: PLaza 1-7447

Sol S. Feuerman, *President*

(See complete data under Dynamic Films, Inc. listing, this section)

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MEDICAL FILM GUILD, LTD.

506 W. 57th St., New York 19, N. Y.
Phone: CIrcle 7-0510

Date of Organization: 1930
Date of Incorporation: 1947

Joseph P. Hackel, *President*
Lucille S. Hackel, *Secretary-Treasurer*
Bernard Hackel, *Director, Sales Promotion*
John Malinowski, *Associate Producer, Director of Photography*
Helvi Bell, *Distribution Coordinator*

SERVICES: Production and world-wide distribution of scientific, medical, industrial, sales training films in motion pictures, sound slides, television spots. FACILITIES: Complete studio facilities including animation, sound recording, translation, photo montage and photographic displays. Our engineers can design special devices and repair existing standard equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Diabetes and Its Long-Range Control* (New Jersey State Dept. of Health); *Blood Flow—Newer Techniques for Measurement of Various Vascular Beds; Management of Circulatory Disturbances in the Inner Ear* (U. S. Vitamin & Pharmaceutical Corp.). SLIDEFILMS: *Sales Training* series, *Effective Pharmaceutical Detailing*—4 films, *Busy Doctor Versus the Company Representative; Planning Your Territory; The Doctor's Secretary; The Doctor-Detailer Relationship* (Medical Film Guild, Ltd.).

METRO-GOLDWYN-MAYER, INC.

Office: 1540 Broadway, New York 36, N. Y.
Phone: JUdson 2-2000
Studio: 550 Fifth Ave., New York 36, N. Y.
Phone: JUdson 2-2000

Date of Organization: 1919

NEW YORK OFFICE & STUDIO

Leslie Roush, *In charge of Studio & Office*
Len Weiner, *Director of Commercial Sales*
Malcolm Scott, *Director of Industrial Sales*

CULVER CITY OFFICE & STUDIO

Metro-Goldwyn-Mayer Studios
10202 West Washington Blvd., Culver City, California
Phone: UPton 0-3311

Tom R. Curtis, *Executive Producer of Commercial & Industrial Division*
Bud Brown, *Business Manager*
Jack Reynolds, *Producer-Director*
Jerry Warner, *Producer-Director*
Julian Plowden, *Producer-Director*
Robert C. Bennett, *Creative Director*
Kenneth Daniels, *Account Administrator, Western Division*

CHICAGO OFFICE

1307 South Wabash Ave., Chicago 5, Ill.
Phone: WAbash 2-6500

Robert McNear, *Midwest Sales Repr.*

SERVICES AND FACILITIES: 30 sound stages, indoor water tank for underwater photography; thousands of interior and exterior sets including entire city streets, villages, lakes, forests, laboratory for color and b&w; warehouses of props, art department, set dressing, wardrobe, casting, hair styling; thousands of backdrops, rear projection plates, blue-backing traveling matte system, matte painting, camera and sound recording departments, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Challenge* (S. C. Johnson & Son, Inc.); *Flyer on Roofing; Designing the Roof/Ceiling Construction* (Owens-Corning Fiberglas Corp.); *Now Look Here, Harry!* (International Shoe Co.); *America; the Automobile Age* (American Motors Corp.). TV COMMERCIALS: for J. Walter Thompson Co.; Foote, Cone & Belding; Ted Bates & Co.; C. J. La Roche & Co., Inc.; N. W. Ayer & Son, Inc. and others.

MULLER, JORDAN AND HERRICK, INC.

554 Fifth Avenue, New York 22, N. Y.
Phone: CIrcle 5-1820

Date of Organization: 1955

John T. Jordan, *President, Sales Manager*
William F. Herrick, *Vice-President, Charge of Audio-Visual Department*
Frank B. Muller, *Vice-Pres. & Treas.*
Clinton Lewis, *Creative Director*
Mark Perrier, *Account Executive*
Reginald Troncone, *Art Director*

SERVICES: All phases motion pictures, slidefilms and other audio-visual media. Service both audio-visual and print media accounts. FACILITIES: Six staff writers, director, art director; complete art facilities.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *To Have the Best; Take Your Time* (General Electric Co.); *The International Marketing Picture* (Texas Butadiene Chemical Corp.); *Three Faces of New Opportunity* (Sweet's Catalog Service); *The Lady Wants a Drapery* (Owens-Corning Fiberglas); *How Time Gathers the News* (Time, Inc.); *A New Portrait of Our Planet* (Life Magazine); *A Case in Point; Solid State Means Solid Savings* (Remington Rand); *McCall's Sewing Service* (McCall's) and others.

OWEN MURPHY PRODUCTIONS, INC.

723 Seventh Avenue, New York 19, N. Y.
Phone: PLaza 7-8144

Date of Organization: 1946

Owen Murphy, *President & Exec. Producer*
Paul Cohen, *Vice-Pres. in Chg. Production*
Eric Lawrence, *Vice-Pres. in Chg. Editorial*
Arthur Kaplan, *Controller*
Michael Livesey, *Cameraman*
Richard Moses, *Assistant Director*
William Bruder, *Expediter*

SERVICES: Motion pictures for industry and television; complete production; scripts, cinematography, editorial, recording; live and animation. Special editorial service for industrial photographic departments. FACILITIES: Full production facilities including 35mm and 16mm cameras; lighting equipment; magnetic sound recorders; mobile location unit; cutting rooms; recording room and insert stage. Permanent creative staff—writers, directors, cameramen, editors and supervisors.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Spring Dealer Program; He Didn't Have Time; Tire History in the Making* (Firestone Tire & Rubber Co.); *First Hundred Years* (U. S. Information Agency); *Love Vycron!* (Beaunit Mills, Inc.); *Challenge of the Sixties* (Univ. of Scranton); *Dynamic Conservation* (Georgia-Pacific Corp.); *Inflation Address* (Corn Products Co.); *Newsreel* (American Okra Co.). TV COMMERCIALS: for *Eyewitness to History* (Campbell-Ewald Co.).

Stanley Neal Productions, Inc.

138 East 36th Street, New York 16, N. Y.
Phone: MUrray Hill 3-6396

(See complete data under Creative Visual Media, Inc. listing, this section)

For the BEST in Film Production Sources
—Refer to These Review Pages in 1961

NEW YORK

TED NEMETH STUDIOS

729 Seventh Avenue, New York 19, N. Y.
Phone: CIrcle 5-5147

Date of Organization: 1935

Theodore J. Nemeth, *Producer, Director*
Mary Ellen Bute, *Associate Producer*

SERVICES: Motion picture production services, 35mm and 16mm, b&w and color for theatre and TV and commercial distribution. FACILITIES: Sound stage, recording, 35mm photography equipment; stop-motion and animation; special effects; 35mm optical printing, cutting and editing, projection.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for El Producto Cigars (Compton Advg. Agcy.); Lever Bros.; National Broadcasting Co.; General Mills, Inc.; Hy-Tex Chemical Corp.; The Saturday Evening Post; Colgate-Palmolive Co.; Polaroid Camera Co.

DON NESTINGEN ASSOCIATES

17 East 48th Street, New York 17, N. Y.
Phone: PLaza 5-1127

Date of Organization: 1957

Don Nestingen, *President*
P. Burke, *Vice-President*

SERVICES: 16mm and 35mm motion pictures for specific communications jobs for business and industry. FACILITIES: Cameras, lighting and editing equipment and facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Spanish Image Makers; German Image Makers* (Pepsi Cola International); *Safety Award at Ashland;* 1960 *Barrett Sales Meeting;* 1960 *Newsreel* (Allied Chemical Corp.); *Cotton Cay* (Benton & Bowles); *Procurement Operation for BP Ruhr Refinery,* German and British version; *Steelmaking by the HYL Process* (M. W. Kellogg Co.); *Power Piping, the Vital Link* (Power Piping Div., M. W. Kellogg Co.); *The Girl and the Cat,* American and Spanish version (Cartel, S.A. and Pepsi Cola Co., Caracas); *Kaolin,* Japanese and American version (Minerals & Chemical Philipp Corp.); SLIDEFILMS: *Snowflake Crystals; Barrett Sales Meetings; Calcium Chloride for Safe Winter Driving* (Allied Chemical Corp.).

NEW YORK STUDIOS, INC.

354 West 45th Street, New York, N. Y.
Phone: PLaza 7-2271

Date of Organization: 1957

Affiliate: Friar Graphics, Inc., Silver Spring, Maryland

Edgar L. Brokaw, *President*
James F. Lencina, *Vice-President & Studio Manager*
William Montgomery, *Secretary-Treasurer*

SERVICES: Complete motion picture and slidefilm production; studio and location shooting, technical and commercial animation; script, sound recording; set design and building. FACILITIES: Completely soundproof stage at street level, 25′ x 55′ x 22′ ceiling; soundroom; makeup room; loading darkroom; Mole-Richardson lighting; two editing rooms; screening room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Authority Sells* (Esquire Magazine); *The Responsive Mind* (Coronet Magazine). Untitled series of musical shorts for Columbia Records; Mercury Records; Roulette Records; Kapp Records; Capital Records.

METROPOLITAN NEW YORK:

Newsfilm, Inc.

10 East 49th Street, New York 17, N. Y.
Phone: MUrray Hill 8-1130

Date of Organization: December, 1958

Kenneth Brighton, *Manager, Newsfilm Operations*

(See complete data under Marathon International Productions listing, this section.)

On Film, Inc.

315 East 55th Street, New York, N. Y.
Phone: PLaza 9-0920

Morton Schaps, Don Sweet

(See complete listing under New Jersey area)

Sam Orleans & Associates, Inc

550 Fifth Avenue, New York, N. Y.
Phone: ENright 9-2002

Editorial Department: Pathe Building, 105 East 106th St., New York, N. Y.

(See complete listing under Tennessee area)

PECKHAM PRODUCTIONS, INC.

15 East 48th Street, New York 17, N. Y.
Phone: PLaza 8-0490

Date of Organization: October, 1958

Syracuse Branch Office: Fayetteville Road, Manlius, New York. Francis E. O'Brien

John L. Peckham, *President*
Kay Anderson, *Vice-President*
Harvey Yale Gross, *Treasurer*
Peter H. Peckham, *Secretary*
D. Duane Unkefer, *Art Director*
Dennis Wheeler, *Art Director*

SERVICES: 16mm and 35mm films and slidefilms for business, industry and TV; sales promotion, public relations, educational and scientific. Commercials and programs for TV in color and b&w; sales training, sales and advertising films. FACILITIES: Complete creative and editorial facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Furniture's Fabulous Fifty!* (Southern Furniture Manufacturers Assn.); *Report on the Electra* (American Airlines). SLIDEFILMS: *Washing Is My Dish* (Economics Laboratories). TV COMMERCIALS: for Benrus—Greyhound (Grey Advg.); Waverly Garden of Color (F. Schumacher); Blenron (Palm Beach Co.); Ideal Toy Corp.; Hasbro Toys.

Real Facts for Sponsors

—evidence of suppliers' good faith

The detailed listings given specializing producers of business motion pictures and slidefilms furnish the buyer of sight/sound media with solid evidence regarding any prospective supplier. Listing data requests emphasized the need for both film and sponsor references and it is this area of each listing which indicates the recent experience of each company in these pages.

PELICAN FILMS, INC.

292 Madison Avenue, New York 17, N. Y.
Phone: OREgon 9-0670

Date of Organization: 1954

Thomas J. Dunford, *President*
Arthur J. Zander, *Vice-President, Animation Director*
Eli Feldman, *Vice-President, Sales*
Chris Ishii, *Vice-President, Animation Director*
Marc T. Statler, *Vice-Pres., Exec. Prod.*
David Reisman, *Production Manager*
Eleanor J. Connolly, *Print Service*

SERVICES: Animation and live action motion pictures for sales promotion, public relations and education; TV spots; slidefilms. FACILITIES: Fully staffed and equipped animation studio; sound stage, recording and lab facilities on lease basis.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Armour Co., Sergeant's Powder, Sealtest (N. W. Ayer & Son); Quaker Confectionery (Adrian Bauer & Alan Tripp); United Fruit Co., U. S. Steel Co., The Goodrich Co., Dodge City (B.B.D.&O.); All State Insurance (Leo Burnett); Procter & Gamble, Pertussin (Compton Advg.); Jackson Brewing (Doherty, Clifford, Steers & Shenfield); Cities Service, Ceribelli & Co. (Ellington); Chesebrough-Ponds, Union Carbide Consumer Products, The Nestle Co. (William Esty); Dutch Masters (Erwin Wasey, Ruthrauff & Ryan); General Foods Corp. (Foote, Cone & Belding); Lever Bros. (Kenyon & Eckhardt); Westinghouse (Ketchum, MacLeod & Grove); British American Oil (J. Lovick Co., Canada); Colgate-Palmolive Co. (Lennen & Newell); General Electric Co. (Maxon); Fanta Beverage (McCann-Marschalk); Coldene (Papert, Koenig, Lois); Lipton's (Sullivan, Stauffer, Colwell & Bayles); Elgin Watch Co., Schlitz Brewing Co., Shell Oil Co. (J. Walter Thompson); Crisp, Inc. (Wermen & Schorr); Filene's Store (Wesley Assoc.); Geigy Agric. Chemical (Wildrick & Miller); Piels Bros., Bristol-Myers, General Foods Corp., Singer, National Sugar Refining, Drackett Co., General Cigar Co., Lehn & Fink (Young & Rubicam); California Texas Oil.

PENDULUM PRODUCTIONS, INC.
(Merger of Scudder Boyd Films and Gene Searchinger Productions)

45 West 45th Street, New York, N. Y.
Phone: JUdson 2-5558

Date of Organization: September, 1960

J. Scudder Boyd, Jr., *President*
Gene Searchinger, *Vice-President*
Charles L. Mathewson, *Sales Manager*
Louis J. San Andres, *Production Coordinator*

SERVICES: Documentary and industrial motion pictures, from script through release prints. FACILITIES: Complete shooting and editing, 35mm and 16mm; b&w and color.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Hitch Up Your Piggy Back Profits* (ACF Industries); *Spark of Fashion* (Fashion Coordination Institute); *Pride of Ownership* (Stainless Steel Committee); *The Road to the Future* (New York Central System); *Defensive Driving* (Esso Standard Div., Humble Oil & Refining); *The World Next Door; The Pepsi-Cola Case; The World of Pepsi-Cola* (Pepsi-Cola International); Untitled promotion films (NBC).

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Peterson Productions Limited

245 West 55th Street, Room 903
New York 19, N. Y.
Phone: PL 7-9357

John R. Heaney, *Manager*

(See complete listing under Toronto, Ont.)

ROY PINNEY PRODUCTIONS, INC.

149 East 69th Street, New York 21, N. Y.
Phone: TRafalgar 9-2224

Date of Organization: 1946

Roy Pinney, *President*
Doris Pinney, *Treasurer*
Walter Kienzle, *Production Manager*
Janet White, *Sales Representative*
William Ward Beecher, *Art Director*

SERVICES: Documentary, nature, travel, sales training and product promotion films with a photo-journalist approach. FACILITIES: Three-story building with 25′ x 80′ studio; 16mm and 35mm cameras, magnetic recorder; projection, dressing, cutting, conference rooms, production offices, carpenter shop, etc. Photo-lab for b&w and color processing or stills. Photo-library for stock photographs; film-library for stock footage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Skin & Scuba Diving* (W. J. Voit Rubber Corp.); *Robert's First Year* (Caterpillar Tractor); *Advertising Photography* (Hastings House). TV FILMS: *Harpy Eagle*, series (Secrets of Nature); *Today*, 10-minute weekly reports (NBC-Dave Garroway).

PINTOFF PRODUCTIONS, INC.

64 East 55th Street, New York 22, N. Y.
Phone: Eldorado 5-1431

Date of Organization: December, 1957

Ernest Pintoff, *President*
Arnold Stone, *Vice-President, Prod.*
Jose di Dinato, *Vice-President, Sales*

SERVICES: Producers of animated and live action motion pictures for industrial, theatrical and TV commercial use. FACILITIES: Complete facilities for the production of animated and live action production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Interview* (self-sponsored). TV COMMERCIALS: for U. S. Steel Corp. (Batten, Barton, Durstine & Osborn); Ward Baking Co. (Grey Advg.); S. C. Johnson & Sons (Benton & Bowles); Standard Oil Co. (McCann-Erickson).

Q. E. D. PRODUCTIONS, INC.

21 West 46th Street, New York 36, N. Y.
Phone: JUdson 2-4291

Date of Organization: 1953

Robert Baron, *Executive Producer, Director*
John McMannus, *Director*
Robert Gaffney, *Staff Cameraman*
Jack Drescher, *Editor*

SERVICES: Producers and creators of industrial, educational, public relations, TV motion pictures and TV commercials. FACILITIES: Fully staffed and equipped with 16mm and 35mm cameras. Complete sound stage; scenic design and set construction; 16mm and 35mm recording equipment; screening theatre with premix facilities. Camera car and complete location unit, cameras, lighting and sound.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Time Flys* (Lufthansa Airlines); *This Is New York* (Avianca Airlines); *The World of Acrilan* (Allied Chemical Corp.); *On Location With Exodus* (United Artists Corp.). TV COMMERCIALS: for Acrilan; B.O.A.C.; Rogers Lighters; Puritan Shirts, etc.

RAMPART ASSOCIATES, INC.

509 Fifth Avenue, New York 17, N. Y.
Phone: YUkon 6-4150

Date of Incorporation: 1959

Branch Offices: Massachusetts: 19 Beechcroft St., Boston. Phone: STadium 2-5373. Arnold Lawrence, *Exec. Prod.* New York: 11 North Pearl St., Albany. Phone: 3-3891. Philip Itzkow, *Acct. Exec.* Austria: Bergmillergasse 8, Vienna 89. Phone: 92-48-324. Gunther von Fritsch, *Exec. Prod.*

Russel Burton, *President*
Ronald Kohn, *Vice-President*
Robert Slocum, *Account Executive*
Richard Udell, *Secretary*
Burt Rosen, *Production Manager*

SERVICES: Production of industrial, public relations and travel films for theatrical and non-theatrical use; TV commercials; color and b&w; live or with animation in 35mm or 16mm; sound slidefilms. FACILITIES: Creative and technical staff; 35mm and 16mm production affiliates in U. S. and overseas; cameras, sound, lighting equipment; studios as required and screening room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Scooter Fun* (Vespa Distributing Corp.); *If the Suit Fits* (McManus and Riley); *The Extra Home* (Meckler & Serling); *Zip and Zoom!* (Vescony Corp.). SLIDEFILMS: *Richard vs Richard* (Graham Corp.).

ROBERT YARNALL RICHIE PRODS., INC.

666 Fifth Avenue, New York 19, N. Y.
Phone: CIrcle 6-0191

Date of Organization: 1939

Robert Yarnall Richie, *President*
James Petrie, *Production Manager*
Michael Ross, *Editor*
T. F. Maloney, *Still Cameraman*
A. J. Calvo, *Technician*
Dorothy Donahue, *Executive Assistant*

SERVICES: Motion picture production, TV, industrial, documentary, 16mm and 35mm b&w and color; slide-motion; filmstrips; scripts and storyboard treatments. Counsel on film production and distribution. Specialists in still photography. FACILITIES: Completely self-equipped for all phases of motion picture photography; employing Mitchell cameras, Magnasync sound on location; shooting staff for sets and special effects. Complete lighting for large industrial interiors; location truck.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Wheels of the Future* (Assn. of American Railroads). SLIDEFILMS: *Tierpark* (Tishman Research Corp.). TV COMMERCIALS: for Texaco (Cunningham & Walsh).

Mel Richman Inc. (Film Division)

575 Lexington Avenue, New York 17, N. Y.
Phone: PLaza 2-2460

Mae Gonzales, *Director*
Mike Germakian, *Art Director*
Alan Broder, *Studio Manager*

(See complete listing under Pennsylvania)

H. D. ROSE & COMPANY, INC.

234 East 47th Street, New York 17, N. Y.
Phone: PLaza 1-3035

Date of Organization: 1942

Hubert D. Rose, *President*
Charles E. Behymer, *Vice-Pres. Chg. Production*
William F. Koch, *Vice-Pres. & Creative Director*
Richard G. Barnes, *Vice-Pres. for Sales*

SERVICES: Sound slidefilms and slides, motion pictures, training programs, sales promotion materials. FACILITIES: Writing and editorial staff; complete art and photography studios.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Jet Journey Around the World; Secret Report* (Arrow) (Arrow, Cluett-Peabody); *Big G; Now Is the Time; GM White Thumb* (General Mills); *Stop Groping—Start Grouping* (U. S. Life Insurance); *Checking On Our Future* (Chase Manhattan Bank); *The Killers; Winterproof Program* (Socony-Mobil); *A Question of Money* (Provident Life Insurance Co.); *The Signs Are There* (Life Magazine); *Gulistan Carpet Fibers* (A. & M. Karagheusian); *The Big Move* (Lever Bros.). FILMSTRIPS: *American Economics and Business*, series of 6 high school films (Esso Standard Oil Co.); *New Ledgewood-Regalyn-Type* 40 *Remotaire* (American Standard).

ROSSMORE PRODUCTIONS AND SELLING METHODS INC.

50 East 42nd Street, New York 17, N. Y.
Phone: MUrray Hill 2-3625

Date of Organization: May, 1959

Anne Koller, *President*
Gustave Hesse, *Vice-President*
Rafael Astarita, *Art Director*
David Clark, *Account Executive*

SERVICES: Consultants and producers of motion pictures, sound slidefilms, filmstrips, tape recordings, merchandising presentations, sales promotion and training materials. Complete production services, art department, equipment, etc. FACILITIES: Specialists in producing Salesmate programs. Authorized dealers for Salesmate. Art and animation facilities; scriptwriting; photography; all creative service.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *NCO Serves You* (National Credit Office, NYC); *Credit and Financial Analysis Course* (Dun & Bradstreet); *The Fibers Story; Shoe Report* (Fairchild Publications); *Make More Money* (Reuben H. Donnelley Corp. & N. J. Bell Telephone Co.).

SARRA, INC.

200 East 56th Street, New York 22, N. Y.
Phone: MUrray Hill 8-0085

16 East Ontario Street, Chicago 11, Ill.
Phone: WHitehall 4-5151*

Date of Organization: 1937

(At New York Studios)
Valentino Sarra, *President*
Morris Behrend, *General Manager*
John Henderson III, *Sales Manager*
Rex Cox, *Creative Director*
Robert Jenness, *Director*
Stanley Johnson, *Director*
George Altman, *Chief Editor*
David Fletcher, *Art Director*

SERVICES: Photographic illustration; motion pictures; TV commercials and slidefilms. *(complete details on services, facilities and recent productions in Chicago area listing)

Screen Gems Inc.

(TV sub. of Columbia Pictures Corp.)
711 Fifth Avenue, New York 22, N. Y.
Phone: PLaza 1-4432

(See complete data under Columbia Pictures Corp. listing, this section)



SEMINAR FILMS, INC.

480 Lexington Avenue, New York 17, N. Y.
Phone: YUkon 6-8330

Date of Organization: 1952

R. K. Daker, *President*
C. W. Freeburn, *Vice-President*
D. Joseph, *Secretary*
J. H. Barwick, *Dir., Sales Development*

SERVICES: Consultant designers and producers. FACILITIES: Fully staffed with specially trained field researchers, program designers, script, manual writers and loop film specialists.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Sell Up with Delco* (General Motors Corp.); *Selling DuPont Freon* (E. I. duPont de Nemours Co., Inc.); *Selling the Jeep Vehicle* (Willys Motors, Inc.); *Selling Wix-O-Matic* (Wix Corp.); *Retail Selling* (Music Merchants of America).

SIDNEY J. STIBER PRODUCTIONS, INC.

134 East 28th Street, New York 16, N. Y.
Phone: MU 5-5516

Date of Organization: June, 1954

Sidney J. Stiber, *President*
Charlotte R. Stiber, *Vice-President*
Michael Mayer, *Secretary*
E. W. Parrish, Jr., *Production Manager*
Joe Rogers, *Editorial Chief*
Joe Masefield, *Contact*
Martin Green, *Studio Chief*
Phillip L. Kalfus, *Writer*
Ralph Berton, *Writer*
Raymond Corwin, *Writer*

SERVICES: Specialists in industrial and commercial films for TV, public relations and governmental use, especially 35mm color films. FACILITIES: Complete production including sound stage, cutting rooms, projection and meeting facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Robert Frost; Printmakers* (U. S. Information Agency); *Wheel of Fortune* (U. S. Rubber International); *The Other Guy* (Tyrex, Inc.); *Hydrofoil; Gulfstream; Contamination* (Grumman Aircraft Engineering Co.); *Quality Is the Watchword* (Watchmakers of Switzerland). Career Reports, series of 9 (U. S. Army). TV COMMERCIALS: for Anderson's Soup; Maypo; U. S. Army Reserve; U. S. Rubber; Winterride Tires; Eastern Airlines.

HENRY STRAUSS & CO., INC.

31 West 53rd Street, New York 19, N. Y.
Phone: PLaza 7-0651

Date of Organization: 1951

Henry Strauss, *Executive Producer*
Walter Raft, *Vice-President*
Robert Wilmot, *Vice-President*
Marvin Dreyer, *Production Supervisor*
William Hagens, *Training Coordinator*
John von Arnold, *Media Development*

SERVICES: Internal and external communications, including: sales training; sales promotion; public, community, customer and industrial relations; employee attitude development; supervisory and staff training, through the medium of programmed motion pictures (excluding TV commercials), slidefilms, cartoons, printed and recorded material, training courses and guides; other coordinated audio-visual tools. FACILITIES:

(LISTING CONTINUES ON FOLLOWING PAGE)

METROPOLITAN NEW YORK:

HENRY STRAUSS & COMPANY: CONT'D.

All necessary for research, planning, programming and the creation and production of these media.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Man; Get Your Man,* Business Exchange version; *Get Your Man,* Yellow Pages version; *Personalized Usage Prospecting; Functional Selling* (American Tel. & Tel. Co.); *Interview Situations* (International Business Machines); *Time to Take Stock* (Johnson & Johnson); *Strangers in Paradise; Counter Conflict; Food for Thought; Sales & Passenger Handling Situations* (Pan American World Airways); *A Man Is a Job* (U. S. Employment Service). SLIDEFILMS: *We'll Call You* (American Tel. & Tel. Co.); *An End in View; On the Contrary* (Frigidaire Div., General Motors Corp.); *The Whole Nation's Business* (Nation's Business Magazine); *Galley Planning; Counter Situations* (Pan American World Airways).

STURGIS-GRANT PRODUCTIONS, INC.

322 East 44th Street, New York 17, N. Y.
Phone: MUrray Hill 9-4994

Date of Organization: 1948

Warren Sturgis, *President, Exec. Producer*
Benedict Magnes, *Vice-Pres., Gen. Manager*
Sidney Milstein, *Vice-Pres., in Chg. Prod.*
A. E. Snowden, *Secretary-Treasurer*
Richard A. Kent, *Spec. Asst. to Pres.*
Anthony Delmar, *Art Director*

SERVICES: Medical, technical, educational and industrial films & filmstrips; animation of all types; scripts and storyboards; TV commercials; foreign language adaptations. FACILITIES: Live-action and animation cameras, including 16mm and 35mm Oxberry; complete facilities for 16mm and 35mm production; script-writing staff; full art studio; sound stage, recording studio; sets; editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Green Island of Nature* (Nature Centers for Young America); *Frontiers of Allergy; Neural Mechanism of Emesis and Anthiemesis* (Schering); *Oral Diuretics in Clinical Medicine* (Squibb); *Report from Down North* (Grenfell Assn. of America); *Resuscitation of the Newborn* (Smith, Kline & French); *Road Map to Success* (Investors Planning Corp.); *Skeletal Muscle Spasm and Its Treatment with Robaxin* (A. H. Robins Co.); *Target—Inflammation; Agent—Chymotrypsin* (Armour Pharmaceutical Co.); *The Inflammatory Reaction* (Lederle Labs. Div.); *Why Johnny Bleeds,* the story of "Christmas Disease" (Warner-Chilcott Labs.). SURGICAL FILMS: *Prosthetic Replacement Arthroplasty* (Austenal Co.); *Radical Right Colectomy—Rationale and Technique* (Columbia-Presbyterian Medical Center); *Side-To-Side Portacaval Shunt; Thromboendarterectomy at the Bifurcation of the Left Common Carotid Artery; Radical Right Hemicolectomy with Segmental Duodenectomy and Aortocaval Node Dissection* (John L. Madden, M.D.); *Transvaginal Regional Anesthesia in Obstetrics; Valvuloplasty for Mitral Stenosis; Removal of Parathyroid Adenoma for Hyperparathyroidism* (Winthrop Labs.). SLIDEFILMS: *Patterns of Disease* (L. W. Frohlich & Co. for Parke, Davis & Co.). TV COMMERCIALS: for Breath-o-Pine (Mohr-Eicoff); Helena Rubinstein (L. W. Frohlich Co.); Ivory Snow (Benton & Bowles); Westinghouse, Friendly American Hardware, series of 83 (The Getschal Co.).

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BILL STURM STUDIOS, INC.

19 West 45th Street, New York 36, N. Y.
Phone: JUdson 6-1650

Date of Organization: January, 1960

William A. Sturm, *President*
Orestes Calpini, *Creative Head, Secretary-Treasurer*
Nicholas D. Newton, *Vice-President, Sales*
Don McCormick, *Vice-President, Production Supervisor*
Jacques Dufour, *Head Designer*
Ken Walker, *Animation Director*
John Vita, *Background Artist*
Walter Bergman, *Chief Editor*

SERVICES: Animation, live action, stop-motion; industrials, slidefilms, training films. FACILITIES: Two Oxberry animation stands; Aerial image stand; stop-motion and insert stages.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Thru the Strangers Eyes* (Savings Bank Assn. of Mass.); Untitled training film (U. S. Army); *X-15* (Reaction Motors); *Delco Batteries* (Delco-Remy). TV COMMERCIALS: for Blatz Beer (Pabst Brewing Co.); Mazola (Corn Products); Firestone Tire & Rubber; Speidel.

John Sutherland Productions, Inc.

408 West 34th Street, New York 1, N. Y.
Phone: OXford 5-7450

John Sutherland, *President*
(See complete listing under Los Angeles area)

Systems Technology Films, Inc.

10 East 49th Street, New York 17, N. Y.
Phone: MUrray Hill 8-1138

Date of Organization: August, 1960

Eric Swarthe, *Managing Director*

(See complete data under Marathon International Productions listing, this section.)

TFI PRODUCTIONS
(Training Films, Inc.)

150 West 54th Street, New York 19, N. Y.
Phone: COlumbus 5-3520

Date of Organization: 1948

Robert A. Lightburn, *President*
David R. Webb, *Sales Development Mgr.*

SERVICES: Specialists in production of filmstrips, slides, filmographs, easels, booklets and presentations for sales promotion, sales training, dealer and employee training. Consultants on visual presentations for annual meetings, sales meetings, traveling dealer training schools. Distributors for all major manufacturers of audio-visual equipment. Recordings, tape duplication, duplication of continuous tape for Beseler Salesmate. Originators of wide-screen panoramic filmstrip presentations. FACILITIES: Staff of 15 providing research, writing, art work, photography; shooting of filmstrip masters with 35mm Oxberry.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *A Million Dollars and Safety Too* (The Borden Company); *Maxipen: The Orally Maximal Penicillin* (Chas. Pfizer & Co.); *Oil Filter Facts; Filter Magic; Listen to the Man* (Purolator Products); *So You Need Leaders; To Have and to Hold* (Girl Scouts of the U. S. A.); *Boy With a Coin* (Presbyterian Church); 100 *Percent Club: Marketing Programs* (IBM); 1960 *Merchandising* (Personal Products).

TELIC, INC.

Film Center Building
630 Ninth Avenue, New York 36, N. Y.
Phone: (211) JUdson 2-3480

Date of Incorporation: 1956

Elwood Siegel, *President and Executive Director*
Edward F. Boughton, *Vice-President and Production Supervisor*
Will Sparks, *Chief, Story Department*
David Mower, *Assist. Prod. Supervisor*

SERVICES: Co-producers of motion pictures, slide films, records and tapes to persuade, inform or educate. A complete film production service, including the individual services of writers, directors, editors, cameramen and sound recordists, for Business, Industry, Agriculture, Government and TV. Maximum security project department. Live-action and/or animation. Sole producers of information films in DynaFrame. FACILITIES: Complete 35mm and 16mm air-conditioned production facilities, story conference rooms, insert stage, screening rooms, full editorial facilities. Special cameras and recorders, lighting, electrical and grip equipment for location work.

RECENT PRODUCTIONS AND SPONSOR

MOTION PICTURES: *The 1960 Floor Convention Program; Here Comes the Trailer; Success Story; A New Dimension in Rotovinyl Quality; Take a Dealer's Word For It; Introducing Palatial Corlon; The Case of the Furring Strips; Report from Birmingham* (Armstrong Cork Company); *Lubrication and Maintenance of Automotive Equipment* (Socony Mobil Oil Co. Inc.); *The World of Farm Mechanomics; Chet Huntley on Grassland Farming* (New Holland Machine Company); *The X Device* (Fairchild Camera and Instrument Corp.); *The Boy From Hickory Street* (Boy Scouts of America); *The Ashore Navigation Center; Marine Capability* (Sperry Gyroscope Co.); *Sperry Piedmont Facility* (Sperry Piedmont Co.); *Die Casting* (American Zinc Institute). THEATRICAL & TV COMMERCIALS: for New Holland Machine Co.; Boy Scouts of America; Armstrong Circle Theatre; Batten, Barton, Durstine & Osborn; Foltz-Wessinger Inc.; N. W. Ayer & Son; Hills Bros. Coffee, Inc. Hubley Manufacturing Co.; Display Studios; J Walter Thompson Co.; Doyle Dane Bernbach Inc.; Venus Pencil; Sullivan, Stauffer, Colwell & Bayles, Inc.

TELEVISION GRAPHICS, INC.

369 Lexington Ave., New York 17, N. Y.
Phone: MUrray Hill 6-5255

Date of Organization: 1949

Bernard Rubin, *President*
Lee Blair, *Secretary, Treasurer*
Sidney Greenhaus, *Prod. Mgr.*
Calvin Schultz, *Chief Editor*
Howard Linkoff, *Sales Repr.*
Michael Alexander, *Director*
Charles Powers, *Director*
Edmond Witlas, *Director*
Don Towsley, *Head, Animation*
Ted Pahle, *Head, Photography*

SERVICES: Production of television commercials for all leading advertising agencies. FACILITIES: Two sound stages (75′ x 200′ & 50′ x 100′); complete animation dept.; optical printing facilities; 35mm Mitchell rear-screen process projector.

(See Film Graphics' listing this section for production references, sponsor data)

For the BEST in Film Production Sources
—Refer to These Review Pages in 1961

TERRYTOONS
(Division of CBS Films, Inc.)

38 Centre Avenue, New Rochelle, N. Y.
Phone: New Rochelle 2-3466

Date of Organization: October, 1958

William M. Weiss, *Vice-Pres. & Gen. Mgr.*
Frank Schudde, *Production Manager*
John Heffernan, *Sales Manager*
William C. Boyd, *Business Manager*
Thomas J. Morrison, *Director of Stories*
Arthur E. Bartsch, *Dir. of Commercials*

SERVICES: All animation production services; storyboard through completed film. Produce complete theatrical animated films which are distributed by 20th Century-Fox Film Corp. FACILITIES: Complete facilities for voice and music recording; photography, editing, animation, inking (Xerox reproduction unit), painting, etc.

RECENT PRODUCTIONS AND SPONSORS

TV FILMS: *Deputy Dawg; Farmer Al Falfa; Heckle & Jeckle* (CBS Films, Inc., syndicated); *Tom Terrific; Mighty Mouse* (CBS Network). TV COMMERCIALS: General Foods (Benton & Bowles); Piels (Young & Rubicam); Ford (J. Walter Thompson); Nabisco (McCann-Erickson); Colgate (Ted Bates).

TIESLER PRODUCTIONS

304 East 52nd Street, New York 22, N. Y.
Phone: PLaza 5-7364

Date of Organization: 1957

Hans Tiesler, *Owner*

SERVICES: Complete production services for industrial, special purpose films. Specialists in public relations, sales promotion, educational and sales training motion pictures. FACILITIES: Offices, projection and cutting room with personnel for script writing, script "doctoring," direction, editing, technical animation and production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Copper Tube in Building Construction* (Revere Copper and Brass, Inc.); *Amino Triazole* (American Cyanamid Co.).

TOMLIN FILM PRODUCTIONS, INC.

480 Lexington Ave., New York 17, N. Y.
Phone: YUkon 6-5090

Date of Organization: 1939
Date of Incorporation: 1946

Frederick A. Tomlin, *President*
Carl A. Tomlin, *Vice-President*
Mary D. Tomlin, *Secretary-Treasurer*
David Keith Hardy, *Associate Producer*
Harry L. Flynn, *Sales Manager*

SERVICES: Production of sales promotion, institutional, and industrial motion pictures, sound slidefilms, wide-screen slides and filmstrips, regular filmstrips and slides, slide motion pictures. Special emphasis on color control. FACILITIES: Photographic studio, art department, editing and dark rooms; Oxberry animation stand with Oxberry 16mm and 35mm camera; 16mm and 35mm motion picture cameras; still photographic and projection equipment; Panamatic filmstrip camera.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Advancing Like '60* (Warwick & Legler, Inc.); *Progress Report 433L #1* (United Aircraft Corp.); *Cessna Presentation* (Time, Inc.); *Annual Report* 1960 (General Foods Corp.). SLIDEFILMS: *Annual Report* 1960; *Campaign Rally* (General Foods Corp.); *Annual Report* 1960 (TV Stations, Inc.); *Using Your Advertising to Help You Sell; Something New Has Been Added; Local as Main Street* (Metropolitan Life Insurance Co.); *Grinding Wheels; Marketing U. S. Tapes* (U. S. Rubber Co.).

TRANSFILM-CARAVEL INCORPORATED

Executive Offices: 445 Park Avenue, New York 22, New York
Phone: PLaza 2-4100

Film Production Division: 20 West End Avenue, New York 23, New York
Phone: PLaza 2-4100

Date of Organization: Transfilm, 1941
Caravel, 1921

OFFICERS

William Miesegaes, *President*
Michael A. Palma, *Executive Vice-President*
David I. Pincus, *Senior Vice-President*
Robert H. Klaeger, *Senior Vice-President*
Milton Millet, *Secretary-Treasurer*
William E. Huston, *Vice-President, TV Commercial Sales*
Joseph F. Kilmartin, *Vice-President, Business Program Services*
William Burnham, *Vice-President*
Gordon Crowe, *Vice-President & Executive Producer, Business Program Services*
Peter A. Griffith, *Vice-President*
L. E. Waddington, *Executive Producer, Business Program Services*
E. H. Moss, *Director, Training Program Services*
Thelma Allen, *Account Executive*
Raymond DuFlon, *Account Executive*
Hampton W. Howard, *Account Executive*
Robert Melahn, *Account Executive*
Paul Minor, *Account Executive*
James A. Steen, Jr., *Account Executive*
Albert Boyars, *Public Relations Director*

FILM PRODUCTION DIVISION:

Robert H. Klaeger, *President*
John J. Fenton, *Vice-President, Production*
Andrew L. Gold, *Vice-President, Government Services*
Stephen Kambourian, *Vice-President, Motion Picture Completion*
Calhoun C. McKean, *Vice-President & Director*
Robert Drucker, *Executive Producer*
Philip Donoghue, *Executive Producer*
Chris Herfel, *Executive Producer*
James Rose, *Producer-Director*
John G. T. Gilmour, *Producer-Director*
John C. Orr, *Associate Producer*
Michael Phillips, *Assistant Director*
David Quaid, *Director of Photography*
Paul Heller, *Art Director*
Robert C. Jacques, *Supervising Editor*
Bruce Heerdt, *Manager, Print Service Department*
Martin Berman, *Studio Manager*

Affiliate of Transfilm-Caravel Incorporated:

Transfilm-Wylde Animation
20 West End Avenue, New York 23, N. Y.
Phone: PLaza 2-4100

Robert B. Bean, *Executive Producer*
Fred Levinson, *Executive Producer*
Joseph C. Bernstein, *Producer-Director*
Marvin Friedman, *Art Director, TV*
Frank Furio, *Art Director, Industrial*
Hal Silvermintz, *Designer*

SERVICES: Create and execute complete communications programs for business and industry; motion pictures; training programs, sales and stockholder meetings; product presentations; closed circuit TV; sound slidefilms; visualizations; dramatizations, etc. TV commercials from script to film. FACILITIES: Air-conditioned stages—largest is 100′ x 75′; permanent cyclorama; animation and art department; three animation camera stands; optical printer; complete editing facilities; prop and scenic departments plus fully equipped power-tooled work shop; scene docks; permanent kitchen; still photography studio and laboratory; complete magnetic sound recording system; modern screening room and stage equipped for front and rear projection plus all interlock combinations.



TRANSFILM-CARAVEL: CONT'D.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Signs of the Times* (U. S. News & World Report); *News Power* (Buffalo Evening News); *The Dealer Is Always Right; The Psychiatrist* (E. I. duPont de Nemours & Co., Inc.); *Scotchgard* (Minnesota Mining & Mfg. Co.); *The Wonderful World of Trains* (The Lionel Corp.); *Nike Zeus—There Is a Defense; Nike Zeus—First Round Firing; Report of Progress #6* (Bell Telephone Labs.); *ABC Warfare Defense Ashore: Radiological Monitoring—Plutonium Hazards* (Bureau of Naval Weapons, Navy Dept.); *Way of Life; Recruiting;* one untitled (U. S. Air Force); *For Our Own* (Mortuary Service, U. S. Air Force); Untitled dealer announcement (Studebaker-Packard). SLIDEFILMS: *A Program for Building; Clientele Building in Action; Mme. Curie* (Metropolitan Life Insurance Co.); *Bell Chime; Home Interphone; Data-Phone* (American Tel. & Tel. Co.); *The Light Side of Decorating,* filmograph (Superior Electric Co.); Untitled sales promotion (Edwards Electric Co.); *The ABC's of Applying a Dress Zipper; The ABC's of Applying Neckline Zipper; The ABC's of Applying a Skirt Zipper* (Talon Zippers, Donahue Sales Corp.); dealer announcement (Studebaker-Packard).

TV COMMERCIALS: for Woodbury Shampoo; U. S. Steel; Pepsi-Cola; Yellow Pages; G. E. Major Appliances; Stegmaier Beer; Zest; Bradley Toys; Infra-Rub; Minute Maid; Esso; Carnation Milk; RCA Silverama TV Tubes; Angel Skin; Kinney Shoes; Socony Mobil; Mennen Products; Fleischmann's Margarine; Shulton "Old Spice"; Carling's Ale; Lanolin Plus; Goodyear; Pepsodent; Coca-Cola; Prell; Fab; Goodrich Tires; Ipana; Schaefer Beer; Amoco; Beechnut Coffee; Borden's; Arrow Shirts; Prestone; Nescafe; Greyhound Bus; U. S. Savings Bonds; Vel; Saran Wrap; Ajax; Rambler; Vicks; Pontiac; G. E. Radios; DuPont Car Wax; U. S. Tires; Ideal Toys; Vaseline; Sterno; Remington Shavers; Van Heusen Shirts; Old Gold; DuPont Paints; Ballantine Beer; Sportsman Cigarettes; Scotchgard; Universal Coffeematic; Westinghouse TV; Hormel Sausages; U. S. Air Force; Viceroy Cigarettes; M & M Candy; Camel Cigarettes; Muriel Cigars; Lionel Trains; Super Anahist; Cadillac Motors; American Gas Assn.; Sudden Beauty; Venus Pencils; Vanish; Baby Magic; Marx Toys; Certs; Mr. Sleep; Koehler Beer; Veracol-Trizate; Primatene; Luxtrol; Downy; Samsonite Luggage; and others.

UNIFILMS, INC.

6 East 46th Street, New York 17, N. Y.
Phone: YUkon 6-5720

Date of Organization: 1951

Branch Office and Studio: 74 Stage Street, Stamford, Conn. Phone: DAvis 4-0737. Earle Curtis, Jr., *in charge.*

Charles E. Gallagher, *President*
John Reed King, *Vice-President, Executive Producer*
Robert W. Stringer, *Vice-President, Senior Director*
Nicholas Masci, *Vice-President, Client Relations*
Clarence Smit, *Assistant Treasurer*
Richard F. Maury, *Senior Writer*
Mako Oike, *Art Director*
Earle Curtis, Jr., *Studio Manager*

SERVICES: Motion picture and slidefilm production; planning, script, distribution control, library services. Incentive programs and staff audio-visual services to management. FACILITIES: Staff, studio, theatre, editing rooms, art department, vault, location equipment and vehicles; complete sound department.

(LISTING CONTINUES ON FOLLOWING PAGE)

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Trip to Autopia; Laboratory Proving Ground* (The Budd Co.); *Black Day for Corrosion* (Dresser Mfg. Div.); *Sales Promotion Story* (Trans-World Airlines); *Mechanized Forestry* (International Paper Co.); 1959 *Nigeria Economy Run* (Socony-Mobil Oil Co.); *Nixon Interview; Goldwater Interview* (Campaign Associates). SLIDEFILMS: *The Nickel Carbonyl Process; Atomic Charley* (The Budd Co.); *PVC Facts* (The Walworth Co.); *Project Mercury* (McDonnell Aircraft). TV COMMERCIALS: for Northeast Airlines; Shell Oil Co.; Lewyt; Matico Tile; Dow Chemical Co.; LaRosa.

United Film & Recording Studios, Inc.

17 East 45th Street, New York 17, N. Y.

Herbert Rosen, *Eastern Representative*

(See complete listing under Chicago area)

UNITED STATES PRODUCTIONS, INC.

5 East 57th Street, New York 22, N. Y.
Phone: PLaza 1-1710

Date of Organization: June, 1946

Francis C. Thayer, *President*
Thomas H. Wolf, *Vice-President*
Richard G. Blaine, *Vice-President, Sales*
René Bras, *Secretary-Treasurer*

SERVICES: Production of theatrical, television and industrial motion pictures, sound slidefilms, filmstrips and TV commercials. FACILITIES: 35-mm and 16mm production facilities, including studio, animation stands and recording equipment, live and animation motion pictures and sound slidefilms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Turnpike Tube Mill* (Phelps Dodge Copper Products Corp.); *Launching the S. S. Burl Watson* (Cities Service Oil Co.); *Good Writing* (Holiday Magazine); *Results* (Readers Digest); *Annual Report* (Pitney-Bowes, Inc.); *Dayton Printing* (Readers Digest); *Famous Artists Paint* (Famous Artists Schools, Inc.). SLIDEFILM: for Allied Chemical Corporation. TV COMMERCIALS: Barbasol Co.; Famous Artists Schools, Inc. (Gumbinner Agency); Freedomland (Ellington Agency); Johnson & Johnson (L. W. Frohlich); Howard Johnson (N. W. Ayer).

UNIVERSITY FILMS
(Formerly William P. Gottlieb Company)

Plaza Hotel, 2 West 59th St., New York 19, New York
Phone: PL 2-3520

Date of Organization: 1949

William P. Gottlieb, *President*
Walter E. Schaap, *Vice-President*
Aida Golt, *General Manager*
John G. Finkbiner, *Production Manager*
Paul C. Hodge, Jr., *Art Director*

SERVICES: Creation and production of sound slidefilms and filmstrips. Specialists in educational and institutional work, sales promotion, personnel training, business-sponsored filmstrips for school distribution. Counsel on all phases of audio-visual presentations. Writing and production of illustrated booklets. FACILITIES: Research and scriptwriting staff; art department; photo studio; recording and projection equipment.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Satisfy Your Customers' Secret Needs* (Westwood Industries); *Your Future in Life* (Sell and Train, Inc.); *Boston University—A Century of Urban Education* (Boston Univ.); *French for Elementary Schools*, set #2 (McGraw-Hill Book Co.); *Managing Your Clothing Dollars* (Household Finance Corp.); *New Horizons in Arithmetic* (Webster Publishing Co.); *The 90% You* (American Institute of Men's & Boys' Wear).

VAN PRAAG PRODUCTIONS, INC.

1600 Broadway, New York 19, N. Y.
Phone: PLaza 7-2687 (TWX: NY 1-2687)

Date of Organization: 1950

Branch Offices: Florida: 3143 Ponce de Leon Blvd., Coral Gables, Miami. Phone: HIghland 4-3191. Maurice Van Praag, *Gen. Mgr.* Michigan: 2301 Dime Bldg., Detroit 26. Phone: WOodward 2-4896. Andrew Pastula, *Gen. Mgr.* California: 6269 Selma Ave., Hollywood 28. Phone: HOllywood 2-2341. J. Vallier, *Gen. Mgr.*

William Van Praag, *President*
Marc S. Asch, *Executive Vice-President*
Frank Stephan, *Vice-President*
Douglas J. Baker, *Director of Production*
Maurice Van Praag, *Gen. Mgr., Miami*
Andrew Pastula, *Gen. Mgr., Detroit*
J. Vallier, *Gen. Mgr., Hollywood*
Hal Persons, *Account Supervisor*
Anita M. Palumbo, *Business Manager*
Robert Van Praag, *Distribution*
Oscar Canstein, *Chief Editor*
Daniel Karoff, *Production Manager*
Lois Gray, *Accounting*

SERVICES: Theatrical, documentary, commercial, television and industrial films in black & white and in color; distribution. FACILITIES: Complete sound studios and mobile units. Creative, art, casting, editorial and distribution services. Film vaults, projection and other related facilities and services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Color-Up Story* (Revlon); *The Data Center; Annual Report* (International Business Machines). TV COMMERCIALS: for All Detergent (Needham, Louis & Brorby); Alcoa Aluminum (Fuller & Smith & Ross); Amoco Gas & Tires (Joseph Katz Agcy.); Ariden Tablets, Texise Detergent (Henderson Advg.); Arizona Light & Power (Bozell & Jacobs); Auto-Lite (Grant Advg.); Buick, Chesterfield Cigarettes, Esso Gasoline, Westinghouse Appliances (McCann-Erickson); Capital Airlines, Comet Cars, Hood Dairies, Phenyl-Drane Nose Drops (Kenyon & Eckhardt); Firestone Tires (Campbell-Ewald); Isodine Gargle, Isodettes Lozenges (Reach, McClinton); Minipoo Shampoo (Lawrence Gumbinner); Post Cereals (Benton & Bowles); Phillips 66 (Lambert & Feasley); Plymouth & Valiant Cars (N. W. Ayer); Rambler Cars, Sinclair Gasoline (Geyer, Morey, Madden & Ballard); Rayco (Mogul, Williams & Saylor); Tube Rose Snuff, Wonder Buns & Rolls (Ted Bates).

VAVIN INC.
(Video & Visual Information Films)

236 East 46th Street, New York 17, N. Y.
Phone: MUrray Hill 2-4624

Date of Incorporation: March, 1948

Foreign Offices: 72 Boulevard Raspail, Paris XVI, France. Phone: LITtre 99-61. Mme. Yvonne Oberlin, *Manager*. 31 Grande Rue, Geneva, Switzerland. Phone: 26-21-27. N. Z. Moreno, *Vice-President & Manager*.

Richard de Rochemont, *Pres., Ch. of Board*
Gerald E. Weiler, *Executive Vice-President*
Helen B. de Rochemont, *Vice-President*
Ruth Teksmo, *Secretary, Asst. Treasurer*
N. Z. Moreno, *Vice-President*
Joseph Stultz, *Vice-President*

SERVICES: Production of documentary, industrial, public relations and travel films for theatrical, non-theatrical and TV distribution. Production of closed-circuit presentations. FACILITIES: Production and editorial for 35mm and 16mm color and black & white in U. S. and overseas locations.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Power of the Printed Word* (International Paper Co.); *Museum in Action* (Virginia Museum of Fine Arts); *Steps to the Jets* (Air France); *The Human Factor* (E. du Pont de Nemours & Co.); two travel films (French Government Tourist Office); public relations series (Reader's Digest Assn.).

VISION ASSOCIATES, INC.

680 Fifth Avenue, New York 19, N. Y.
Phone: CIrcle 5-2611

Date of Organization: December, 1959

Lee R. Bobker, *President*
Seymour J. Weissman, *Vice-President*
Irving L. Oshman, *Vice-President*
Helen R. Kristt, *Vice-President*

SERVICES: Producers of motion pictures, slide films, theatrical and television programs. FACILITIES: Offices, screening and editing rooms and all necessary facilities for production of film, tape, theatrical and all audio-visual media.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Flight* (The Federal Aviation Agency); *Follow Me, Girls; Girl Outside* (Girl Scouts of the U. S. A.); *This Is Coffee! The Long Cool Summer; The Secret of Good Coffee* (The Coffee Brewing Institute, Inc.) *Democracy Against the Hate Mongers* (United Auto Workers); *Follow the Sun* (U. S. Information Agency); *Time for Silver* (International Silver Co.). TV COMMERCIALS: for Boys' Clubs of America; Muscular Dystrophy Assns. of America; N. E. T., Anti-Defamation League of B'nai-Brith; United Auto Workers.

VISUALSCOPE INCORPORATED

103 Park Avenue, New York, N. Y.
Phone: MUrray Hill 3-3513

Date of Incorporation: 1955

Robert Taylor, *President*
Manny Rey, *Exec. Vice-Pres., Art Director*
Edward L. Rasch, *Vice-President, Sales*
Marvin Green, Jr., *Sales Manager*

SERVICES: Audio-visual presentations including the Visualscope wide screen slide and filmstrip presentations, 35mm and 16mm filmographs, slides, flipcharts, VuGraphs and spectacular staged for sales meetings, sales promotions and training, public relations, service training, agency-client presentations, corporate stockholders meetings, motivational research studies and technical presentations. FACILITIES: Complete art department, photographic studio, staff writer, projection equipment and recording facilities. Trained personnel for staging and projection of presentations.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Life Insurance—What It Means and How it Works* (Institute of Life Insurance); 1961 Distributors Sales Meeting (Sylvania Lighting Products). FILMOGRAPH: *Pyramid of Profits* (Lever Bros.); *Involvement* (Ladies Home Journal); *Open Me First* (Eastman Kodak Co.); *Decision, Decision, Decision* (National Lumber Mfrs. Assn.). WIDE-SCREEN SLIDEFILMS: *Pages That Sell* (McCall's Magazine); *A Short Profitable Story* (Clairol Inc.) *Involvement* (Ladies Home Journal); *New Liquid All; Swan Liquid; Manpower* (Lever Bros.); *Kodak Holiday* (Eastman Chemical Co.) *Health* (Pepsi-Cola Co.); *Wood Promotion Cam*

VISUALSCOPE INCORPORATED: CONT'D.

paign (Van Sant Dugdale). SLIDEFILMS: *Too Hot* (Ethyl Corp.); *The Breathless Pace* (Heublein Inc.); *Woman Editorial* (Saturday Evening Post); *Spendwell's Conversion* (Girl Scouts of the U. S. of America); *Standard Packaging* (Smith, Hagel & Knudsen); *New Dimensions in Research* (W. R. Grace & Co.); 1960 *Sales Promotion* (Bordens Co.); *Here's How; You Profit With Group* (New York Life Insurance Co.); *HTH* (Olin-Mathieson Chemical Corp.); *Readers Survey* (Reader's Digest); *A. V.* (Congregational Christian Church); *Pages That Sell* (McCall's Magazine); *Communications Systems* (American Tel. & Tel.); *Skin of Our Teeth* (Theater Guild).

ROGER WADE PRODUCTIONS, INC.

16 West 46th Street, New York 36, N. Y.
Phone: CIrcle 5-3040

Date of Incorporation: 1946

Roger Wade, *President*
Ralph Bell Fuller, *Vice-President*
John Savage, *Director of Motion Pictures*
Donald H. Lothrop, *Head of Creative Photography*
Jack Gaughan, *Art Director*
Nicholas Dancy, *Writer, Director*

SERVICES: Production of motion pictures for industry and government; TV commercials, animation, sound slidefilms. Specialists in production of Salesmate programs. FACILITIES: Photographic studio, editing room, dark rooms; Oxberry 16mm, 35mm animation stand and slide and slidefilm cameras and stands. Complete creative, script and art departments.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Behind the Balance Sheet* (Boston Safe Deposit and Trust Co.); *Embalming* (U. S. Naval Photographic Center); *Decision for Tomorrow* (Bank of New York); *To Have and to Hold* (Union Bank of Los Angeles); *Split Second World* (Sperry Gyroscope Div.). SLIDEFILMS: *The Two Bill Wakeleys* (Mass. Mutual Life Insurance Co.); *Clear Roads Ahead* (International Salt Co.); *Sound Approach to Profits* (Muzak Corp.); *Teamwork for Service* (Hewitt-Robins, Inc.); *Statusphere* (Conde-Nast Publications); *Opportunity for You* (American Savings and Loan Institute); *Sea Safari Cruises* (Moore MacCormack Lines, Inc.).

Washington Video Productions, Inc.

15 East 40th Street, New York 16, N. Y.
Phone: LExington 2-9450

Wendell Sether, *Representative*

(See listing under Washington, D. C.)

Wilding Inc.

405 Park Avenue, New York, N. Y.
Phone: PLaza 9-0854

Hugh Gage, *Vice-President*
Mel London, *Executive Producer*

(See complete listing under Chicago area)

See Advertising Pages for Helpful Data

Producers whose advertisements appear on other pages of this Annual Review Issue carry this special designation (*) over listing text. Refer to the convenient "Index to Advertisers" on the last page of this issue for page number. The "Blue Chips" of film production advertise regularly in the pages of BUSINESS SCREEN.

WILLARD PICTURES, INC.

45 West 45th Street, New York 36, N. Y.
Phone: JUdson 2-0430

Studio: (Editorial, cutting, projection, recording, animation) 550 Fifth Avenue, New York, N. Y.

Date of Organization: 1932

Branch Office: 1536 Connecticut Ave., N. W., Washington, D. C. John T. Gibson, *Representative.*

John M. Squiers, Jr., *President*
S. A. Scribner, *Vice-President*
S. H. Childs, *Treasurer*
Richard T. Kennedy, *Dir. Script Dept.*

SERVICES: Industrial, medical, educational, sales and job training motion pictures and slidefilms; training films for U. S. Armed Forces and Governmental agencies; theatricals; television film shows and commercials. FACILITIES: Mitchell NC cameras and camera-top station wagons, portable generators, field sound recording instruments; pioneer in industry techniques and equipment; color production in East and South America for theatrical producers; animation department; projection and cutting rooms; creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Tale of Three Chemists; Geigy Construction* 1960 (Geigy Chemical Corp.); *Orinoco Ornithology* (Creole Petroleum Corp.); *The Technique of Oral Biopsy; How to Prepare a Ship for Overhaul; Isolation Techniques* (U. S. Navy); *Further Clinical Usage for Aristocort; Quality Street; Rolls of Chemotherapy in Mammary Cancer;* Three Sales Training Films; *New Uses for Varidase, Declomycin, Aristocort* (Lederle Labs. Div., American Cyanamid Corp.); *Morden African Expedition* (Mrs. Wm. J. Morden, Peabody Museum of Yale University); *Because Somebody Cares* (The Good Shepherd Home).

WONDSEL, CARLISLE & DUNPHY, INC.

1600 Broadway, New York 19, N. Y.
Phone: CIrcle 7-1600

Date of Organization: 1957

Harold E. Wondsel, *President*
Robert W. Carlisle, *Vice-President in charge of Production*
Thomas Dunphy, *Vice-President in charge of TV Activities*
Jack Lemmon, *Vice-President in charge of Sales*
Walter Kullberg, *Secretary-Treasurer*
John Affriol, *Production Manager*

SERVICES: Complete facilities and staff personnel for the production of all types of motion pictures including theatrical, industrial, documentary and television. FACILITIES: Our own large air-conditioned studio, ¼" and 35mm tape recording, complete camera, lighting and all other photographic equipment. Editing and film storage facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Supreme Court* (U. S. Information Agency); *Maintenance Management* (U. S. Air Force); 1961 *Bondware* (Continental Can Co.); *Low Profile Tire* (U. S. Rubber Co.); *The Paper Curtain* (Comm. for the Arts, Democratic National Comm.); *The Platform* (Platform Comm., Democratic National Comm.); *The Eternal Gem* (DeBeers Consolidated Mines, Ltd.); *Marine Leadership* (U. S. Navy); 1961 Sales Presentation (National Assn. of Insurance Agents).

For the BEST in Film Production Sources
—Refer to These Review Pages in 1961

NEW YORK

SEYMOUR ZWEIBEL PRODUCTIONS, INC.

11 East 44th Street, New York 17, N. Y.
Phone: MUrray Hill 2-4450

Date of Organization: 1948

Seymour Zweibel, *President, Executive Producer, Director*
Susan Wayne, *Vice-President, Producer, Director*
Lillian Klass, *Secretary*

SERVICES: Production of industrial and theatrical motion pictures and sound slidefilms. FACILITIES: Complete 35mm and 16mm motion picture and sound slidefilm production. Still photo studios, art department, editorial services, sound recording, b&w and color processing.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *How to Use Your D & B Service Most Effectively* (Dun & Bradstreet); *Credit—the Key to Sales* (National Retail Merchants Assn.); *Trading Up at Penney's* (J. C. Penney Co.); untitled training series for Esso Standard Oil and W. T. Grant Co.

NEW YORK STATE

Rampart Associates, Inc.

11 North Pearl St., Albany, N. Y.
Phone: 3-3891

Philip Itzkow, *Account Executive*

(See complete listing under New York City)

Buffalo, New York Area

ACADEMY-McLARTY PRODUCTIONS, INC.

45-47 Stanley Street, Buffalo 6, N. Y.
Phone: TX 3-0332

Date of Organization: 1934
Date of Incorporation: 1959

Branches: 333 South Warren St., Syracuse 2, N. Y. Phone: HArrison 2-6212. Thomas Fitzpatrick, Jr., *Executive in Charge.*

Franz E. Hartmann, *Pres. & Exec. Producer*
Henry D. McLarty, *Exec. Vice-Pres. Chg. Sales*
Norman B. Ross, *Production Manager*
Willard D. Jones, *Director of Photography*
Carl Pryer, *Director, Editing Dept.*
James Vormelker, *Manager, Slide & Filmstrip Dept.*
Ardith Dillon, *Writer*
Gordon Christopherson, *Art Director*

SERVICES: A comprehensive film service from pre-planning to projection. Specializing in 16mm and 35mm motion pictures for sales training and promotion, public relations, education, fund raising and area development. Low budget "Cinegram" service. TV film and slide commercials. Tape, disc and film recording. Equipment rentals. FACILITIES: Sound stages in Buffalo and Syracuse. Arriflex, Bell & Howell, Maurer cameras. Ranger-tone ¼" tape recording; interlocked Stancil-Hoffman studio dubbers and recorders; Magnasync portable recorders; Maurer optical recording; hot press titler; 3 music libraries; studio and location lighting. Houston crane, animation stand, completely equipped 7-ton mobile unit.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Rice Bowls to Rockets* (Gray Iron Founders' Society); *Hard to Handle* (Lapp Insulator Co.); *Let's Talk Bulk* (Cooperative

(LISTING CONTINUES ON FOLLOWING PAGE)

ACADEMY-McLARTY: CONT'D.

G. L. F. Exchange, Inc.); *The Story of Ohio Leather* (Ohio Leather Co.); *Vitane in Trinidad* (Esso Standard Oil of South America); *The Beer of Trinidad* (Carib Industries, Ltd.); *Fresh from Tree to You* (Trinidad & Togaggo Citrus Commission); Football Training Films in Color (Ansco Co.); *The Swamp Fox* (Consolidated Industries); *Oolie Sees Miami* (Horst Krumpke, Inc., West Berlin, Germany); *Tree Transplanting* (New York State Tree Savers); *Utica Duxbak Presents* (Utica Duxbak Corp.). SLIDEFILMS: *What Is Cast Iron; The Properties of Gray Iron; The Properties of Ductile Iron* (Gray Iron Founders' Society); *Working Wonders with Wire* (E. H. Titchner, Inc.); *Split System Heat Pump—Commercial; Air Purifier; Benefits of Residential Air Conditioning;* 21 *Series Electric Heat; Famous Carrier Installations; Split System Heat Pump—Residential; Home with a Future—Thermocenter; Universal Weathermaker—Residential; Gas Heating—Residential; Oil Heating—Residential; Rooftop Heating & Cooling—Commercial* (Carrier Corp.).

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HOLLAND-WEGMAN PRODUCTIONS

207 Delaware Avenue, Buffalo 2, N. Y.
Phone: TL 3-7411

Date of Organization: 1952

Edward J. Wegman, *Partner*
Sheldon C. Holland, *Partner*
James I. Allan, *Production Manager*
Paul G. Ent, *Director of Photography*
John V. Gates, *Cinematographer*
Andrew MacGowan, Jr., *Senior Writer-Director*
Norman Tolson, *TV Creative Director*
Zeb M. Pike, *Writer-Director*
Timothy E. Sheehan, *Writer-Director*
Zso Tolson, *Writer-Director*
John E. Bjarnow, *Art Director*
Floyd G. Stratton, *Laboratory Manager*
James G. Linnan, *Chief Sound Engineer*
Paul B. Davis, *Account Executive*

SERVICES: Producers of motion pictures and sound slidefilms from original research and concept to distribution. Permanent staff of 28 skilled creative motion picture people to plan, write and produce sales promotion, public relations, industrial, educational, fund-raising, medical and scientific films. Producers of commercials and syndicated programs for television, including storyboards, scripts, animation and jingles. Planning and production of national sales meetings and programs. FACILITIES: Completely integrated film production center. 50′ x 70′ x 34′ sound stage; 2 smaller studios for sound recording and insert shooting; 2 recording and mixing rooms; 6 editing rooms with Moviolas; 2 interlock screening rooms; 45-seat theatre; 16mm and 35mm blimped Mitchell and Arriflex cameras; Fearless Panoram dollies equipped with Worral heads; multi-channel magnetic film recording and mixing equipment; optical film recorders; two ¼″ Ampex recorders; M-R mike boom with Telefunken microphone; art and animation facilities, including 16mm and 35mm Acme animation stand; 3 film music libraries; laboratory for processing negative and reversal, printing and edgenumbering.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Sergeant Launcher* (American Machine & Foundry Co.); *Reaching for the Stars* (Corning Glass Works); *Dealer Sales Meeting; Candidly Speaking* (Pennzoil Div., South Penn Oil Co.); *Planets Around Our Sun* (United World Films, Inc.); *Sure Way to More Orders* (Hammermill Paper Co.); *With Clear Conscience* (United Appeal of Buffalo & Erie County); *Report to You*—1960 (Community Chest of Greater Cleveland); *Nucerite* (The

HOLLAND-WEGMAN PRODUCTIONS: CONT'D.

Pfaudler Co.); *A Place of Beginning* (Oberlin College); *Basic Dyn-Animation* (Dyn-Animation, Inc.); *A Watch in the Night* (Mass. General Hospital); *There Is Cargo* (St. Lawrence Seaway Development Corp.); *Keep 'Em Rolling* (Lockport Felt Co.); *It's Later Than You Think* (New York State Bar Assn.); *Pack Rat* (Twin Coach Co.); *Stockholders Meeting* (The Carborundum Co.); *Great Lakes Network* (National Gypsum Co.); International screen commercials, animation (Eastman Kodak Co.). SLIDEFILMS: *Story Behind the Switch* (New York State Electric & Gas Corp.); *Classroom on Wheels* (Cottrell Bus Service); *Rigidized Metals* (Rigidized Metals Corp.). TV COMMERCIALS: for Nestle Ltd.; Procter & Gamble; General Mills; Ragu Spaghetti Sauce; Standard Rochester Brewing; Fitzgerald Bros. Brewing Co.; Denturite; United Oil Mfg. Co.; Kendall Refining Co.; Watkins Furniture; Schuler's Corn Chips; Ashland Oil & Refining Co.; Haberle Congress Brewing Co.; Canyon Stone; Smethport Specialty Co.

Victor Kayfetz Productions, Inc.

1200 Westfall Road, Rochester 18, N. Y.
Phones: HIllside 5-0883, GReenfield 3-3000, ext. 534

Don Lyon

(See complete listing under New York City)

Academy-McLarty Productions, Inc.

333 South Warren St., Syracuse 2, N. Y.
Phone: HArrison 2-6212

Thomas Fitzpatrick, Jr., *Executive in Chg.*

(See complete listing under Buffalo, N. Y.)

Peckham Productions, Inc.

Syracuse Office: Fayetteville Road, Manlius, New York

Francis E. O'Brien, *in charge.*

(See complete listing under New York City)

YORK SIGHT-SOUND PRODUCTIONS, INC.

346 Fulton Street, Troy, N. Y.
Phone: BRidge 1-8088

Date of Organization: November, 1956

James C. Jerome, *President*
Randolph S. English, *Vice-President & Manager*
Thomas H. Coleman, *Secretary-Treasurer & Audio-Visual Technical Director*
Helen Marie Moeller, *Director of Audio Services*
Brenton Marshall, *Manager of Sales*
Robert C. Carlton, *Director of Audio-Visual Services*

SERVICES: Sound slides and audio production. Custom sound slides for business and industry. Franchised dealer for projector-sound systems. Audio-visual consultant services for training company personnel. FACILITIES: Three studios and control room; Presto and RCA disc lathes, Ampex recorders; mastering facilities for sound slide productions; portable audio-visual units; Leica cameras; art facilities, scripts, storyboard, direction, voice and audio production talent, music and sound effects library.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *From Candlelight to Candlepower* (R. E. Dietz Co.); *Felts for Paper Machines; Felt Applications* (Albany Felt Co.); *Injury and Accident Prevention; Your Code of Safety* (New York Telephone Co.); *The Sole of the Shoe* (Marshall-Eclipse Div., Bendix); *The Golden Circle* (WAST TV); *Thompson Academy Story* (Thompson Academy); *A Gem in the Green* (Darling Inn); *Fingertip Power by Porter* (H. K. Porter Co.); *Unto the Least of These* (Graham Home for Children); *The Bear Pad Story* (Behr-Manning Co. Div., Norton Co.).

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CREATIVE ARTS STUDIO, INC.

814 H Street, N.W., Washington 1, D. C.
Phone: REpublic 7-7152

Date of Incorporation: 1942

Milton R. Tinsley, *President*
George W. Snowden, *Vice-President*
Lloyd B. MacEwen, *Treasurer*
Philip G. Arnest, *Production Director, Photography*
William S. Brownlee, *Production Director, Art.*
W. Wilson Taylor, *Project Supervisor*
William R. Duffy, *Project Supervisor*
Frank S. Stewart, *Technical Art Dept.*
Robert Schulman, *Art & Design Department*
Anthony Scaffa, *Photography Department*

SERVICES: Motion pictures—commercial, training, educational and informational; TV commercials; slidefilms and slides; charts; art work; of all types; scripts; creative exhibits design; kit materials, etc. FACILITIES: 35mm and 16mm animation, still photography, titling, research and writing, designing and complete art service.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Polaris-Time for Survival* (U. S. Information Agency); *Better Small Engines* (U. S. Army Engineers); *Flight Instruments,* 2 films (U. S. Navy); *The Second United States* (Henry J. Kaufman & Assoc.); *History of the Marine Corps Amphibious Operations* (U. S. Marine Corps). FILM REPORTS: for Asphalt Institute; The Martin Co.; Atlantic Research; Office of Naval Research. TV FILMS: 7 spots (U. S. Employment Service); 12 spots (Office of Civil & Defense Mobilization); The Washington Post; The Hecht Co. SLIDEFILMS: *Air Breaks; Moisture; Infrared; Gasoline Engines* (U. S. Army); *The Frac-Shot Story* (Reynolds Aluminum); *The Miracle of Water* (Dept. of Interior); *The Jamestown Story* (Commonwealth of Virginia); *Plant Inspector* (Asphalt Institute); *Flight Service Station; Flight Service Program; Airport* 1 & 2 (Federal Aviation Agency); *The Salesmakers* (Owens-Corning Fiberglas); *Teachers are Politicians; Every Teacher; Directions for the Future* (Nat'l. Education Assn.); *Florentine Art; American Art* (Nat'l. Gallery of Art); *The Manpower Series; Interviewing; Owned Dwellings & Mortgages; Income; Medical Care* (Dept. of Labor); *Impressions and Expressions* (American Red Cross); *Earning Opportunities* (Rodel Production); *Plumbing Codes; Central Mortgage Bank* (Nat'l. Assn. of Home Builders); *4th in Advertising* (U. S. News & World Report); Recruiting film, no title (Internal Revenue Service); *Elevator and Escalator* (General Services Admin.); *Microfeed; Universal Grinders* (Landis Tool); *The Ground You Cover; Enumerators at Work; Industry, Occupations & Class of Workers; Income* (Bureau of the Census); *Your Federal Employee's Health Benefits Program* (Civil Service Commission); *The Story of Wholesale Grocers* (Wholesale Grocers); *Telephones for the Community; Waste Disposal for the Community; Transportation for the Community; Electricity for the Community; Water for the Community; Gas for the Community* (Encyclopaedia Britannica Films, Inc.); *Family Safety; Why Family Action; Family Fallout Shelters; Family Action; Family Health* (Office of Civil & Defense Mobilization); *The Story of Joe Burton* (Commercial Credit Equipment Corp.); *The Manville Story* (J. Walter Thompson).

✻ this symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 11th Annual Production Review issue.

FILM SERVICES, INC.

1336 Massachusetts Avenue, N. W., Washington 5, D. C.
Phone: REpublic 7-6277

Date of Organization: January, 1960

William J. Gage, *President*
Leonard Grossman, *Executive Producer*
Imre L. Toth, *Technical Director*
Freda Barbarika, *Art Director*
Gregory M. Bell, Jr., *Sales Repr.*

SERVICES: Motion pictures and filmstrips for industry, government and TV. Art, animation and title service for producers. Complete picture and sound track editing service. FACILITIES: Oxberry animation equipment with 35mm and 16mm cameras; Auricon 1200 camera equipped for kinescoping. Complete art and title, 35mm and 16mm editing departments; syncsound location recording equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Fabrication of Fuel Cells* (Allis-Chalmers); *Can America Afford Better Schools?* (National Education Assn.); *Accent on Hay* (New Holland Machine Co.); *Wild Ponies of Chincoteague* (Westinghouse Broadcasting Co.); *Building Better Cities* (Chamber of Commerce of the U. S.); *I. U. E.—Union in a Hurry* (Maurer Schubel & Fleisher Agency); *Restraint In Oil Painting* (Eliot O'Hara). Animation Sequences Only for: *Minuteman, Missile & Mission; Inside the Weather* (National Film Studios); *Racing Planned for Pleasure* (J & F Productions). FILMSTRIPS: *Your Child's Intelligence;* 1960 *Convention Highlights* (National Education Assn.); *Switzerland* (National Geographic Society). TV COMMERCIALS: for Schindlers Peanut Butter, Mann's Potato Chips, Fiesta Corn Chips (Courtland D. Ferguson Agcy.); Humane Society of the U. S.

FRIAR GRAPHICS, INC.

8422 Georgia Ave., Silver Spring, Md.
Phone: JUniper 8-7973

Date of Organization: September, 1959
Date of Incorporation: October, 1960

Affiliate: New York Studios, 354 West 45th St., New York, N. Y.

Marvin J. Fryer, *President*
Duard M. Eddins, *Vice-President*
Ann Eubank Fryer, *Secretary*
Edgar L. Brokaw, *Supervisor of Live Production & Editorial*
Edgar J. Smith, *Account Supervisor*

SERVICES: Complete motion picture and slide film production; animation; location and studio photography; scripts; editing; government, business, industrial and TV films. FACILITIES: Technical and commercial animation, live production and editorial staff and facility; research and script; 1375 sq. ft. street level sound stage, 22' ceiling; Mole-Richardson lighting; two editorial rooms; screening room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *SNAP IA and III; Thermionics Isotope Power Systems* (Martin Nuclear); *Care and Feeding of Microphones* (Federal Aviation Agency); *Orthodontia* (U. S. Navy); Classified engineering reports (Martin Baltimore); *Four Faces of NAC* (Oeveste Granducci).

NATIONAL FILM STUDIOS, INC.

105 11th Street, S.E., Washington 3, D. C.
Phone: LIncoln 6-8822

Date of Organization: 1953

Harold A. Keats, *President*
F. William Hart, *Managing Director & Treasurer*
Edward W. Alfriend, IV, *Vice-President*
Stanley Allen, *Vice-President*

NATIONAL FILM STUDIOS: CONT'D.

SERVICES: Complete 35mm and 16mm motion picture production. FACILITIES: Completely equipped studio including air conditioned sound stage; equipment and personnel for studio or location production; editorial facilities; sound recording.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Minuteman, Missile and Mission* (Thiokol Chemical Corp.); *Management Development* (Chesapeake & Potomac Telephone Co.); *Soil and Life* (United World Films). TV FILMS: *Joseph Bierne Report* (Communications Workers of America and Maurer, Schuebel & Fleisher); *Hubert Humphrey Campaign,* series (Maurer, Schuebel & Fleisher); *The Twentieth Century,* special sequences with Walter Cronkite (CBS-TV); *Medical News,* sequences (Sudler & Hennessy). TV COMMERCIALS: for Allstate Insurance Co. (Leo Burnett Agency); Kaiser Aluminum (Young & Rubicam); Marine Corps Recruiting (U. S. Navy).

NORWOOD STUDIOS, INC.

926 New Jersey Avenue, N.W., Washington 1, D. C.
Phone: DIstrict 7-2992

Date of Organization: 1951

Philip Martin, Jr., *Pres., Exec. Producer*
Tom Burrowes, *Vice-Pres., Controller*
Jackie Martin, *Vice-Pres., Sales & Public Relations*
Glenn Johnston, *Vice-Pres., Director of Photography*
John J. O'Dowd, *Secretary*
Carl Robinson, *Associate Producer*
Werner Schumann, *Associate Producer*
Boyd Wolff, *Head, Writing Department*
Ray Haney, *Director of Music*
Carl Fowler, *Chief Editor*
Ralph W. Collett, *Head, Editorial Serv.*

SERVICES: Production of motion pictures for theatrical, non-theatrical and TV. FACILITIES: 35 and 16mm Mitchell cameras, lighting and grip equipment and transportation equipment. Editorial and projection facilities. Westrex and RCA sound recording. Sound stages.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Contrails,* 13 films (U. S. A. F.); *Challenge of Leadership; Case of Missing Magnets; Instructions or Obstructions (Bureau of National Affairs); World Affairs—Africa; World Affairs—India;* four films (I & E, Dept. of Defense); *Radiological Defense; Survival in Schools* (O. C. D. M.); *A Bright Future* (U. S. Marine Corps). TV FILMS: *Americans at Work,* continuing series of 52 films (AFL-CIO).

PARAGON PRODUCTIONS

2810 Pennsylvania Avenue, N.W., Washington 7, D. C.
Phone: FE 3-3252

Date of Organization: 1957

Chas. B. McVay, IV, *Producer-Director*
Frances Millington, *Creative Director & Script Supervisor*
Joseph P. Devito, *Photographic & Editorial Director*
Vern T. Jocelyn, *Director of Sales*

SERVICES: Educational, industrial, informational, technical and commercial 16mm motion picture production. FACILITIES: Complete facilities for 16mm motion picture production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Pullman of the Air* (Airwayte International); *A Tour of Pine Ridge* (Atlantic Research Corp.); *The First Independence Day* (Government of Nigeria); *Inspecting Sewers by Closed Circuit Television* (Industrial Pipe Repair Corp.); *Solaris* (Vitro Laboratories).

These Exclusive Review Reports Are
a Copyrighted Business Screen Feature



District of Columbia: Cont'd.

PILGRIM FILM SERVICE, INC.

1822 M Street, N. W., Washington, D. C.
Phone: FEderal 8-7255

Date of Organization: June, 1955
Date of Incorporation: January, 1959

Robert Pilgrim, *President*
Robert Vance, *Vice-President*
Dennis Pilgrim, *Secretary-Treasurer*

SERVICES: Art and animation, 16mm and 35mm animation photography; storyboards; hot press titles and photography; filmstrips, film-a-graphs. Featuring 16mm film optics and titles in color supered over live scenes. FACILITIES: Three animation stands; Bell & Howell and Maurer cameras. 35mm and 16mm optical effect printers; two hot presses; complete ATF type faces; art department; 16mm and 35mm projection facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES (Filmagraphs): *Man and Masonry* (Allied Masonry Council); *The Lincoln Story* (U. S. National Park Service); *The Climate that Sells* (Air Conditioning & Refrigeration Institute). SLIDEFILMS: *Enumerators at Work* (U. S. Bureau of the Census); *This Is Your NSTA* (National Science Teachers, NEA).

POTOMAC FILMS, INC.

1536 Connecticut Ave., Washington 6, D. C.
Phones: NO 7-7094; NO 7-7062

Date of Incorporation: October, 1959

Foreign Offices: Bolivia: Casilla 555, La Paz, Kenneth Wasson. West Germany: Martiusstrasse 8, Munich. Dr. Norman Pen Schenker. Spain: Juaquin Maria, Lopez 68, Madrid. Hugo Serra Hamilton.

Jarvis Couillard, *President*
Nicholas C. Read, *Vice-Pres. & Treas.*
Marian B. Shank, *Secr. & Business Mgr.*
Nicolas Noxon, *Production Manager*

SERVICES: Motion picture and filmstrip production for business, government, church and public agencies; overseas productions. Specialists in public service films. FACILITIES: Complete studio, on-location equipment and creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *From Five to Seven-Thirty* (American Temperance Society); *Dental Assistant* (Public Health Service, U. S. Dept. of Health, Education & Welfare); *All in a Lifetime* (National Education Assn.); *The Run* (John Hay); *Skippy and the 4th R* (Trafco); *Refugees in Europe,* working title (National Council Protestant Episcopal Church); *Bolivian Boy* (Nicholas C. Read). TV FILMS: *Writers of Today,* series (National Educational TV & Radio).

Reid H. Ray Film Industries, Inc.

438 Washington Building, Washington 5, D. C.
Phone: DIstrict 7-8729

Frank Havlicek, *in charge.*

(See complete listing under St. Paul, Minn.)

RODEL PRODUCTIONS, INC.

2424 G Street, N.W., Washington, D. C.
Phone: ME 8-0770

Date of Organization: 1950

Del Ankers, *President*
Fritz Roland, *Secretary-Treasurer* *(Cont'd.)*

MIDDLE ATLANTIC STATES:

RODEL PRODUCTIONS: CONT'D.

SERVICES: Motion picture production, sound recording, slidefilms. FACILITIES: 25' x 50' shooting stage; 25' x 25' recording stage; Complete 4 dummy Stancil-Hoffman Interlock facilities (runs both 24 fps or 25 fps for European productions); 16mm Mitchell-Auricon; Arriflex; Cam. dolly, mike booms, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Made By Hand* (Porsche Auto. Co., Germany); *A New Dimension in Comfort* (Allied Chemical Corp.); *Bright With Promise* (Geisinger Hospital, Danville, Pa.); *Suit That's Trumps* (Sagner Co., Baltimore, Md., thru Henry J. Kaufman Co.). SLIDEFILMS: Eight Mutual Fund sales films (Kalb Voorhis & Co.).

TECHNICAL ANIMATION STUDIOS, INC.

11240 Triangle Lane, Silver Spring, Md.
Phone: JUniper 8-5634

Date of Incorporation: January, 1959

Robert T. Sorrell, *President-Treasurer*
Mary-Esther H. Sorrell, *Vice-President—Secretary*

SERVICES: Producers of technical art and animation for film producers, industry and government; film-a-graphs; filmstrips, slides and overhead projections, presentations; 16mm and 35mm b&w motion pictures. FACILITIES: Animation stand, 16mm and 35mm; art and animation production equipment and art staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Project Mercury MR-2* (National Aeronautics & Space Admin.); *The Eyes Have It* (Federal Aviation Agency for Milner-Fenwick); *Alpha Survey Equipment* (U. S. Navy for Sam Orleans & Associates); *TVA Revenue Bonds #2* (Tenn. Valley Authority for Sam Orleans & Associates). SLIDEFILMS: Untitled sales meeting presentation (International Business Machines).

United Film & Recording Studios, Inc.

425 - 13th St., N.W., Washington, D. C.

Ken Buchanan, *Washington Representative*

(See complete listing under Chicago area)

WASHINGTON VIDEO PRODUCTIONS, INC.

24 F Street, N. W., Washington 1, D. C.
Phone: LIncoln 6-1300

Date of Incorporation: 1948

Branch Offices: New York: 15 East 40th Street, New York 16. Phone: LExington 2-9450. Wendell Sether. England: 203 Regent Street, London Wl. Howard Connell. Japan: CPO Box 710, Tokyo. Ian Mutsu.

George F. Johnston, *President*

SERVICES: 35mm and 16mm color, b&w motion pictures. FACILITIES: Large stage, complete lighting, grip and camera equipment for 16mm and 35mm production. Cover U. S.; overseas production experience with emphasis on Far East.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Call to Order* (International Chemical Workers); *Twenty Fifth Anniversary* (United Rubber Workers); *An American Story* (Allen-Bradley Co.); *Operation and Maintenance of Diesels; Operation Abolition* (Libby Welding Co.); Untitled (Aerojet-General).

For the BEST in Film Production Sources
—Refer to These Review Pages in 1961

Wilding Inc.

3130 Wisconsin Ave., Washington 16, D. C.
Phone: KE 7-1568

Myles Garrigan, *Account Executive*

(See complete listing under Chicago area)

Willard Pictures, Inc.

1536 Connecticut Ave., N. W., Washington, D. C.

John T. Gibson, *Representative*

(See complete listing under New York City)

MARYLAND

Metropolitan Baltimore

HALLMARK FILMS AND RECORDINGS, INC.

1511 East North Ave., Baltimore, Md.
Phone: VE 7-3516

Date of Organization: June, 1960

Max Brecher, *President*
Beatrice Canter, *Vice-President*
J. E. Doyle, *Sales Manager*
Horace Elias, *Executive Producer*

SERVICES: Producers of motion pictures, sound slidefilms, TV spots. FACILITIES: Sound stage; 35mm and 16mm equipment; editorial and animation facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Poultry Festival*—1960 (Delmarva Poultry Institute); *A Family Guide to Survival* (City of Baltimore); *This Is Maryland* (Dept. of Economic Development); *Radiation Survey Instruments* (State of Maryland, Civilian Defense Agency). TV COMMERCIALS: for Savings & Loan (Rich-Lee Advg.); Luby Chevrolet (Paul Silver Advg.); Kool Vent (Strakes Advg.); Madera Wines (A. L. G. Advg.).

MILNER-FENWICK, INC.

3800 Liberty Heights Ave., Baltimore 15, Md.
Phones: MOhawk 4-4221; LIberty 2-7147

Date of Incorporation: 1956

Ervin M. Milner, *President*
Robert T. Fenwick, *Vice-President*
Hoby Wolf, *Vice-President, Sales*
Gary Hughes, *Art Director*
Al Walker, *Production Manager*

SERVICES: Scripts, storyboards, live photography, animation, brochures, sales presentations, titling, editing, opticals. FACILITIES: Sound stage, mobile studio van with Moviola dolly, 70-acre movie lot with airstrip; 16mm and 35mm equipment; live and animation optical camera, 360° animation stand. All services and equipment for rent.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Beyond Silence; Growth of Language* (U. S. Information Agency); *Civil Engineers* (U. S. Navy); *Medical Genetics #2* (National Foundation); *Basic Telephony* (U. S. Army); *Breaker & Bonus* (Westinghouse). SLIDEFILMS: Untitled recruitment film (Hampton Institute). TV COMMERCIALS: for Bunker Hill Beef (C. G. & A.); Internal Revenue Service. Producer services performed for various industrial and governmental agency clients.

MONUMENTAL FILMS AND RECORDINGS, INC.

2203 Maryland Ave., Baltimore 18, Md.
Phone: CHesapeake 3-2549

Date of Organization: 1950

John D. A'Herns, *President & General Manager*
Vernon P. Spedden, *Vice-President & Director of Cinematography*
C. Wilbur Taylor, *Vice-President & Supervisor Sound Dept.*
Dan Lyons, *Director of Recording & Mixing*
Edouard Hilbert, *Animation Director*
Thomas Meet, *Art Department*
Mae Guckert, *Director of Office Personnel*

SERVICES: Motion pictures, slidefilms and radio transcriptions for advertising, public relations, training and television. FACILITIES: 2 sound stages, 35mm BNC Mitchell, 3 Arriflex and Bell & Howell cameras, 1200 ft. 16mm Auricons, Cine Specials, dollies, blimps, script prompter, etc.; complete stage and location lighting; art department, animation stand; separate recording studio complete with interlock projection and 16mm magnetic tape, ¼" Ampex and Presto tape machines, complete Ampex stereo console and allied recording equipment. Western Electric eight-channel mixer, music library, etc.; complete Kinescope picture and sound facilities including off the air monitor; complete cutting rooms equipped with 16mm and 35mm Moviola and hot splicers.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Jet Traffic Control Military* (Federal Aviation Agency); *The Dual-Purpose Room* (Portland Cement Assn.); *Coil Spring Connector* (Bell Laboratories); *Where Will Be?* (Structural Clay Products Institute); *Family Fall-Out Shelter* (Office U. S. Civil and Defense Mobilization); *Martin Missiles; Martin Security* (Martin Aircraft Corp.); *Hypospadia* (Dr. H. L. Mays and Univ. of Maryland); *Week of Friendship Airport* (United Airlines; American Airlines; Eastern Airlines; Pan American); *Roads in Motion* (State Roads Commission); *Farmorama* (Massey-Ferguson Co.) *Close to Home* (Community Chest—Red Cross) *The Princess Phone* (C & P Telephone Co.). FILMSTRIP: Untitled (Black & Decker Mfg. Co.) TV COMMERCIALS: for National Lumber Assn. (VanSant, Dugdale Co.); National Brewing Co. Cloverland Bottling Co. (W. B. Doner & Co.) Mercy Hospital (Shriver Co.); Baltimore Federal (John Unitas—Emery Advg. Co.); Bee 'N' Skittles (U. S. Brewers Foundation); Chevrolet.

STARK-FILMS

537 N. Howard Street, Baltimore 1, Md.
Phone: LE 9-3391

Date of Organization: 1920

Milton Stark, *President*
Rose S. Stark, *Secretary*
Robert M. Stark, *Treasurer*
C. J. Falkenhan, *Production Manager*
Harold Elkin, *Purchasing, Personnel Mgr.*

SERVICES: Produce 16mm color, b&w silent and sound films. Sound, silent slidefilms. Trained personnel available anyplace in the world. FACILITIES: Small, modern studio; complete camera production and editing equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Aluminum Siding* (Reynolds Metals Co.); *Hold High the Torch* (American Dairy Assn.); *It's In the Cup* (Maryland Baking Co.); *Olympic Highlights* (U. S. Olympic Committee). SLIDEFILMS: *Benefit Rights Interview* presentation (Employment Security Dept., State of Maryland).

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NEW JERSEY

HENRY CHARLES MOTION PICTURE STUDIOS

Plainfield Avenue, Edison, N. J.
Phone: KIlmer 5-5104

Date of Organization: 1950

Henry Charles, *President*
John Dunnachie, *Vice-President*
Henry Fleischer, *Secretary-Treasurer*

SERVICES: 35mm, 16mm, 8mm motion pictures, slidefilms, color and b&w still photographs, artwork, advertising, promotion and sales presentations. FACILITIES: Studios, cutting rooms, darkrooms, office, projection room and projection booth; 35mm, 16mm, 8mm cameras and projection.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Wildwoods by the Sea* (P. R. Dept., Wildwood, N. J.); *Vacation at Wildwood* (Rio Motel); *Sales Talk with Jonathan Winters* (This Week Magazine); *Your Police Department* (Woodbridge Police Dept.); *Camera Eye on New Jersey* (Public Service Electric & Gas Co., Newark).

FIORE FILMS

128 Mallory Avenue, Jersey City 4, N. J.
Phone: HEnderson 2-4474

Date of Organization: 1951

Branch Office: Room 1005, 723 Seventh Ave., New York 19, N. Y. Phone: DIgby 9-0845. William Kohler, *Executive in charge.*

Al Fiore, *Production*
M. A. Fiore, Sr., *Executive Director*
Will Kohler, *Photography & Sound*
Anthony Santasieri, *Distribution*

SERVICES: 35mm and 16mm educational and documentary, public service films, b&w or color, for industry, TV, public relations, religious and civic organizations. Sound slidefilms; animation; TV commercials. FACILITIES: Complete 35mm and 16mm filming and editing equipment, 70' x 110' sound stage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Big League Soldering* (Hercules Chemical Co.); *Sherlock McKanick Catalogue* (Standard Motors, Inc.); *Cutting Methods* (Perma-Foam, Inc.); *Domestic Hardboard Report* (Lane & Young, Inc.); Untitled promotional presentation (Friend-Reiss Advg.). TV COMMERCIALS: for Melnor Lawn Sprinklers (Smith-Greenland Advg. Co.); Hassenfeld Toys (Grey Advg.); Art Crayons, Inc. (Sargent Co.); Tri-Bond Tile (Mastro Plastic Co.); Wonder Cartoons (Wonder Art Co.).

JERRY LONG PRODUCTIONS, INC.

509 Valley Street, Maplewood, N. J.
Phone: SOuth Orange 3-5715

Date of Organization: 1946
Date of Incorporation: 1956

Andrew J. Long, *President*
Richard W. Lawall, *Vice-President*
Gaylord Welker, *Secretary-Treasurer*
Donald A. Burns, *Sales*
Denis R. Malin, *Sales*

SERVICES: Complete audio-visual service in 16mm and 35mm motion pictures, filmstrips and slides for business, industry, education and TV. Image building public relations films, sales and training films. Specialization in editorial and soundtrack work to update old productions. FACILITIES: Full creative and production service from script through release printing. Newly enlarged facilities include sound stage, editing rooms, scenic dock, artist's studio, film vault, special recording booth. Auricon, Mitchell, Eastman equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Report from Thiokol: Polysulfides for Industry* (Thiokol Chemical Corp.); *Child with a Cold* (Schering Corp.); *The Perma-Flex Way* (Perma-Flex Mold Co.); *Rx: Caution* (Ciba, Schering, Smith, Kline & French); *Have Fun with Pop*, radio-TV Roundup production (U. S. Rubber); *Mechanical Controls—Servo Actuators*, editorial service—track (Curtiss-Wright Corp.); *Monrobot XI*, management presentation (Monroe Calculating Machine Co.).

STAR INFORMATIONAL FILMS

240 West Front Street, Plainfield, N. J.
Phone: Plainfield 5-8343

Date of Organization: 1955

Arthur Krienke, *Owner*

SERVICES: Industrial, sales and public relations films. FACILITIES: Complete 16mm facilities; Mitchell and Eastman cameras; stop motion, time-lapse equipment; special camera stands; photomicrographic equipment; tape and synchronous sound recorders; 1800 ft. studio; lighting equipment; cutting rooms; darkroom; special effects and model shop.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Food for a Growing World; First Operational Plans Workshop* (Chas. Pfizer & Co., Inc.); *Spermicidal Testing Procedures* (Ortho Pharmaceutical Corp.); *Gymkhana '60* (Continental Motors, Inc.). SLIDEFILMS: *Progress and Pumps* (Standard Pump Div., Worthington Corp.).

ON FILM, INC.

33 Witherspoon Street, Princeton, N. J.
Phone: WAlnut 1-7800

Date of Organization: 1951

Branch Office: 315 East 55th Street, New York, N. Y. Phone: PLaza 9-0920. Morton Schaps, Don Sweet.

Robert Bell, *President*
Frederick Johnston, Jr., *Treasurer*
Tracy Ward, *Dir. of Research & Devel.*
Mary Fairley, *General Manager*
William West, *Business Manager*
Bert Spielvogel, *Director of Photography*
Kenneth Drake, *Director of Optical and Animation Department*
Carlo Arcamone, *Supervising Editor*
Edna Paul, *TV Supervising Editor*
Al Califano, *Budget Director*
Arthur Silverberg, *Coordinator*
John Becker, *Producer-Director*
Kenneth Marthey, *Producer-Director*
Hugh Johnston, *Producer*
Tom Spain, *Producer*
William Neff, *Producer*
Peter Parasheles, *Producer*
David Hanser, *Producer*
Joseph Fiorelli, *Producer in Training*
Ellen Currie, *Writer*
Odmund Arnesen, *Studio Manager*
Thomas Phox, *Stage Manager*
Natalie Oriel, *Artist*

SERVICES: Creation, production and distribution of motion pictures, sound slidefilms and TV commercials for industry, government, agriculture and television. Public relations, sales promotion, special purpose, merchandising, medical and training films. FACILITIES: 16mm and 35mm cameras, 5500 sq. ft. sound stage, animation stand and camera, magnetic recorders, art department, staff writers, directors, editors and artists.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Keeping Up with Baby* (William Carter Co., Inc.); *The Wonderful Way to South America* (Moore-MacCormack Lines, Inc.); *Why They Buy* (Aluminum Co. of America); *The Symbol of Better Living* (General Electric Co.); *Someone's in the Kitchen* (General Foods Corp.); *The Story of Ethicon Sutures* (Ethicon, Inc.); *The Kitchen Keyboard* (The R. T. French Co. & Harsche, Rotman & Druck, Inc.); *Photo That Won by a Walk* (Delaware Valley United Fund). SLIDEFILMS: *The Hand of Quality* (James Lees & Son Co.). TV COMMERCIALS: for N. W. Ayer & Son, Inc.; Benton & Bowles; Campbell-Ewald; Dancer, Fitzgerald & Sample; Fuller, Smith & Ross; Henderson Advg.; Ketchum, MacLeod & Grove; Lambert & Feasley; C. J. LaRoche; Lennen & Newell; McCann-Erickson; Morse International; Norman, Craig & Kummel; J. Walter Thompson; Erwin Wasey, Ruthrauff & Ryan; Young & Rubicam.



Parthenon Pictures

(In association with The Princeton Film Center, Inc.)

Princeton, New Jersey
Phone: WAlnut 4-3550

Gordon Knox, *Representing*

(See complete listing under Los Angeles area)

THE PRINCETON FILM CENTER, INC.

Mt. Lucas Road, Princeton, New Jersey
Mailing Address: P.O. Box 431, Princeton, N. J.
Phone: WA 4-3550

Date of Organization: 1940
Date of Incorporation: 1946

Gordon Knox, *President*
John Bell, *Treasurer*
A. E. Hogarty, *Secretary*

SERVICES: Producers and distributors of documentary and TV films. FACILITIES: Production on location or studio as required. Mobile production unit with Westrex sound truck, generator, lights, camera equipment, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *How To Win* (J. B. Marion Associates); *F—11—F; The Blue Angels* (Grumman Aircraft Co.). TV FILMS: *Youth Wants to Know*, series in production (Theodore Granik).

PENNSYLVANIA

Metropolitan Philadelphia

CLOSE AND PATENAUDE

1617 Pennsylvania Blvd., Philadelphia 3, Pa.
Phone: LOcust 8-4224

Date of Organization: 1956

E. Burt Close, *Partner*
Joseph A. Patenaude, *Partner*
David J. Flood, *Director of Films*
Robert A. Wood, *Art Director*

SERVICES: Production by "Magniscene" (C & P Phonoproducts, Inc. Div. of Close and Patenaude) technique, involving use of cut-out figures, props, backgrounds, or by flat art of sound filmstrips; creative direction of meetings and sales presentations; stock filmstrips for sales training. FACILITIES: Photographic studio for production of filmstrips; facilities available for production of motion pictures, tape recordings and tape reproduction.

(LISTING CONTINUES ON FOLLOWING PAGE)

MIDDLE ATLANTIC STATES:

CLOSE AND PATENAUDE: CONT'D.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *You Hold the Keys* (DuPont Textile Fibers). SLIDEFILMS: *Force of Habit* (SKF Industries); *I Could Sell a Ton of the Stuff* (DuPont Cellophane); *Lift with Your Head* (Firestone); *Bright Future*, 3 films (National Institute of Drycleaning); *Too Much or Too Little* (Water Resources Assn.); *Ogg's Folly* (DuPont Petroleum Chemicals); *The Most, Man* (DuPont Textile Fibers); *Profit Squeeze* (Purchasing Magazine); *Top Dog; In Place of Henry* (C & P Phonoproducts); *Go For* 2, complete meeting program, including films (Ohio Oil Co., Oxford Paper Co., Vu-Lighter).

De FRENES COMPANY

1909 Buttonwood Street, Philadelphia 30, Pa.
Phone: LO 3-1686

Date of Incorporation: 1949

Joseph De Frenes, *President-Treasurer*
Michael Levanios, Jr., *Vice-Pres., Prod.*
Richard De Frenes, *Secretary*
Robert R. Smith, *Dir. of Photography*
Stephen A. Ciechon, *Chief Editor, Director-Writer*
Henry D. McKee, *Animation Director*
Paul A. Litecky, *Chief Sound Engineer*
Russell K. Spear, *Office Manager*

SERVICES: Complete motion picture and slidefilm production from script to finished film. Specialists in the production of motivation, TV and training films for business, associations and government agencies. FACILITIES: Permanent full-time staff, company owned fully equipped spacious sound stage and complete location equipment for 16mm and 35mm color or b&w production; art and animation department with 3 animation stands; special effects department; five 35mm magnetic or optical RCA sound channels; modern 16mm and 35mm laboratory; lighting equipment available for rental; music library; film storage vault; carpenter and machine shop.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Road Ahead* (Sun Oil Co.); *Our Flag* (Dettra Flag Co.); *Single Sideband Radio-Introduction; Underwater Log—Electromagnetic Type* (U. S. Navy); *Problems of Aircraft Decompression* (U. S. Air Force); Untitled missile & space films for General Electric; RCA; Burroughs; Westinghouse. SLIDEFILMS: *Challenge of the 60's* (Sun Oil Co.); TV COMMERCIALS: for Fels, Mrs. Paul's Gumout, Nautilus Air Purifier (Aitkin-Kynett Agcy.); Quinlan's Pretzels (Lynn Agcy.); Breyers Ice Cream (Lewis & Gilman); Big Brothers; Arthur Murray; Oleen Shampoo.

INDEPENDENCE FILMS, INC.

1617 Pennsylvania Blvd., Philadelphia 3, Pa.
Phone: LOcust 4-2686

Date of Organization: March, 1956

John E. DeFrenes, *President*
Maria V. DeFrenes, *Secretary-Treasurer*
John McCullough, *Creative Director*
Savino A. Vergoglini, *Editorial & Recording Chief*

SERVICES: 16mm and 35mm motion pictures for industry and television; sales promotion, public relations, educational and technical. Representatives for foreign-made animation (Italian and Japanese). Recording and re-recording services. FACILITIES: Extensive music library, editing; music scoring; sound stripfilms; stills; scripts, storyboards and animation.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Television Automation; Medical Training by Color T.V.* (RCA); *Double Value Stamps; The Foreign Mission Society of Holy Cross* (Holy Cross Mission Society); *You Hold the Keys* (E. I. duPont de Nemours & Co.). Services and untitled films for Aero Service Corp., Link-Belt Co.; General Mills; Rohm & Haas Co.; N. W. Ayer & Sons; Al Paul Lefton Co. Inc.

INDEPENDENCE FILMS: CONT'D.

AL KANE PRODUCTIONS, INC.
(Story-Told Division)

1526 Sansom Street, Philadelphia 2, Pa.
Phone: LOcust 3-0222

Date of Organization: 1949
Date of Incorporation: 1954

Albert M. Kane, *President-Treasurer*
Margaret A. Kane, *Vice-President*
James J. Davis, *Secretary*

SERVICES: Consultant and creators of communications tools in motion pictures, sound slidefilms, TV for public relations, education, science, medicine and sales promotion. Writing, directing and production for business, industry and government. FACILITIES: 1300 sq. ft. sound studio and editing; single and double system sound cameras; magnetic film recording; lighting; portable equipment for on-location shooting.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Children and the Elephant* (Communications Relations); *Strick-Tainer*, revised (Strick-Trailer—Fruehauf Trailer Co.); *Planetarium* (The Franklin Institute); *Fundamentals of Film Communication*, meeting presentation (Federal Reserve Bank of Philadelphia); *Decision*, film consultation only (American Hospital Assn.—Blue Cross Commission). TV FILM: *Land Where Our Fathers Died*, revised (First Presbyterian Church of Germantown).

RALPH LOPATIN PRODUCTIONS, INC.

1617 Pennsylvania Blvd., Philadelphia 3, Pa.
Phone: LOcust 8-6644

Date of Incorporation: 1958

Ralph Lopatin, *President*
Harry E. Ziegler, Jr., *Head, Art & Animation Department*
Peter M. Montefusco, *Chief Cameraman*

SERVICES: Live photography, recording, animation, titling, editing, film distribution. FACILITIES: Completely air-conditioned space including studio 34' x 40', offices, editing room, animation department, screening room with 16mm interlock; dressing rooms, workshop, camera loading room; equipped closed circuit and four TV cameras; control room including microwave facilities for videotaping; 16mm and 35mm synchronous cameras, sync sound equipment, editing, lighting equipment, dolly, Moviola, etc.; Oxberry animation camera with aerial image equipment; animation equipment with tri-motion electronic controls.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Inevitable Day* (Internal Revenue Service, U. S. Treasury Dept.). TV COMMERCIALS: for United Fund; T.V. Guide; Acme Markets; Bell Telephone Co.

MAGNETIC RECORDER & REPRODUCER CORPORATION

1533 Cherry Street, Philadelphia 2, Pa.
Phone: LOcust 3-2010

Date of Organization: October, 1947
Date of Incorporation: September, 1948

Albert L. Borkow, Jr., *Pres., & Gen. Mgr. Producer & Production Manager*
Norman B. Burke, *Vice-Pres., Chief Engineer*

MAGNETIC RECORDER: CONT'D.

Sigmund Weintraub, *Secretary-Treasurer*
Donald F. Wetzell, *Chief Engineer, Recording Division*
Sally Miller Brash, *Dir. & Assoc. Producer*

SERVICES: Sound filmstrips for the industrial, commercial, religious, educational, governmental and human relations field; monophonic and stereophonic recording on tape or from tape to record; tape duplication; taped sales training materials; taped radio shows and commercials; record pressing; consultation on audio-engineering problems; sound equipment sales and service. FACILITIES: Complete production facilities and services featuring a modern studio and staff of skilled audio-visual engineering specialists; comprehensive mobile facilities for on-location assignments.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *A Lamp to Live By* (Helene Fuld Health Foundation); *The House of Decision* (City of Philadelphia & 12 other cities); *The Living Lord* (The Westminister Press); *The Versatile Vehicle* (United Presbyterian Church in the U. S. A.); *Your Synod and You* (Evangelical Lutheran Ministerium of Pa.).

Metropolitan Pittsburgh

Gilbert Altschul Productions, Inc.

119 Ninth St., Pittsburgh 22, Pa.
Phone: GRant 1-0933

Ralph Maitland, *in charge*

(See complete listing under Chicago area)

THE ANIMATORS

1104 Keenan Building, Pittsburgh 22, Pa.
Phone: EXpress 1-2550

Date of Organization: April, 1959

Dale H. Thompson, *Partner*
Robert A. Wolcott, *Partner*
Patricia A. Taylor, *Partner*

SERVICES: 16mm and 35mm animated and live films for industry and television, educational and public relations films, sound slidefilms and filmographs, slides, television commercials, color and b&w production. FACILITIES: Complete creative, writing, art and editorial; Oxberry 16mm and 35mm animation stand; screening room, art studios, other facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Mirror of Man* (National Educational Television); *The Schleppenheimer Story* (Westinghouse Electric Co.); *Advertising Dominance* (Aluminum Co. of America). SLIDEFILMS: *Grating* (Blaw Knox); Gasoline; Oil, series (Gulf Oil Corp.).

The Jam Handy Organization, Inc.

Pittsburgh, Pennsylvania
Phone: ZEnith 0143

(See complete listing under Detroit area)

MODE-ART PICTURES, INC.

1022 Forbes Avenue, Pittsburgh 19, Pa.
Phone: EXpress 1-1846

Date of Organization: 1938

Branch Office: 1904 Preuss Road, Los Angeles 34, Calif. F. M. Joyce, *Repr.*

James L. Baker, *President*
Robert L. Stone, *Executive Vice-President*
August A. Borgen, *Vice-Pres., Sound*
H. John Kemerer, *Vice-President*
Florence E. Baker, *Secretary & Treasurer*

MODE-ART PICTURES: CONT'D.

SERVICES: 16mm and 35mm educational, public relations, sales promotion and TV production. FACILITIES: Complete 16mm and 35mm editorial (1, 2 or 6 head Moviolas), camera, lighting and mobile equipment, including 1800 amp generators. Recording facilities include synchronous ¼" and 35mm magnetic to 16mm and 35mm optical.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Profile in Steel* (Bethlehem Steel Co., Inc.); *Houses Have Four Sides* (Aluminum Company of America); *Hard Hats and Thinking Caps* (American Bridge Div., U. S. Steel Corp.); *New Horizons for Tool Steel* (Allegheny Ludlum Steel Corp.); *Reducing Thermal Stress (Peak Performance); A Heart for Yankee; Production Unit of* 1965 (Westinghouse Electric Corp.).

Wilding Inc.

3 Gateway Center, Pittsburgh, Penna.
Phone: GRant 1-6240

Karl Kuechenmeister, *District Manager*

(See complete listing under Chicago area)

Other Pennsylvania Cities

MEL RICHMAN INCORPORATED (Film Division)

15 N. Presidential Blvd., Bala-Cynwyd, Pa.
Phone: TRinity 8-5500

Date of Organization: 1945

Branch Office: 575 Lexington Ave., New York 17, N. Y. Phone: PLaza 2-2460. Mae Gonzales, *Director;* Mike Germakian, *Art Director;* Alan Broder, *Studio Manager.*

Mel Richman, *President*
Rudy Garcia, *Vice-Pres., Dir. of Studios*
Thomas J. Paul, *Vice-Pres., Dir. of Sales*
Henry Gregg, *Director, Film Division*
Harry Dunn, *Art Director, Films*
Erna Knoedler, *Coordination*
June Clymer, *Animation Supervisor*
Robert Gable, *Production Manager*

SERVICES: Slidefilms, slide presentations, animated motion pictures for business, public relations, government, advertising, sales promotion, training, coordinated sales promotion programs; sales meetings. FACILITIES: Large creative staff in Philadelphia and New York; complete photographic studio, filmstrip, animation; on location equipment and sound facilities available.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Evolution of the Moon* (Fels Planetarium); *The Restless Man* (J. M. Mathes, Inc.). SLIDEFILMS: *Daring* (National Distillers); *Automotive Refinishing Systems* (E. I. duPont de Nemours & Co., Inc.); *Focus on the Housing Market* (House & Home—Time, Inc.); *Wrap It Up* (Commercial Credit Plan); *Saga of the Plains* (General Foods Corp.).

PHILLIPS FILMSTRIP PRODUCTIONS

47 Eastwood Road, Berwyn, Pa.
Phone: NIagara 4-3995

Date of Organization: 1960

Fred H. Phillips, *President & Creative Director*
Don Shanosky, *Creative Assistant*
Victoria Staret, *Editorial Secretary*

SERVICES: Creation and production of filmstrips for industry, sales promotion, public relations, education and training. Creators of "Shadowscope," a method of producing flat artwork to give three-dimensional effect to filmstrips. FACILITIES: Artists and copywriters; facilities for camera work, tape recordings and tape reproduction available.

PHILLIPS FILMSTRIP: CONT'D.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *A New Look at Real Estate Prospects* (The Philadelphia Inquirer); *"Ah-So" Chinese Sales Manager* (House Promotions); *Pride and Groom* (National Advg. Promotions); *Moooo* (Martins Century Farms); *Ad-Aids* (Sales Aids of Philadelphia).

NORTH AMERICAN MOTION PICTURES

1330 Kuntz Road, Erie, Pa.
Phone: UNion 4-2288

Date of Organization: 1953

Clinton Bebell, *General Manager*
Don Okel, *Production Supervisor*
J. Floyd Smith, *Laboratory Supervisor*
Victor Catalde, *Art Director*

SERVICES: Complete motion picture and sound slidefilms services, script to screen. FACILITIES: Full production unit for location or studio shooting; lab for processing and printing 16mm negative, positive, reversal; recording facilities. Complete shooting unit studio or animation 35mm, "A" & "B" editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Tee Turner* (Erie Tool Works); *There Comes a Time* (St. Vincents Hospital); *Adventures in Art* (North American); *Put Your Foot In It, For Fun* (Tempo Products); *Smooth Landings* (Cleveland Pneumatic Tool).

WALTER G. O'CONNOR COMPANY

100 North Cameron St., Harrisburg, Pa.
Phone: CEdar 4-5925

Date of Organization: 1953

Walter G. O'Connor, *President*
Andre H. Carbe, *Executive Producer*
Donald B. McElwain, *Camera Dept. Head*
Frank Taylor, *Sound Dept. Head*

SERVICES: Motion pictures, slidefilms, TV commercials, newsreels, disc recordings. FACILITIES: 3,000 square feet studio space including sound stage; post-recording, projection, sound recording and mixing rooms; editing; animation stand; complete basic filming equipment; art department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Priceless Water* (Washington Suburban Sanitary Commission); *Easy Garden Grooming* (Schiller-Pfeiffer, Inc.). TV COMMERCIALS: for Dauphin Deposit Trust Co.; State Capital Savings & Loan; Camp Hill Shopping Center; M. Harvey Taylor & Son; Howard Johnson Restaurants; Republican State Committee.

VIRGINIA

Atlas Film Corporation

408 Rucker Place, Alexandria, Va.

(See complete listing under Chicago area)

HAYCOX PHOTORAMIC, INC.

1531 Early Street, Norfolk 2, Va.
Phone: UL 5-1911

Date of Organization: January, 1956

George Banks Haycox, *President*
Robert V. Fischbeck, *Vice-President*
Charles G. Bateman, *Director, Motion Picture Division*
James E. Mays, *Consultant*

MIDDLE ATLANTIC STATES:

HAYCOX PHOTORAMIC: CONT'D.

SERVICES: Script writing, set design and execution, complete motion picture production, commercial still photography, production of programs for sales, training and TV. FACILITIES: Fully equipped sound stage, small sound stage; narration, recording, editing rooms; b&w 16mm processing, direct color still printing; 38′ cruiser for marine photography.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Kittyhawk to Calabash* (State of North Carolina); *A One Stage Hypospadias Repair* (Eaton Labs.); *The Promise and the Glory* (American Oil Co.); *The Krush-Kutter* (Darf Corp.); *The Great Secret* (F. S. Royster Co.).

TV & MOTION PICTURE PRODUCTIONS, INC.

117 East Main St., Richmond 19, Va.
Phone: MIlton 3-4444

Date of Organization: September, 1955

John C. Wood, *President*
Fred L. Frechette, *Vice-President*
Robert E. Kennedy, *Vice-President*
Susanne D. Wood, *Secretary-Treasurer*

SERVICES: Industrial, public relations, stockholder relations, advertising, training and sports films, sound slidefilms, slide presentations; TV commercials; TV slide commercials; TV newsclips; script services. FACILITIES: Complete 16mm b&w laboratory; editing, studio, lights and complete sound system.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Encroaching Socialism* (Va. Electric & Power Co.); *The River That Runs Uphill,* in progress over three-year period (Appalachian Power Co.); *Aluminum Can Production; Aluminum Railroad Cars* (Reynolds Metals Co.). SLIDEFILMS: *Communicate, It's Your Business* (Chesapeake & Potomac Tel. Co.). NEWSREELS: for Seaboard Air Line Railroad; Atlantic Coast Line Railroad; Va. Civil War Commission; Luray Caverns Corp. TV COMMERCIALS: for Reynolds Metals Co. (Clinton E. Frank); Old Mansion Coffee, Nolde's Bread (Hall & Co.); Va. Trust Co., Lawyer's Title Insurance Co. (Heffner & Cook); Azalea Hams (Cargill, Wilson & Acree); Wise Homes (Cabell Eanes); American Realty Service Corp.

These Listed Companies Provide Essential Facts for the Buyer

☆ The hundreds of companies listed in these pages have *voluntarily* furnished you, the prospective user of their services, with *detailed reference data* and key facts regarding their people, facilities and *recent experience.*

No producing company *anywhere in the world* has been refused admittance to these listing pages *provided they laid the facts you need on the line* and met our minimum reference requirement.

We urge you to *visit the studios* and shops of these listed companies, *to view titles of films* and other work submitted as references. *Meet the principals* involved. This large group of listed companies easily *includes the best in the business* and merits your full support!

SOUTHEASTERN STATES:

FLORIDA

FLETCHER SMITH STUDIOS, INC.

3200 West Broward, Ft. Lauderdale, Fla.
Phone: LU 1-7200

Date of Organization: 1933

Fletcher Smith, *President*
Arthur Jack Davis, *Vice-President*
William Burton, *Secretary-Treasurer*

SERVICES: Commercial motion pictures, TV spots, slides and slidefilms; Videotape. FACILITIES: Editing, projection, art, sound recording. Videotape remote and studio facilities in Florida.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Westinghouse Stockholders Report; Unoreg; Meet Mr. Controls; Safari* (Westinghouse); *Drivotrainer Teamwork for Safety* (Aetna); *Modern Pile Driving Plant* (McKiernan-Terry Corp.).

RUSSELL-BARTON FILM COMPANY

4853 Waller St., Jacksonville, Fla.
Phone: EVergreen 9-0331

Date of Organization: February, 1953

Gerden O. Russell, *President*
Marjorie D. Russell, *Vice-President*
Donald E. Barton, *Producer*
Neil Russell, *Sound Department*
Lawrence Smith, *Photography*
David J. Hill, *Motion Picture Printing*
James J. Clark, *Processing*
Jeanne Strickland, *Editing*

SERVICES: Motion picture photography 16mm and 35mm color and b&w. Sync sound recording; color and b&w motion picture laboratory. FACILITIES: 40′ x 60′ x 18′ studio; sound control and screening rooms; 16mm and 35mm sound and silent photography equipment; complete editing; 16mm and 35mm b&w processing; 16mm and 35mm b&w and color printing; optical re-recording, edgenumbering.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Million Mile Endurance Run* (American Motors); *Keystone Club Estates* (Subdivision Marketing Service); *Gator Bowl Football Highlights* (Gator Bowl Assn.); *Camden York* (Lakeside Television); *Man Returns to the Sea* (G. Dekle Taylor, M.D.). TV FILMS: *Ray Graves Show*, series of 9 (Lincoln-Mercury). TV COMMERCIALS: for Winn-Dixie, Cook's Bar-B-Q, Sunnyland Sausage (Dennis, Parsons & Cook); Copeland Sausage, Hershey's Sugar, The State Bank, Doyle Conner Commissioner of Agriculture (Newman, Lynde & Assoc.); Governor Farris Bryant (Louis Benito Advg.); Barnett National Bank (Bacon, Hartman & Vollbrecht); Southern Shell Homes, McDonald Hamburgers, Bank of Winter Park (Screen Advt.); Flowers Baking Co.; Jacksonville Opera & Choral Society; Florida Game & Fresh Water Fish Commission; Ellinor Village; Wolf Brothers; Florida Board of Conservation; Island Towers.

Metropolitan Miami, Florida

FILM SOUND CENTER, INC.

1833 Bay Road, Miami Beach, Fla.
Phone: JEfferson 1-0355

Date of Organization: January, 1958

Aaron Courshon, *President*
Howard Warren, *Executive Vice-President*
Maury Glaubman, *Executive Producer*
Jerry Melrose, *Secretary-Treasurer*
Bette Lee, *Executive Dir. of Operations*
Bill Chatham, *Studio Manager*
Manuel Sole, *Dir., Mixing & Dubbing*

FILM SOUND CENTER: CONT'D.

Danny Batista, *Dir., Disc Recording*
Raul Rubio, *Asst. Dir., Disc Recording*

SERVICES: Complete motion picture production services in 16mm and 35mm for theatrical, TV and industrial film producers. Equipment rentals, package deals, sound mixing and dubbing; scoring; tape, film, disc recording, interlock screening. FACILITIES: Sound mixing and shooting stages; Mitchell and Arriflex cameras, lights, cables, generators, editing rooms, interlock projection; Westrex sound recording facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Eternal Summer* (Vizcaya Productions); *Bandstand Idol* (Interamerican Film Productions); *Angel Baby* (Madera Productions). TV FILMS: *Miami Undercover*, series (Ziv-United Artists). TV COMMERCIALS: for various producers—Filmways; Transfilm; Van Praag; etc.

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Van Praag Productions, Inc.

3143 Ponce de Leon Blvd., Coral Cables, Miami, Florida
Phone: HIghland 4-3191 (TWX MM-494)

Maurice Van Praag, *General Manager*

(See complete listing under New York City)

Orlando & Environs, Florida

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Filmaster, Inc.

707 Nicolet Ave., Winter Park, Fla.
Phone: MIdway 7-7011

Robert E. Kearney, *Vice-President in charge*

(See complete listing under Los Angeles area)

WURTELE FILM PRODUCTIONS

2302 Diversified Way, Orlando, Fla.
Mailing Address: P. O. Box 504, Orlando
Phone: GArden 2-9755

Date of Organization: 1938

Harold S. Wurtele, *Owner, Executive Prod.*
Elizabeth G. Wurtele, *Production Assistant*
M. A. McDaniels, Jr., *Production Assistant*
Wynk Boulware, *Art Department*

SERVICES: Producers of 16mm sound motion pictures—black and white and color—Commercial, educational, industrial, institutional, promotional and television. FACILITIES: Sound stage, screening room, editing room, camera truck. Equipment: Auricon-Pro sound camera; Maurer professional camera; Cine Kodak Special cameras; Filmo-70 cameras; Maurer 16mm optical recording system; magnetic film and tape recorders; location lighting equipment, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Installation of Cabinets* (United Brotherhood of Carpenters & Joiners of America); *A.R.D.C. Staff Film Report* (Radiation, Inc.); untitled film report (Systems, Inc.); *Pee Wee Golf Tournament* (Greater Orlando Chamber of Commerce); *Tangerine Bowl Game* (Mid-Tennessee State College).

✱ this symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 11th Annual Production Review issue.

GEORGIA

Atlanta, Georgia Area

CHARLES D. BEELAND COMPANY

70—4th Street, N.W., Atlanta 8, Ga.
Phone: TRinity 5-9088

Date of Organization: 1938

Charles D. Beeland, *Executive Producer*
Douglas Fithian, *Assoc. Producer-Writer*
Elizabeth Beeland, *Accounting*
Paul B. Smith, *Chief Editor*
C. Ed Bangs, *Production Assistant*

SERVICES: 16mm and 35mm advertising, public relations and training motion pictures; sound slidefilms; TV commercials; theatrical short subjects. FACILITIES: 16mm and 35mm cameras, lighting equipment, sound recording, editing, animation, creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Third Frontier* (Tyron Palace Comm.); *Atlanta's Arabian Market Place* (Lenox Square, Inc.); *Printed Circuits and Their Repair* (U. S. Air Force). SLIDEFILMS: *A Milestone to Eternity; Stone Eternal Monument Presentation; Stone Eternal Dealer Aids* (Coggins Granite Industries, Inc.). TV COMMERCIALS: for The Coca-Cola Co. (McCann-Erickson); Rich's Inc. (Liller, Neal, Battle & Lindsey).

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INTERNATIONAL SOUND FILMS, INC.

26 E. Andrews Dr., N. E. Atlanta 5, Ga.
Phone: CEdar 7-0844

Date of Incorporation: August, 1952

George M. Kirkland, *President*
Evelyn E. Kirkland, *Vice-President*
Myrtis Schuman, *Secretary*
Lee Brown, *Camera Director*
James Halverson, *Production Manager*

SERVICES: Production of 16mm color, b&w motion pictures; industrial, geographic, sales training, educational, documentary and TV films. Script and research dept., studio and location filming. TV commercials, short subjects, stills, slidefilms. FACILITIES: Complete 16mm sound recording studio, three dubbers, 16mm recording or ¼" with Rangertone. Air conditioned studio with sound stage, film production crews for field or studio, complete music library, editing, screening and conference rooms; portable lighting and location vehicles, fully equipped.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *American Bantam Cars* (H. M. Herring & Assoc.); *The Third Dimension; Decision in Dixie* (Ga. State Chamber of Commerce); *Waters of Destiny* (U. S. Corps of Engineers, Jacksonville); *The Old North State* (Southern Bell Tel. Co.); *Highlights of 1959* (Ga. Tech Athletic Assn.); *The Choice—Dependence or Independence* (Ga. Society of Crippled Children); *National Taiwan University* (Taiwan Univ., Formosa); *University of the South* (Suwanee Univ. of the South); *Traveling Spectaculars* (Coca-Cola Co. for Jam Handy). SLIDEFILMS: *Lighted Signs* (Coca-Cola Co.). TV FILMS: Untitled CBS-TV Special (CBS).

FRANK WILLARD PRODUCTIONS

1842 Briarwood Rd., N.E., Atlanta 6, Ga.
Phone: MElrose 4-2433

Date of Organization: 1952

Frank Willard, *Writer-Director*
Charlie R. Cannon, *Production Manager*
Karl A. Fries, *Sales Manager*
Avrum M. Fine, *Cameraman*
Lamar Tutwiler, *Editor*
Sam Cravitz, *Sound Engineer*

FRANK WILLARD PRODS: CONT'D.

SERVICES: 16mm and 35mm motion pictures and sound slidefilms for business, public relations, education. Complete production and scripting services. FACILITIES: New film studio building just completed; air-conditioned sound stage and editorial facilities, three 16mm and 35mm editing rooms; animation, sound control and machinery rooms; screening room equipped for interlocks and print showing; recording equipment on 16mm edge track includes recorder, three-channel dubbers; Ampex ¼" tape and turntables; 11-channel audio inputs; 16mm projector selsyn interlocked with dubbers for mixing and trial screening; 2 music libraries on disc and tape; 16mm and 35mm cameras, silent and studio; underwater blimps for two 16mm cameras; camera dolly, microphone boom, complete studio lighting and grip accessories in sound stage; location trailer.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Heard But Not Seen; Dial the Miles*, revised version; *Metropolitan Dialing Area* (Southern Bell Tel. Co.); *The Appointed Time* (Metropolitan Atlanta Community Chest); *The Mead Cluster-Pak* (Mead Packaging Corp.); *Harvesting Sugar Cane*, Spanish version (Rome Plow Co.); Untitled (The Georgia Marble Co.); *Why Study Biology?* (self-sponsored). SLIDEFILMS: *The Important Discovery of Orson Pfoon* (National NuGrape Co.); *The Wiley Realoader* (Southern Bell Tel. Co.). TV COMMERCIALS: (Series) for Delta Air Lines (Burke Dowling Adams); Standard Oil of Ky., Dixie Crystal Sugar (Burton E. Wyatt); Armour Vertagreen, Lay's Potato Chips, Smokey the Bear, Spudsnax (Liller, Neal, Battle & Lindsey); Snax Potato Chips (Sid Dunken Agcy.); Decatur Federal Savings & Loan (McRae & Bealer); Atlanta Community Chest.

KENTUCKY

VOGUE FILM PRODUCTIONS, INC.

Bowman Field, Louisville 5, Ky.
Phone: GLendale 4-3689

Date of Organization: 1950

Hal Vinson, *President*
Charles Straayer, *Production Manager*
Elise Meyer, *Creative Director*
George Weinmann, *Director of Photography*

SERVICES: Motion pictures, slide presentations, slidefilms, TV commercials, sales meeting stage presentations. FACILITIES: 16mm production equipment, including sound studio; complete location equipment in a mobile unit.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Building a Greater Kentucky; Governor's Reports to the Commonwealth* (Mullican Co.); *A Golden Moment* (Campaign Services Co.). SLIDEFILMS: 1961 *Line* (Room Air Conditioner Dept., General Electric Co.); *Range Advertising Story* (Range Dept., General Electric Co.); Untitled wide-screen slide product presentations (General Electric Co.). STAGE PRESENTATION: 1961 Sales Meeting (Devoe & Reynolds). TV COMMERCIALS: for Major Appliance Div., General Electric Co.; Greater Louisville First Federal Savings & Loan Assn.; Community Chest; Kentucky Better Roads Council; political candidates.

LOUISIANA

PAN AMERICAN FILMS

735 Poydras Street, New Orleans, La.
Phones: JA 2-5364; JA 5-4895

Date of Partnership: August, 1950

J. M. LeBlanc, *Partner & Prod. Mgr.*

PAN AMERICAN FILMS: CONT'D.

Frank Richard, *Partner*
Jos. A. LeBaron, *Chief Editor*
Wm. A. Delgado, *Laboratory Supt.*
J. R. Lawton, *Sound Engineer*
Walton Rivet, *Chief Cameraman*
Wilfred Segui, *Receiving & Shipping*
Johnny Smith, *Film Processing*

SERVICES: Complete 16mm laboratory, b&w processing, reversal, negative and positive printing; color duplication; editing and sound recording. 16mm film production, color or b&w for documentary, educational, industrial and special event films. FACILITIES: Editing rooms; Mole-Richardson lighting; Arri 16, 1200 Auricon, Bell & Howell and Cine special cameras. Maurer 16mm recorder; Magnasync 16mm and 17½mm magnetic film recorders; recording studio; Bell & Howell 16mm printing equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: 1961 *Sugar Bowl* (N. O. Midwinter Sports Assn.); *Construction at Sea* (J. Ray McDermott); *The Rover Boys—Safari* (Darwin Fenner); *New Orleans East* (Godwin Advg. Agcy.); *Wild Cargo* (Mardi Gras Productions).

NORTH CAROLINA

WALTER J. KLEIN COMPANY
(Motion Picture Division)

1214 Elizabeth Avenue, Charlotte 4, N. C.
Phone: FR 7-1646

Date of Organization: May, 1948

Walter J. Klein, *President*
William B. Aiken, *Account Service Supvr.*
Charles L. Johnson, *Executive Producer*
James W. Sproles, *Account Service*
Bill E. Lineberger, *Photography Dir.*
Robert B. Whisnant, *Recording Director*
Mrs. Dorothy Goldfarb, *Distribution Dir.*
Ben Favell, Jr., *Account Service*

SERVICES: Motion pictures for TV, producers of series, world-wide coverage of sporting and recreational events, news and sports footage for TV and industry, technical and business films, slidefilms, complex recording. FACILITIES: Studios, theatre, editing, storage, distribution and general offices; complete art, still photo facilities and darkroom. Scenario department; 11 photographers; studio and remote photography and recording equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Rainbow in the Mirror!* (Jos. Schlitz Brewing Co.); *Weatherly or Not; The 5,000th Mile; Stars and Bars* (Darlington International Raceway); *Nobody Loves You* (Spray Away Gray, Ltd.); *Pico* (Aerolineas Argentinas); *Land of the Sky; Motorized Mountain Climb* (Chimney Rock Park); *Spinout!* (Atlanta Raceway); *Transportation, U. S. A.* (Transportation Industry); *Maquoketa* (Clinton Engines); *The Atom at Its Best* (Carolinas Virginia Nuclear Power Assoc. Inc.); *One by One* (Charlotte Motor Speedway). SLIDEFILMS: *Refreshment Centers* (Modern Metal Products Co.). TV COMMERCIALS: (Series) for M & J Finance Corp.; York Drug Co.; Marnat Packing Co.; Spray Away Gray, Ltd.; Pat Arnolde's Talls.

TENNESSEE

CONTINENTAL FILM PRODUCTIONS CORP.

2320 Rossville Blvd., Chattanooga, Tenn.
Phone: AMherst 7-4302

Date of Incorporation: 1953

James E. Webster, *Pres. & Exec. Producer*
H. L. Thatcher, *Treasurer*
Thomas Crutchfield, *Secretary*



CONTINENTAL FILM PRODS: CONT'D.

SERVICES: 16mm and 35mm color and b&w live and animated motion pictures; sound slidefilms; industrial sales, sales and personnel training, documentary, public relations, medical, educational, and TV films. Producers of color stills and illustrative photography. FACILITIES: Production facilities, including 16mm and 35mm cameras, 8,000 sq. ft. sound stage and recording rooms, mobile location unit, synchronous recorders, single system cameras, FilmoRama lenses; lighting equipment; complete art and animation department. Permanent creative staff—writers, directors, cameramen, editors, artists, sound engineers and musical director.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Basic Salesmanship* (The Coca-Cola Co.); *A Stitch in Time* (Morrison Cafeterias Consolidated); *The Image of Ann* (Ball Brothers Co., Inc.); *The Fortune Saver* (Life & Casualty Insurance Co.); *Let Me Count the Ways* (Insurance Counseling Service).

SAM ORLEANS & ASSOCIATES, INC.

211 West Cumberland Ave., Knoxville 2, Tenn.
Phones: 3-8098; 7-6742

Branch Office: 550 Fifth Avenue, New York, New York. Phone ENright 9-2002. Editorial Department: Pathe Building, 105 East 106th Street, New York, New York.

Date of Incorporation: 1946

Sam P. Orleans, *Executive Producer*
Lawrence Mollot, *Associate Producer*

SERVICES: Public relations, training, surgical and medical films; television films; slidefilms, documentary films. Producer of TV series: *Rural American Review*. FACILITIES: Studios, production equipment; cutting rooms (New York and Knoxville); portable synchronous tape recorder. Projection and recording room. Transportation equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Air Force Family Housing* (U. S. Air Force); *N. S. Savannah*, series (Maritime Admin. & Atomic Energy Comm.); *N. S. Savannah* (U. S. Information Agency); *T. V. A. and the Nation* (Tenn. Valley Authority); *Radiac Equipment*, series of 5 (U. S. Navy); *Man Enough for the Job* (self-sponsored).

FOTOVOX, INC.

1447 Union Avenue, Memphis 4, Tenn.
Phone: BRoadway 5-3192

Date of Organization: 1951
Date of Incorporation: 1955

Elston Leonard, Jr., *President*
Peter Harkins, *Vice-President*
F. M. Leonard, *Secretary-Treasurer*

SERVICES: Research; script; production of motion pictures, slidefilms; special presentations for business, industry. Television commercials and series productions. Studio or location. Animation, live-action, documentary. Custom recording and tape duplicating. FACILITIES: Drive-in sound stage 50′ x 75′, second stage 18′ x 30′; theatre with projection room equipped for interlock screening; standing sets and scene dock; prop room; construction shop; talent file; art and animation department; Hot press titling equipment; four editing rooms, Moviola equipped; seven magnetic channels and mixer, Stancil-Hoffman recorder and dummies; Magnecord tape duplicator, portable sync recorder; limiter

(LISTING CONTINUES ON FOLLOWING PAGE)

SOUTHEASTERN STATES:

FOTOVOX INCORPORATED: CONT'D.

amplifier, equalizers; sound effects library and 4 music libraries; Mitchell, Auricon and Cine Special camera equipment; electronic control slidefilm animation camera; hydraulic Crab dolly; Telefunken and EV microphones; Mole-Richardson mike boom and perambulator; M-R and McAlister lighting equipment; grip equipment and sun reflectors; small background projection screen; still equipment, 35mm, 2¼" x 2¼", 4" x 5" and 8" x 10".

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Dish Talks Back* (Auto-Chlor System); *The Two Berlins* (The National Education Program); *A Day at Camp Tahkodah* (Tahkodah Boys Camp). SLIDEFILMS: *Communism on the Map* (The National Education Program); *What Do You Want Out of Life* (American Frontier Life Insurance Co.). LARGE SCREEN MEETING PRESENTATIONS: *The Big Red Lie* (The National Education Program); *We Can Win* (Navy League); *Community Development* (Arkansas-Missouri Power Co.); *Humko Sales Presentation* (Simon & Gwynn Agcy.).

METROPOLITAN DETROIT

HAIG AND PATTERSON: CONT'D.

Enterprises, Inc.); *Getting the Right Result* (Ditzler Color Div., Pittsburgh Plate Glass Co.) *The Profit Ride; The Cool, Cool Joneses* (MoPa Div., Chrysler Corp.); *Red Hot Service* (Olds mobile Div., General Motors Corp.); *Fit for King* (Automotive Sales Group, Chrysler Corp.) *Fuels, Filters & Flames; The Noose Hang High; Love, Etc.; An Appointment for Delivery The Critical Angle; The Looks of Leadership Service News Release; Eyewitness; Gettin Ready for the Finish; The Obstacle Course; Th Answer is Diagnosis; Sound Service* (Cadilla Motor Car Div., General Motors Corp.).



INDIANA

GALBREATH PICTURES, INC.

2905 Fairfield Avenue, Fort Wayne, Ind.
Phone: HArrison 4147

Date of Organization: 1942

Richard E. Galbreath, *President*
Paul W. Guy, *Treasurer & Gen. Mgr.*
John D. Shoaff, *Secretary*
Guy Fitzsimmons, *Chief Editor*
Allen C. Moore, *Mgr. Recording Dept.*
Wallace Swander, *Sets, Carpenter Dept.*
Claude Cole, *Photographic Dept.*

SERVICES: Public relations, sales, industrial and training motion pictures; sound slidefilms; custom and package television programs and commercials, animations. FACILITIES: Mitchell, Arriflex studio cameras, Cine Specials, Bell & Howell Specials; lighting equipment, synchronous sound and RCA re-recording equipment; sound stages; laboratory; printing; editing and projection rooms; music library; carpenter shop; animation camera and stand; location equipment with 50,000 watt Diesel generator.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *His Vision in the Future* (Central Soya); *Checkered Flag* (Autolite Co.); *Theatre in Action* (Junior League); *The Challenge* (Presbyterian Church); *Appearance of Evil*, theatrical (independently financed).

MICHIGAN

Metropolitan Detroit Area

Animation, Inc.

14005 Fenkell Ave., Detroit 27, Mich.
Phone: Broadway 3-3040

Ted Petok

(See complete listing under Los Angeles area)

FLOREZ INCORPORATED

815 Bates Street, Detroit 26, Mich.
Phone: WOodward 2-4920

Sound Studio: 25305 John R Road, Madison Heights, Michigan

Date of Organization: 1931

Genaro A. Florez, *President*
Hans A. Erne, *Executive Vice-President & General Manager*
J. Raymond Cooper, *Secretary-Treasurer & Comptroller*
John K. Kleene, *Vice-President & Creative Director*
Clark E. Pardee, Jr., *Manager of Account Service*
William I. Taylor, *Editorial Manager*
Harry Breitmeyer, *Production Manager*

FLOREZ INCORPORATED: CONT'D.

SERVICES: Management consultation on sales manpower development. Planning, writing and production of complete sales training programs. Production of audio-visual media, including motion pictures, motion slidefilms, sound slidefilms, filmstrips, recordings, slides and transparencies, flannelboard presentations, charts and printed materials. Personnel Services Division offers consultation, research and personnel testing. Visual Presentation Division offers graphic and film arts services, plus presentation equipment sales and rental. FACILITIES: Six-story main office in downtown Detroit. 4,000 sq. ft. sound studio in suburban Madison Heights.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Miracle at Pike Creek* (American Motors); *The Perfect Running Mates* (Westinghouse); *A Day in the Life of Casite Sam* (Hastings Manufacturing). SLIDEFILMS: *It's ACtion Time* (AC Spark Plug); *Bigger, Better, More Beautiful* (Westinghouse); *Hi, Neighbor!* (American Motors).

HAIG AND PATTERSON, INC.

15 East Bethune Ave., Detroit 2, Mich.
Phone: TRinity 3-0283

Date of Organization: 1937

Branch Offices: New York: 405 Lexington Ave., Suite 6404; New York 17. Phone: YUkon 6-3265. Ronald Cannavaro, *New York Manager*. Ohio: The Talbott Tower, Suite 375, Dayton 2. Phone: BAldwin 3-9321. J. T. Patterson, *Chairman of the Board*.

J. T. Patterson, *Chairman of the Board*
Earl E. Seielstad, *President*
C. W. Hinz, *Vice-President, Secretary*
J. M. Saunders, *Vice-President, Editorial*
Don R. Hagedon, *Production Manager*

SERVICES: Industrial sound slidefilms, motion pictures, meeting guides, instruction manuals and lecture charts. FACILITIES: Complete film studio, permanently staffed with writers, artists, photographers and technicians.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Tubemanship for Today . . . and Tomorrow* (Wolverine Tube Div., Calumet & Hecla, Inc.); *Tubemanship*, Canadian (Wolverine Tube Div., Calumet & Hecla, Ltd.); *Controlled Power* (Vickers, Inc. Div., Sperry Rand Corp.); *Press Conference on Hi-E* (Metallurgical Products Dept., General Electric Co.); *The Center of Attraction*, revised (The MacGregor Co.). SLIDEFILMS: *Right-Right on Time* (The Reynolds & Reynolds Co.); *An Assist to Steering; Mercury Power Steering; The Trouble with Trouble; Steering in Style* (Lincoln-Mercury Div., Ford Motor Co.); *Putt for the Birdie* (The MacGregor Co.); *The Curious Clancy; There Is No Mystery; Now for the Future* (Top Value

THE JAM HANDY ORGANIZATION, INC.

2821 East Grand Blvd., Detroit 11, Mich.
Phone: TRinity 5-2450

Date of Organization: 1917

OFFICERS

Jamison Handy, *President*
John A. Campbell, *Treasurer*
William G. Luther, *Sr. Vice-President in charge of Automotive Operations*
Russell B. Robins, *Sr. Vice-President, Merchandising and Market Development*
Everett F. Schafer, *Sr. Vice-President Planning and Programming*
Eugene Hunter, *Vice-President, in charge Chevrolet Contact*
George B. Finch, *Vice-President, Sales Development*
Dean Coffin, *Vice-President, Programs*
Vincent L. Herman, *Secretary*
J. E. Armstrong, *Assistant Secretary*

BRANCH OFFICES

NEW YORK: 1775 Broadway, New York 19; New York. Phone: JUdson 2-4060. Herma Goelz, *in charge*.

CHICAGO: 230 N. Michigan Avenue, Chicag 1, Illinois. Phone: STate 2-6757. Harol Dash, *in charge*.

HOLLYWOOD: 1402 N. Ridgewood Place, Holly wood 28, California. Phone: HOllywoo 3-2321. Thomas G. Johnstone, *in charge*.

PITTSBURGH: Pennsylvania. Phone: ZEniti 0143.

DAYTON: Ohio. Phone: ENterprise 6289.

SERVICES: *Motion picture production*: commer cial, industrial and sales promotion; personnel customer relations and public relations; minut movies; three-minute screen advertisements sponsored shorts; safety, educational, healt films; television commercials, theatrical and non theatrical distribution service. *Filmstrip an slidefilm production*: commercial, industrial, sale training and shop training, customer relation and public relations; merchandising; training cartoon. Glass slides, transparencies, slide racks opaque materials. *Meetings assistance*: staging and projection service, convention programs, liv shows.

FACILITIES: Complete studio. Sound stage, re cording, set construction, direction, casting scene design, mock ups, miniature, stage man agement, field reconnaissance, animation studios music direction and orchestra, rear projection prop department, speech and acting coaching slidefilm studio, film processing laboratories, art department, location equipment, creative staff Projection equipment sales and service. Specia devices: suitcase projectors, Shoppers Stoppers continuous loop projection, projectors, synthetic training devices.

(LISTING CONTINUES ON FOLLOWING PAGE

THE JAM HANDY ORGANIZATION: CONT'D.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *American Maker* (Chevrolet Motor Div.); *The Golden Years* (The Brunswick Corp.); *A Miracle on Demand* (Pontifical Assn. of the Holy Childhood); *Flair* (Frigidaire Div.); *Yours to Command* (Ontario Hydro-Electric Commission); *The Safest Township Anywhere* (General Motors Corp.); *Treasure at Bethany* (National Council of Churches); *The Biggest Roundup Ever in '61 . . . with Pittsburgh Paints* (Pittsburgh Plate Glass Co.); *Wide, New Wonderful World* (Tractor & Implement Div.); *The Movable Bridge* (U. S. Steel Corp.); *Better Medicines for a Better World* (Parke, Davis & Co.); *Pilot Familiarizations* (U. S. Navy); *Which Way to Color?* (Radio Corp. of America); *Time to Sell Creatively* (Dartnell). SLIDEFILMS: *Esprit de Corps; New Look of Distinction; The Big Jump* (Chevrolet Motor Div.); *Getting Ready for . . . The Big Parade* (Oldsmobile Div.); *Both Sides of the Coin; The Legend of Loawatha* (Pontiac Motor Div.); *Something Wonderful for Everyone* (Hobart Mfg. Co.). SCHOOL SERVICE SLIDEFILMS: *Magnets; Airplanes, Jets and Rockets; Understanding Electricity; India and Ceylon; First Experiments with Air* (self-sponsored for sale to schools).

HENNING AND CHEADLE, INC.

10010 Greenfield Road, Detroit 27, Mich.
Phone: BRoadway 2-1000

Date of Organization: 1945

George R. Cheadle, *President*
Frank A. Sansom, *Vice-President*
Thomas F. Leamy, Jr., *Production Manager*
Harold Dobrowa, *Editorial Director*
Fred W. Deuker, *Art Director*
John Stehney, *Photographic Director*

SERVICES: Planning, writing, art and photographic services to apply and prepare sound slidefilms, salesfilms, motion pictures, sales meetings and marketing programs. FACILITIES: Photographic studio, darkrooms, animation stand; art department; editorial and production staffs.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURE & SLIDEFILM MEETING: *Top Notch Ten* (MoPar Div., Chrysler Corp.). SLIDEFILMS: *Fuels and the Fuel System of G.M. Diesel Engines* (Detroit Diesel Engine Div., General Motors Corp.); *How's Business, Today?* (Lincoln-Mercury Div.). SALES CONVENTION: *Hoist Your Sales* (Diamond Crystal Salt Co.). LIVE MEETING: *C.O.P.S. Meeting* (Cadillac Motor Car Div.). DEALER CLINIC: *Shenango Show Time* (Shenango China Corp.). SALESFILMS: *What's the Mystery* (Union Switch & Signal Co.); *Finer Foods for Your Family* (Riverside Food Co.).

INSTRUCTIONAL ARTS, INC.

16210 Meyers Road, Detroit 35, Mich.
Phone: UNiversity 2-3932

Date of Organization: 1946

Nicholas J. Beck, *President*
James W. Atkinson, *Vice-Pres. & Treas.*
Harry B. Rottiers, *Secretary*

SERVICES: Creative and production staff for slidefilms, motion pictures, slides, instructional manuals, catalogs, artwork and photography. Audio-visual equipment sales. FACILITIES: Complete art and photographic departments including 40′ x 50′ stage with equipment for still or motion photography; still laboratories; 16mm and 35mm animation stand; recording studio; hot press typesetting department.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Front End Alignment* (Truck & Coach Div., General Motors Corp.); *Shifting the Spicer 12-Speed* (Dana Corp.); *Grandpaw Talks Too Much* (Ford Tractor & Implement Div.); *The Unbeatables* (Ralston Purina Co.); *Chemicals, Vital to Our Food Supply and Nutrition* (Dow Chemical Co.). TV COMMERCIALS: for The Detroit Free Press; Jiffy Pop; First Federal Savings of Detroit.

HAFORD KERBAWY & COMPANY

1300 Buhl Building, Detroit 26, Mich.
Phone: WOodward 3-0201

Date of Organization: February, 1956

Haford Kerbawy, *Producer*
Lester T. Davis, Jr., *Business Manager*
Victor F. Radcliffe, *Account Executive*
E. Paul Miller, *Production Manager*
Irene C. Byerlein, *Office Manager*

SERVICES: Producers of motion pictures, stage shows and closed-circuit telecasts for industry. FACILITIES: Associated studios in New York, Cleveland, Detroit and Los Angeles.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Big Men—Big Machines; The Ford 6000* (Ford Tractor & Implement Div.). STAGE SHOWS: *Hand and Glove* (U. S. Steel Corp.). MEETINGS: Chrysler Press Show (Chrysler Corp.); Dealer Announcement Meeting (Ford Tractor & Implement Div.).

Parthenon Pictures

Detroit 14, Michigan
Phone: ADams 1-9113

Fred Frink, *Associate Producer*

(See complete listing under Los Angeles area)

REGAN FILM PRODUCTIONS, INC.

19730 Ralston, Detroit 3, Mich.
Phone: TUlsa 3-2800

Date of Organization: July, 1950

Lawrence M. Regan, *President*
Warren Hart, *Vice-Pres., Charge Production*
Norman K. VanDerzee, *Vice-President, Charge Sales*

SERVICES: Complete programs for training, sales promotion, public relations and education, including sound motion pictures, sound slidefilms, printed materials, stage presentations and TV spots. FACILITIES: Studio designed and built for sound filming. Sound stage 4,000 sq. ft. Still photography stage, laboratory, art studio, magnetic recording, 35mm & 16mm cameras, cutting and screening rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Mileage in the Making* (B. F. Goodrich Co.); *The Story of the Tubeless Tire* (Miller Rubber Co.); Untitled convention film (Veterans of Foreign Wars). SLIDEFILMS: *Used Vehicle Reconditioning Trainers; Basis Fundamentals of Financing; Fit the Plan to the Man; Advantages of the New System of Ordering Parts; Servicing The Ford Body* (Ford Div., Ford Motor Co.); *Three and A Half Times More; Budget Sales Clinic; New Power Grader Tire; The First Line Silvertown* (B. F. Goodrich Co.); *The Demonstration* (Lincoln-Mercury Div., Ford Motor Co.); *A,B,C Lines; The Art of Fifty-twomanship; Christmas Selling*, series of 3; *Golden Brent*, series of 2; *The Keys to the Vault; The Power of Positive Suggestion* (Montgomery Ward & Co.); *Facts About the Amana Franchise* (Amana Refrigeration, Inc.). TBA Seminar, slidefilms, films and graphics for meetings for: Merchants Oil Co.; Texas Oil Co.; Jenny Oil Co.; Skelly Oil Co.; Ashland Oil Co.; Deep Rock Oil Co. (B. F. Goodrich Co.). GRAPHICS: for Ford Div., Lincoln-Mercury Div., Ford Motor Co.

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United Film Service, Inc.

3275 Penobscot Bldg., Detroit 26, Mich.

Neal H. Oliver, *Resident Vice-Pres.*

(See complete listing under Kansas City, Mo.)

Van Praag Productions, Inc.

2301 Dime Building, Detroit 26, Mich.
Phone: WOodward 2-4896 (TWX DE-161)

Andrew Pastula, *General Manager*

(See complete listing under New York City)

VIDEO FILMS INCORPORATED

1004 E. Jefferson Ave., Detroit 7, Mich.
Phone: WOodward 2-3400

Date of Organization: 1947
Date of Incorporation: 1959

Clifford Hanna, *President*
William R. Witherell, Jr., *Vice-President and Creative Director*
William E. Lane, *Secretary-Treasurer and Manager*
Henry Mengeringhausen, *Sound Engineer*
Hrayr Toukhanian, *Photographer*

SERVICES: Creation and production of motion pictures for industry (sales promotion, sales training, public relations, engineering, etc.); classified film reports for the armed forces; TV commercials. Completion services include animation and live photography, music scoring, sound recording and editing. FACILITIES: Sound stage; Maurer and Bell & Howell cameras; animation stand; editing rooms, 16mm and 35mm Moviolas; complete lighting and sound equipment for studio and location.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Camera on Consumers* (Consumers Power Co.); *Double-Barreled Promotion* (Dow Corning Corp.); *Your Hidden Strength* (Community Chest of Kalamazoo County); *Something New Under the Sun* (Farrington Mfg. Co.); *Front Line Selling* (Technical Services Inc.); *Win With Monroe; Monroe Marches On* (Monroe Auto Equipment Co.); *Fifty Years of Progress* (Rockwell-Standard Corp.); *Breeder Reactor Operation* (Power Reactor Development Co.); *Pathways to Progress* (The Detroit Edison Co.); Untitled films (Military Electronic Computer Div., Burroughs Corp.); Sales Spectacular; Romney Profit-Sharing Announcement, and other films for dealer meetings (American Motors Corp.); *Eat All the Apples*, Dodge dealer presentation (B.B.D.&O.); '61 *Dodge Compar-A-Rama*, motion picture section (Ross Roy, Inc.); *The Michigan Robin*, animated theatre trailer (Michigan Week Committee). TV COMMERCIALS: for Tractor and Implement Div., Ford Motor Co. (Meldrum & Fewsmith, Inc.); Automobile Club of Michigan, Sams, Inc. (Stockwell & Marcuse); Schafer Bakeries (Beltaire & Hull); Chevrolet Dealers of Detroit, Senator Patrick V. McNamara, Governor John B. Swainson (W. B. Doner & Co.); Valiant Automobile (B.B.D.& O.); Dow Corning Corp. (Church & Guisewite Adv. Inc.); Volkswagen Trucks (Stevens, Inc.).

this symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 11th Annual Production Review issue.

METROPOLITAN DETROIT

Wilding Inc.

4925 Cadieux Road, Detroit, Mich.
Phone: TUxedo 2-3740

Gordon Miller, *Vice-President*

13535 Livernois Ave., Detroit, Mich.
Phone: WEbster 3-2427

John E. Parrott, *Vice-President*
Norman B. Terry, *Vice-Pres., Marketing*
Glen Jordan, *Executive Producer*

(See complete listing under Chicago area)

Raphael G. Wolff Studios, Inc.

Creative Services, Inc., 6404 Woodward Avenue, Detroit 2, Michigan
Phone: TRinity 1-2209

Stanley E. Staffeld

(See complete listing under Los Angeles area)

Detroit Environs & Michigan

Alexander Film Co.

5140 Tootmoor, Birmingham, Mich.
Phone: MIdwest 4-1212

Donald Ringsred, *Res. Vice-President*

(See complete listing under Colorado)

Atlas Film Corporation

Woodward & West Long Lake Road
Box 36, Bloomfield Hills, Mich.

(See complete listing under Chicago area)

CAPITAL FILM SERVICE

224 Abbott Road, East Lansing, Michigan
Phone: EDgewood 2-3544

Date of Organization: 1942

James Robert Hunter, *Owner*
Joseph E. Ceterski, *Business Manager*
Kenneth Kortge, *Production Manager*
James E. Lewis, *Scenario Writer*
Robert Winkel, *Laboratory Manager*
Harvey Gordon, *Printing Department Mgr.*

SERVICES: 16mm color, b&w processing; optical and contact printing, sound recording and photography—studio and location; animation; editing; TV commercials; radio transcriptions; kinescope recording and air check; complete script to screen service. FACILITIES: Complete 16mm production facilities; sound studio, editing rooms; art, animation, special effects printing and contact printers; 16mm color and b&w processing machines; script and research dept.; 16mm single system cameras with 16mm mag. film recorders for double-system photography.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Illinois Waterway System; Mississippi Challenge* (U. S. Army Corps of Engineers, North Central Div.); *Science Fights a Fire; Countourmatic* (John Bean Div.); *V.I.P.* (Udylite Corp.). SLIDEFILMS: *Music In the Healing* (Amer. Fed. of Music Clubs).

F. B. N. FILMS

15240 Crescentwood, East Detroit, Mich.
Phone: PR 5-0111

F.B.N. FILMS: CONTINUED

Date of Organization: 1958

Bert Penzien, *Owner, Cinematographer*
Haviland Reves, *Writer, Scripts*
Robert Anthony, *Narrator & Tech. Research*

SERVICES: Complete production from script to screen; 16mm and 35mm industrial, documentary, training, educational motion pictures. FACILITIES: 35mm editing equipment; Magnasync sound recording equipment; 35mm Cineflex camera with zoom lens; other facilities rented as needed.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Leader Dog; Adventure Roads of Michigan* (self-sponsored, distributed by various state exchanges). THEATRE SCREEN ADS: 140 various commercials (Dolan Theatre Service).

ROBERT FISHER PRODUCTIONS

28395 Swan Island Drive, Grosse Ile, Mich.
Phone: ORleans 6-0440, 6-3307

Date of Organization: September, 1957

Branch Office: 3629 Idlewild Avenue, Cincinnati 7, Ohio. Phone: WOodburn 1-3515. Frank F. Fisher, *Vice-Pres., in charge.*

Robert S. Fisher, *President*
Frank F. Fisher, *Vice-President*
Marian S. Fisher, *Vice-President*
Audrey J. Fisher, *Secretary*

SERVICES: Writers and producers of motion pictures, sound slidefilms, motion slidefilms, filmstrips, TV commercials, sales meetings. FACILITIES: Sound stages, studio facilities rented according to requirements of each production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Signal for Action; Chrysler Proving Ground Comparison* (Chrysler Corp., through Ross Roy, BSF&D) *Hand at the Helm* (Defense Sales Div., Burroughs Corp.); *Ideas for Living* (Frigidaire Div., General Motors Corp.). SLIDEFILMS: *Your Investment in Inventory; Serving Thru Better Systems* (Burroughs Corp.).

MPO Productions, Inc.

921 Monroe Blvd., West Dearborn, Mich.
Phone: CRestview 8-4412

Tom Thomas, *Vice-President*

(See complete listing under New York City)

PORTAFILMS

Orchard Lake, Mich.
Phone: EM 3-0561

Date of Organization: 1947

William Murray, *Director*
Edward Wheeler, *Sales & Utilization*
John Warren, *Finance*
Paul Gringle, *Design*
Felix Resnick, *Music*
Gwen King, *Production Coordination*
Laurette Murray, *Educational Films*
Elfreda Haynes, *Office*

SERVICES: Designers and producers of films for business and education. FACILITIES: Own and or rent equipment and facilities needed for live-action, animation or stop-motion production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Seeing's Believing; A Very Stubborn Man*, script only (The J. I. Case Co.); *Ya Gotta Tell 'em* (The AP Parts Corp.); *The Big Difference* (The Columbus Parts Corp.); *Your Blue Chip Line* (Merit Muffler Corp.). SLIDEFILMS: *The Perils of Nelda Pillbeam; Strange Manners, Customs & Beliefs* (Administrators Meeting Service).

EAST CENTRAL: OHIO CITIES

Metropolitan Cincinnati

Robert Fisher Productions

3629 Idlewild Avenue, Cincinnati 7, Ohio
Phone: WOodburn 1-3515

Frank F. Fisher, *Vice-President, in charge*

(See complete listing under Michigan area)

K & S FILMS, INC.

5819 Wooster Pike, Cincinnati 27, Ohio
Phone: BRamble 1-3700

Date of Incorporation: 1948

Jack R. Rabius, *President*
S. Harry Wilmink, *Vice-President*
Roma I. Rabius, *Secretary-Treasurer*
James Judson, *Executive Producer*
Robert Adams, *Recording Director*
Marjorie Meyer, *Art Director*
Patricia Kops, *Production Coordinator*

SERVICES: Specializing in industrial motion pictures, sales training films, sound slidefilms, animated and live TV commercials. FACILITIES: Complete production facilities; two sound stages, script service, 16mm synchronous sound recording equipment and complete editorial services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Joe's Finest Hour* (United Appeal Fund Campaign); *The House on Stony-Brook Lane* (Standard Publishing); *The Magic of Rainbow Forest* (Rainbow Craft); *The Todd Hunter Show*, sport series (sponsor unidentified); *Know Your Baseball*, sport series (sponsor unidentified). TV COMMERCIALS: for Bendix Aviation Pumps; Cincinnati Bell Tel. Co.; Schoenling Beer; Frisch Restaurants; Kenner Toy Products; Rainbow Crafts, Inc.; United Appeal Fund; Modern Diaper Service; Burger Brewery.

LASKY FILM PRODUCTIONS, INC.

3705 Lonsdale Street, Cincinnati 27, Ohio
Phone: BRamble 1-5833

Date of Organization: 1939
Date of Incorporation: 1956

Max Lasky, *President, Executive Producer*
Jack A. Robertson, *Vice-Pres., Production Manager*
Elizabeth C. Peters, *Treasurer, Prod. Asst.*
H. H. Nieberding, *Secretary*
Bill McNally, *Sound*
Marc Siegel, *Script Supervisor*
David R. Wilson, *Sales*
Douglas Gray, *Production Assistant*

SERVICES: Producers of motion pictures for industry and television. Specialists in color photography. FACILITIES: Completely equipped sound studio and mobile unit for 35mm and 16mm production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *75th Anniversary* (Cincinnati Milling Machine Co.); *Giant Step; Jet Engine Newsreel, Washability* (General Electric Co.); *A Time for Action* (Mizrachi Women's Organization of America).

Wilding Inc.

617 Vine Street, Cincinnati, Ohio
Phone: GArfield 1-0477

R. L. McMillan, *District Manager*

(See complete listing under Chicago area)

Metropolitan Cleveland

Clifton Productions, Inc.

Park Building, Public Square, Cleveland 14, Ohio
17820 Lake Road, Lakewood, Ohio

Maurice T. Groen, *President*

(See complete listing under New York City)

EDWARD FEIL PRODUCTIONS

1514 Prospect Avenue, Cleveland 15, Ohio
Phone: PRospect 1-0655

Date of Organization: 1953

Edward R. Feil, *Executive Producer*

SERVICES: Production of industrial, institutional, sales, public relations and promotion films; films for television. FACILITIES: Scripts, camera, editing, and sound recording available for location or studio production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Adventure in "Y" Camping* (Y.M.C.A. of Cleveland); *Prelude to Hope* (United Foundation of Summit County); *GlidCrete on the Job* (The Glidden Co.); *Campaign Techniques* (Metropolitan Div., United Appeal of Greater Cleveland); *The Wonderful World of You* (Cleveland Health Museum & Junior League of Cleveland).

GENERAL PICTURES CORPORATION

4501 West Pleasant Valley Rd., Cleveland 34, Ohio
Phone: VIctory 2-3636

Date of Organization: 1957

George Oliva, Jr., *President & Sales Mgr.*
Miliard M. Horace, *Vice-Pres., Prod. Supvr.*
Doris Shaw, *Asst. Production Supvr.*
Thomas Henry, *Chief Cameraman*
Wanda Clark, *Treasurer*

SERVICES: Production of 16mm and 35mm motion pictures, sound slidefilms, videotape and film TV commercials, sales presentations, kinescopes, newsreel films, still photography. FACILITIES: Sound stages, Mole-Richardson boom microphone, two Fearless Panoram dollies, ceiling grids, rear projection, eight-channel sound mixing console, Ampex and Magnasync tape recording, Oxberry animation stand.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Why Agency?* (General Electric Co.); *Protective Maintenance Coatings* (The Glidden Co.); *Meter* (Westinghouse Electric Corp.); *Republic Newsreel* (Republic Steel Corp.). SLIDEFILMS: *Modern Financial Management* (National City Bank); *Ballots for Bulbs* (General Electric Co.). TV COMMERCIALS: for Standard Oil Co., The Illuminating Co. (McCann-Marchalk Co.); All-State Insurance Co. (Leo Burnett Co.); Union Commerce Bank, Ohio Power Co. (Meldrum & Fewsmith, Inc.).

INDUSTRIAL MOTION PICTURES, INC.

1706 East 38th Street, Cleveland 14, Ohio
Phone: EXpress 1-3432

Date of Organization: 1945

A. P. MacDermott, *President-Treasurer*
D. E. MacDermott, *Secretary*
J. L. Micuch, *Production Manager*

SERVICES: Motion pictures, slidefilms, slides, stills; sound recording, script. Specialists in location work for heavy industry. FACILITIES: Two sound stages, lighting; studio cameras; five channel 16mm film, ¼" tape synchronous recording; music library; Arriflex and Auricon cameras. Animation; picture and sound editing departments; complete mobile equipment for location recording and photography.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Open Coil Annealing* (Lee Wilson Engineering Co., Inc.); *Formica Flakeboard* (Formica Corp.); *TS-14 All Wheel Drive Scraper* (Euclid Div., General Motors Corp.); *Securing Coil Ends Positively* (Gregory Industries). SLIDEFILMS: *Why Harvard* (Harvard Bed Frame Co.).

Roland Reed Productions, Inc.

2307 Chester Ave., Cleveland, Ohio

George Oliva Jr., *Vice-President*

(See complete listing under Los Angeles area)

Riviera Productions

566 Birch Drive, Cleveland, Ohio
Phone: REdwood 1-6076

Pat Rancati, *Eastern Representative*

(See complete listing under Los Angeles area)

Wilding Inc.

1010 Euclid Bldg., Cleveland, Ohio
Phone: TOwer 1-6440

L. T. Young, *Vice-President*

(See complete listing under Chicago area)

Dayton, Ohio

FILM ASSOCIATES, INC.

4600 So. Dixie Highway, Dayton 39, Ohio
Phone: AXminster 3-2164

Date of Organization: 1937
Date of Incorporation: 1946

E. Raymond Arn, *President-Treasurer*
Mildred G. Arn, *Vice-President*
Clement V. Jacobs, *Secretary*
Edward R. Lang, *General Manager*
Katherine Harrell, *Office Manager*
Rolland Beech, *Printing Supervisor*
George Whalen, Jr., *Editorial Head*
David Bartholomew, *Art Director*

SERVICES: 16mm color, b&w motion pictures for industrial, educational and television use. Complete production services for other producers and industrial photo departments. FACILITIES: Studio and laboratory building with two large sound stages, precision machine processing for all b&w films. Automatic printers for sound and picture reproduction. Multiple recording and rerecording channels of Altec & Cinema Engineering components for tape, magnetic film, optical film and disc. Interlock Maurer, Stancil-Hoffman, Ampex and Presto recorders. Kinescope recordings. Art and animation department including complete Oxberry stand. Two Maurer cameras, two Auricon Super pros, Cine Specials, Zoom lenses. Fearless panorama dolly and complete lighting equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Testimonial Campaign (Frigidaire Div., General Motors Corp.); *Mer*—29 (Wm. S. Merrell); 1960 *Renewals of the Hamiltonian & the Little Brown Jug* (U. S. Trotting Assn.); *Sawsmith & Shopsmith* (Montgomery Ward). TV COMMERCIALS: *Zesta Star of the Month*, Dorothy Lamour, Hermione Gingold, Burgess Meredith (Strietmann Biscuit Co.); Gem City Savings, testimonials (Kircher Helton & Collett); Mechanized Building Sets & Sparkle Paints (Kenner Products); Bob Evans Sausage & Marzetti Salad Dressing (Byer & Bowman).

Haig and Patterson, Inc.

The Talbott Tower—Suite 375, Dayton 2, Ohio

J. T. Patterson, *Chairman of the Board*

(See complete listing under Detroit area)

The Jam Handy Organization, Inc.

Dayton, Ohio
Phone: ENterprise 6289

(See complete listing under Detroit area)

Other Ohio Cities

Wilding Inc.

East Akron Post Office Bldg., Akron 16, Ohio
Phone: STadium 4-5514

Robert R. Osmun, *Manager*

(See complete listing under Chicago area)

AUSTIN PRODUCTIONS, INC.

232 North Main Street, Lima, Ohio
Phone: CApitol 9-7881

Date of Organization: 1947

B. Otto Austin, Jr., *President & Producer*
C. E. Buttorff, *Vice-President*
Paul Ewing, *Sales Manager*
Del Hartfile, *Art Production*

SERVICES: 16mm motion pictures, slidefilms, TV commercials; recordings. FACILITIES: Magnetic film recording channel; sync tape recording equipment; disc recorder; Auricon, Cine Special and Bolex cameras; two sound stages with full lighting equipment; editing facilities for 16mm.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Space Building For Man* (Libbey-Owens-Ford); *Hydrostatic Pressure Controlled Valves* (Denison Engrg. Div., American Brake Shoe Co.); *The Mysterious Precision Ball* (Industrial Tectonics, Inc.). SLIDEFILMS: *It's In the Cards* (Libbey-Owens-Ford). TV COMMERCIALS: for Dinner Bell Meats; Cain's Potato Chips.

These Listed Companies Provide Essential Facts for the Buyer

The hundreds of companies listed in these pages have *voluntarily* furnished you, the prospective user of their services, with *detailed reference data* and key facts regarding their people, facilities and *recent experience.*

No producing company *anywhere in the world* has been refused admittance to these listing pages *provided they laid the facts you need on the line* and met our minimum reference requirement.

We urge you to *visit the studios* and shops of these listed companies, *to view titles of films* and other work submitted as references. *Meet the principles* involved. This large group of listed companies easily *includes the best in the business* and merits your full support!

METROPOLITAN CHICAGO AREA

ACADEMY FILM PRODUCTIONS, INC.

123 West Chestnut St., Chicago 10, Ill.
Phone: MIchigan 2-5877

Date of Incorporation: April, 1950

Bernard Howard, *Pres. & Exec. Producer*
Patti Wilkus, *General Manager*

SERVICES: Creation and production of 16mm and 35mm motion pictures, slidefilms, slides, widescreen and other unique presentations for TV, conventions, meetings and sales aids for both the broadcast medium and industrial, education, and business. Editing, writing, recording, titling for outside producers. Complete writing, directing, production services for ad agencies and industrial firms in creating and producing audio-visual aids of all kinds. Animation as well as live shooting. FACILITIES: Cameras, lights, cables, mike booms, dollies, recording equipment, etc., for complete production and shooting either in own studio or on location; 30′ x 45′ x 14′ ceiling sound stage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Cycolac* (Marbon Chemical Div., Borg-Warner); *Greater Sales for Greater Profits* (Arvin Industries); *Homko Goes Hollywood* (Western Tool & Stamping Co.). SLIDEFILMS: *Thread-Forming; Sems & Staps; The Parker-Kalon Story* (Parker-Kalon Div., General American Transportation Corp.). SLIDE PRESENTATIONS: for Velsicol Co.; U. S. Steel; American Weekly Magazine, etc. TV COMMERCIALS: for Arvin Baseboard Heating; Derusto Products; Chesty Foods; Lykette Deodorant; Taste Tap Spray Foods; Sweetheart Soap, etc.

Alexander Film Co.

472 Wrigley Building, Chicago 11, Ill.
Phone: WHitehall 4-5980

Terry Hatch, *Res. Vice-President*

(See complete listing under Colorado)

GILBERT ALTSCHUL PRODUCTIONS, INC.

909 W. Diversey Parkway, Chicago 14, Ill.
Phone: LAkeview 5-6561

Date of Organization: April, 1954

Branch Offices: Penna.: 119 Ninth St., Pittsburgh 22. Phone: GRant 1-0933. Ralph Maitland, *in charge*. Italy: Via Aristide Leonari 67, Rome. Rodolfo Besesti, *in charge*.

Gilbert Altschul, *Pres. & Executive Prod.*
L. B. Sager, *Vice-President*
Bruce Colling, *Vice-President & Prod. Mgr.*
Len H. Slaton, *Vice-President & Sales Mgr.*
Esther Altschul, *Secretary-Treasurer*

SERVICES: Production of motion pictures and slidefilms for industry, education and government. FACILITIES: Sound stage; editing, recording and animation facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Man of the Year* (Pure Oil Co.); *Line Change* (Santa Fe Railway); *The Expert Driver*, series; *Look . . . Stop Backing Accidents* (National Safety Council); *Food . . . It's Wonderful* (Aluminum Wares Assn.); *What's so Great About a Lever?* (Journal Films). SLIDEFILMS: *Never Too Old to Learn; Big Business on Main Street* (Pure Oil Co.); *The Suspended Milker; Contract for Profit* (DeLaval Separator Co.).

These Exclusive Review Reports Are
a Copyrighted Business Screen Feature

Animation, Inc.

221 North LaSalle Street, Room 1064,
Chicago 1, Illinois
Phone: FRanklin 2-2628

Joseph W. Edwards

(See complete listing under Los Angeles area)

ATLAS FILM CORPORATION

1111 South Boulevard, Oak Park, Ill.
Phone: AUstin 7-8620

Date Established: 1913

BRANCH SALES OFFICES
408 Rucker Place, Alexandria, Virginia
Woodward & West Long Lake Road, Box 36, Bloomfield Hills, Michigan
185 North Wabash Ave., Chicago 1, Ill.
603 Guaranty Bldg., 6331 Hollywood Blvd., Hollywood 28, Calif.

L. P. Mominee, *President*
A. S. Bradish, *Vice-Pres., Prod. Mgr.*
Frederick K. Barber, *Vice-Pres., Director Advertising, Sales Promotion*
James L. Herman, *Vice-President*
John Bogan, *Special Field Supervisor*
A. R. Eichhorst, *Secretary*
L. A. Krunel, *Assistant Secretary*
Louis E. Wilder, *Slidefilm Department*
Charles Lager, *Asst. Production Mgr.*
R. C. Barrett, *Special Films*
L. Mercer Francisco, *Editorial Consultant*
Albert Cook, *Editorial*
Randall D. Garrison, *Editorial*
Richard S. Melton, *Editorial*
James Dricker, *Dir., Music & Editing*
Ralph Saunders, *Sound Engineer*
Harry Peterson, *Special Effects—Color and Black and White*

SERVICES: 16mm and 35mm public relations and training motion pictures and slidefilms; color and sound; TV commercials; short subjects; theatrical shorts, packaged programs. FACILITIES: Cameras, 16mm and 35mm; RCA 35mm and 16mm direct positive sound recording; art department; time-lapse photography; two sound stages; laboratory; animation; editing; creative staff. Magnetic recording; 35mm, 16mm and 17½mm opticals machine.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Oxygen Nitrogen Generating Plant Distillation Column Control* (U. S. Air Force); *Tommy Looks at Space* (B. F. Goodrich Co.); *A Happy Summer Evening* (Chrysler Corp.); *Get Me There* (Pure Oil Co.); *How Many Miles Has a Tire* (General Tire & Rubber Co.). SLIDEFILMS: *Look for All Three; Yours for the Asking; 5000 Facts; Servicing the Hy-Power Brake Unit* (Truck & Coach Div., General Motors Corp.); *Brake Fluid for Today* (Bendix Corp.); *The Chips Are Down; How to Stay in the Chips* (General Electric Co.). TV COMMERCIALS: for General Electric Co.; Wilson and others.

✻ this symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 11th Annual Production Review issue.

CHICAGO FILM STUDIOS

720 North Michigan Ave., Chicago 11, Ill.
Phone: WHitehall 4-6971

Date of Organization: 1928

A. G. Dunlap, *President*
Robert D. Casterline, *Director of Sales*
Russell T. Ervin, A.S.C., *Production Mgr.*
Eugene Josephson, *Executive Producer*
Walter Rice, *Laboratory Manager*

SERVICES: 16mm and 35mm color and b&w motion pictures for advertising, sales promotion and job training, educational and travel; slidefilms; TV commercials. FACILITIES: Sound stage; RCA 16mm and 35mm sound recording on film or ¼", 16mm and 35mm magnetic tape; projection theatre; complete laboratory; creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Water, Its Many Voices; Winterset; Fuel Cell; Hillside Gleaner; Only a Foreman; Power for a Growing World; Modern Pulpwood Logging* (Allis-Chalmers Mfg. Co.); *All-Season Crop Savers; 500 Dealer Presentation* (The Buchen Co.); *The Floating Roof Story* (Graver Tank & Mfg. Co.); *The Swan Liquid Story* (Lever Bros. Co.); *Outboard to Alaska; Bold Venture* (Mercury Motors); *What's New at Oliver; The OC-9; Proven Performance; Power for Your Farm Future; Charles City Sales Film* (Oliver Corp.); *Lines Up* (Reliable Electric Co.). Untitled sales meetings for Illinois Power Co.; Parker Pen Co.; Quaker Oats Co. SLIDEFILMS: *Make More Money in Mowers; New Profits For You* (Western Auto Supply Co.); *Parker 61*; *Super Qwink* (Parker Pen Co.); *Culverts* (Portland Cement Assn.); *Wash and Wear Stride* (S. C. Johnson Co.). Untitled sales meeting (Fairchild Publications). TV COMMERCIALS: for Oscar Mayer (J. Walter Thompson); Quaker Oats (Baker, Tilden); Parker Pen Co., Illinois Power Co., Oliver Corp. (Buchen Co.); Pabst Beer (Kenyon & Eckhardt); Electric Utilities TV Co., and others.

JOHN COLBURN ASSOCIATES, INC.

1122 Central Avenue, Wilmette, Ill.
Phones: Wilmette—ALpine 1-8520
Chicago—BRoadway 3-2310

Date of Incorporation: 1953

John E. Colburn, *President*
Henry Ushijima, *Vice-President & Executive Producer*
Sumner J. Lyon, *Creative Director*
Edwin J. Schonfeld, *Creative Director*
William H. Stewart, *Producer-Director*
Del Schroer, *Production Manager*
Robert I. Ford, *Dir., Educational Films*

SERVICES: Industrial motion pictures; sound slidefilms and complete production services available to other producers. Writers, artists and technicians. FACILITIES: Large sound stage permanently staffed; completely equipped for either 16mm or 35mm production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Scale New Heights* (Funk Bros. Seed Co.); *Aerobulk Delivery of Lead Oxides* (National Lead Co.); *The Facts of Life* (Quaker Oats Co.); *Eve on Leave* (Y.W.C.A.); *Reminder to Dairymen* (Babson Bros. Co.); *Carefree Boating Is Careful Boating* (Aluminum Co. of America); *Selling Quality* (Weil-McLain Co.). SLIDEFILMS: *The Compton Career Story* (F. E. Compton Co.); *The Magic Shelf; Look It Up* (Field Enterprises Educational Corp.); *The Crossroads* (Pacific Garden Mission); *The World Your Child Will Live In* (Franklin Life Insurance Co.); *The Decision Is Yours* (Commonwealth Life Insurance Co.); *Your Career with Lutheran Brotherhood* (Lutheran Brotherhood); *The Value of Planning* (Northwestern Mutual Life Insurance Co.).

Columbia Pictures Corporation

230 North Michigan Ave., Chicago 1, Ill.
Phone: FRanklin 2-3696

Burton A. Neuburger, *Sales Representative*

(See complete listing under New York City)

DOUGLAS PRODUCTIONS, INC.

10 West Kinzie St., Chicago 10, Ill.
Phone: MOhawk 4-7455

Date of Organization: 1945

Fred C. Raymond, *President*
Arthur R. Jones III, *Exec. Vice-President*
Douglas P. Raymond, *Vice-Pres. Chg. Prod.*
Frank M. Miller, *Dir. of Photography*
Larry Tickus, *Asst. Cameraman*
Sherwin Becker, *Production Manager*
Wm. Bielicke, *Lab. Manager*

SERVICES: Creation and production of motion pictures, slidefilms, TV commercials and trailers for business, industry and education. Industrial film laboratory services. Equipped and staffed for both studio and location photography in motion picture and still fields. FACILITIES: Complete laboratory facilities, including color and b&w printing. Two sound stages; administrative and creative offices; animation and art departments; magnetic and optical sound recording; film storage vaults; editing, conforming and final processing of industrial visualizations.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Beyond the Gravisphere* (Armour and Co.); *Rocket Club* (Daisy Air Rifle Co.); *Date for Dinner* (Kimberly Clark Corp.); *Washing Convenience* (Maytag Co.); *Quality* (Motorola, Inc.). SLIDEFILMS: *Colorette System* (Luminall Paints); *Favorable Reaction* (Chicago Tribune); *Know Their Faces* (Carson Pirie Scott & Co.). TV COMMERCIALS: for International Harvester; Carson Pirie Scott & Co.; Wrigley Chewing Gum; Beltone Hearing Aids; Falstaff Brewing Co., and others.

CAL DUNN STUDIOS, INC.

159 East Chicago Ave., Chicago 11, Ill.
Phone: WHitehall 3-2424

Date of Organization: 1947

Cal Dunn, *President*
Joseph G. Betzer, *Vice-President*
"Yar" Yarbrough, *Executive Art Producer*
Helen A. Krupa, *Creative Services Dir.*
Art Springer, *Chief Animator*
Gene Hoefel, *Art Director*
Ray Mueller, *Director-Cameraman*
Art Ellis, *Chief Editor*
Jerry Goldstein, *Client Service*
Ann Gallagher, *Office Manager*
Mike O'Halloran, *Distribution*
Karen Gruntman, *Talent Contact*

SERVICES: Motion pictures and slidefilms for sales promotion, training, product information and employees indoctrination; TV commercials and productions. FACILITIES: Creative art, photographic, animation, editing and supervisory staffs; 16mm and 35mm editing and sound equipment; distribution facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Laurie Learns a Secret* (American Dental Assn.); *Our Greatest Task* (Vanderbilt Univ.); *Safe As You Know How; Not Even One Chance; Help Yourself to Safety* (National Safety Council). SLIDEFILMS: *It's the Technique that Counts; Moving the Merchandise* (Crush International, Inc.); *Libby's on the Go* (Libby, McNeill & Libby); *Make Way for the Martins; A Businessman's Decision; Your Career with National Life* (National Life & Accident Insurance Co.); *The Greatest Gift; Going Places*

—with Modern Woodmen (Modern Woodmen of America); *Fact or Fancy?* (National Woman's Christian Temperance Union); *Security Begins at Home; A Picture of Your Protection; You—Your Home—and Hazards* (Pictorial Publishers); *Communications—Just in Part; Memory Test and Problem Personalities* (Campbell Soup); *Expense Control* (U. S. Gypsum); *Guest of Honor Service* (American Airlines); *Opportunity Unlimited* (Illinois Mid-Continent Life Insurance Co.). TV COMMERCIALS: for Marshall Field & Co. (McCann-Erickson); H-A Hair Arranger (R. Jack Scott); Santa's Village (Biddle Co.); Montgomery Ward; The May Co. TV STORYBOARDS-ON-FILM: for Leo Burnett Co.; Compton Advg.; Foote, Cone & Belding; McCann-Erickson; Wade Advg.

Jerry Fairbanks Productions

520 North Michigan Avenue, Chicago 11, Ill.
Phone: WHitehall 4-0196

Robert F. Kemper, *Sales Representative*

(See complete listing under Los Angeles area)

FILMACK PRODUCTIONS

1327 South Wabash Ave., Chicago 5, Ill.
Phone: HArrison 7-4855

Date of Organization: 1919

Irving Mack, *Chairman of the Board*
Joseph Mack, *President*
Don Mack, *Vice-President, Sales*
Bernard Mack, *Treasurer*
Pat Cascio, *Production Manager*
Larry Glick, *Slide Film Manager*
Elliott Satinover, *Slide Manager*
Roman Polys, *Music & Sound Engineer*
Jay Jankowski, *Lab Manager*
Dick Williams, *Animation Director*
Beverly Cochran, *Creative Director*
John Maches, *Art Director*
Harlan Croy, *Industrial & Business Film Manager*

SERVICES: Motion pictures, sound and slidefilms for TV, industry, education, training programs, sales meetings, public relations and reports; creative services—script-writing, presentations, story boarding, jingles; production services—live motion picture and still photography in studio or on location in 16mm and 35mm, color and b&w, animation and slidefilm photography; sound recording and mixing—lip sync, wild sound, singing jingles, sound effects for tape, records or optical film, art work—illustrations, cartoon characters, backgrounds, photo touch-up; titling—hot press, cold press, opaque and transparencies; lab work—editing, processing, printing inspection. FACILITIES: Completely equipped sound stage, prop and dressing rooms; two sound departments; six animation stands with automatic Oxberry; art department; type shop; complete laboratory including optical printers, developing machines, editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Wheel* (Griffin Wheel Co.). SLIDEFILMS: *New Era* (All State Insurance); *Inside Story*, Murphy Products (Aubrey, Finlay, Marley & Hodgson); 1961 *Branch Managers' Convention* (Thor Power Tools); 1961 *Sales Convention* (Norge Div.). TV COMMERCIALS: for Pen F-Z (Klau-Van Pietersom-Dunlap); Fiesta Corn Chips, Gordon's Potato Chips; Carolina Life Insurance (Kirkland, White & Schell); My Sin Perfume (North Advg.); Heckman Crackers (George Hartman Advg.); Phillies Cigars (Wermen & Schorr); Prom Home Permanent (Foote, Cone & Belding); Robert Hall Clothes (Arkwright); King Midas Flour (Pidgeon Savage Lewis).

CHICAGO AREA

Format Films, Inc.

269 North Michigan Ave., Chicago 1, Ill.

Jerry Abbott, *Vice-President in Charge, Midwest Sales*

(See complete listing under Los Angeles area)

Halas & Batchelor Cartoon Films, Ltd.

134 North LaSalle Street, Suite 1300,
Chicago 2, Illinois
Phone: FInancial 6-4384

John C. Oberly, *Representative*

(See listing under England, Int'l Section)

The Jam Handy Organization, Inc.

230 North Michigan Avenue, Chicago 1, Ill.
Phone: STate 2-6757

Harold Dash, *in charge*

(See complete listing under Detroit area)

FRAN HARROLD, INC.

1140 South Michigan Ave., Chicago 5, Ill.
Phone: WAbash 2-0570

Date of Organization: August, 1960

F. E. Harrold, *President & Sales Director*
George L. Drake, *Vice-President & Creative Director*
James H. Johnson, *Vice-President & Production Director*

SERVICES: Creative and production services for films, meetings, field programs, visual materials, for sales, motivation, training, service management. Planning, organization, writing, art, photography, production, staging, direction, utilization and distribution by our staff. FACILITIES: Creative and editorial. Art, photographic and production departments; photographic and production facilities and equipment for slides, transparencies, filmstrips, etc.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *The Girl with the Blue Nose* (American-Standard); *The Professor's Redheaded Wife; The Indian Sign* (Shenango China); *Servicing the Modern Brake System* (Bendix Products Div.). PACKAGED FIELD SALES MEETINGS: *Show Time* (Shenango China); 1960 *Brake Program* (Bendix Products Div.). SALES PRESENTATIONS: *Your Future in Systems* (G. J. Aigner Co.). MEETINGS: *T. N. T.; The Big Top* (MoPar Div., Chrysler Motors Corp.). Visual productions for various clients.

DALLAS JONES PRODUCTIONS, INC.

430 West Grant Place, Chicago 14, Ill.
Phone: BUckingham 1-8283

Date of Organization: 1947

Dallas Jones, *President*
M. L. Jones, *Vice-Pres., Treasurer*
G. Richard Bowen, *Vice-Pres., Secty.*
Oz Zielke, *Director*
Cam Applegate, *Director*
Paul Jensen, *Script Supervisor*
Marvin Goessl, *Art Director*
Carl Sandin, *Supervising Editor*
Gerhard Kugel, *Chief Sound Engineer*

(LISTING CONTINUES ON FOLLOWING PAGE)

METROPOLITAN CHICAGO:

DALLAS JONES PRODUCTIONS: CONT'D.

Al Elliott, *Coordinator, Slidefilm Production*
A. Antonucci, *Coordinator, Motion Picture Production*

SERVICES: A complete, specialized training and sales promotion service, including field research, writing and production of all audio-visual and printed materials. Motion pictures, slidefilms, filmstrips, slides, complete meeting packages. Specialized service for TV spot production. FACILITIES: Main studio at 430 West Grant Place is specially built for motion picture and television production with two sound stages and one silent stage. Total shooting area: 32,000 square feet. Second studio at 1725 North Wells Street contains one sound stage and one silent stage. Total shooting area: 9,000 square feet. Highly mobile location equipment. Stages completely equipped for all 35mm and 16mm production. Seven channel magnetic recording and stereo.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Matter of Choice* (American Dental Assn.); 8:30 *Every Morning* (Brunswick); *Inside Dresden Sphere* (Commonwealth Edison); *We've Got You Covered* (Cuna Mutual); *Preventing Sales Objections* (Dartnell Corp.); *High and Dry; Make Way for Magnesium* (Dow Chemical); *Customer Service Representative; Those Quick Steps Into the Future; Plant Employees* (General Telephone & Electronics); *That Hotpoint Difference* (Hotpoint); *Lending is Our Business* (Household Finance Corp.); *What's in Sight; Something Extra Every Day* (Kielty, Dechert & Hampe for Campbell Soup); *Straight Talk From Maremont* (Maremont Co.); *Can You Stop in Time; Intersection Safety* (Natl. Assn. of Automotive Mutual Insurance Cos.); *Pools Are For Pleasure; Pools Are For Profit; Something New Under the Sun; Harvestore Fed Beef* (A. O. Smith Corp.); *The Big Turkey Story; Carving Magic; Pleasure With a Purpose* (Swift & Co.); *Central Control Station Operations* (U. S. Navy Dept.); *Everybody's Business* (Zenith Sales Corp.). SLIDEFILMS: *Take A Good Look* (American Dietetic Assn.); *Armour Meat Protein Program* (Armour); *A E Can Do* (Automatic Electric); *Home Canning* series (Ball Brothers); *Flex Gate Valves* (Crane Co.); *Language of the 60's; Photoplax Machine* (A. B. Dick Co.); *Safety Is Up To You* (Evaporated Milk Assn.); *Code of the West* (Gypsum Assn.); *Your Next Kitchen Laundry;* 1960 *Medallion Homes; Your Stake in the Future; At Her Touch Command; Speed Flow Story; Hidden Quality; Your Dollar Buys More* (Hotpoint); *Focus on Food Dollars* (Household Finance Corp.); *Objective: Opportunity* (Kielty, Dechert & Hampe for American Airlines); *Planning Kitchens for More Sales* (Montgomery Ward); *Insurance Plan for Employees & Dependents* (Motorola); *Produce Sells the Expert* (Natl. Assn. of Retail Grocers); *Skin & Scuba Diving* (Recreation Films); *Push Button Pork* (A. O. Smith Corp.); *Spray-On Gypsum Fireproofing Plaster; Commercial Wall System; Vaughn Wall* (U. S. Gypsum Co.); *Win With Weco* (Weco); *Bonus Bucks and the Big Stampede* (Whitlock); *Gold Video Guard Tuner; Zenith Stereo Professional Record Changer* (Zenith Sales Corp.); *Thief in the Attic* (Zonolite). TV COMMERCIALS: for Kemper Insurance; RCA Whirlpool; North American Van Lines; Serta Mattress; Zenith.

KENNEDY PRODUCTIONS, INC.

3317 West Montrose Ave., Chicago 18, Ill.
Phone: IRving 8-1320

Date of Incorporation: November, 1946

Robert J. Kennedy, *President*
Robert N. Kennedy, *Vice-President*
Lawrence A. Woolf, *Producer*

KENNEDY PRODUCTIONS: CONT'D.

Thomas J. Freese, *Photographer*
Gerald Horsham, *Art Director*
Betty Ganson, *Office Manager*

SERVICES: 16mm and 35mm motion pictures for public relations, sales, sales training, TV commercials, etc. Sound slidefilms and sales training programs including meeting guides, booklets, etc. FACILITIES: Script development, soundstage, cameras, lighting, art and animation department, editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *There's No Ad Today* (Sears, Roebuck & Co.); *Flame Propagation* (American Gas Assn.); *Planning for Progress* (Mobile Homes Manufacturers Assn.). SLIDEFILMS: *Finish First* (Binks Mfg. Co.); *Shaping the Metals that Shape Progress* (Vascoloy-Ramet Corp.). TV COMMERCIALS: for Continental Products Co. (R. Jack Scott).

W. N. KIRSHNER & ASSOCIATES, INC.

Board of Trade Building, Chicago 4, Ill.
Phone: WAbash 2-5519

Date of Organization: 1959

William N. Kirshner, *President & General Manager*
Robert B. Ross, *Vice-President—Creative Services*
Mary Ann Kirshner, *Vice-President—Research*
Robert K. Larson, *Secretary*
Warren C. Hannas, *Production Manager*
W. E. Terry, *Art Director*
Richard Byrne, *Field Sales Manager*
Herman Gebhardt, *City Sales Manager*

SERVICES: Producers of sound slidefilms and motion pictures for marketing, sales promotion, training and public relations. FACILITIES: Staff of film writers and photographers. Conference, production and projection facilities.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Value-Plus* (Amerock Corp.); *Look Down to See Higher Profits* (Spencer Chemical Co.); *Your Particular Program* (N. S. Koos & Son Co.); *Unlimited Color* (Color Corp. of America); *The Seventh Man* (Country Life Insurance Co.).

MERVIN W. La RUE, INC.

159 East Chicago Ave., Chicago 11, Ill.
Phone: SUperior 7-8656

Founded as Individual Corporation: 1937
Incorporated: 1947

Mervin W. La Rue, Sr., *President*
Joanna La Rue, *Vice-President*
Charles C. Hard, *Secretary-Treasurer*
Everett Blackman, *Production Manager*

SERVICES: to the medical and closely allied field *exclusively.* Consultants in planning, production and utilization of audio-visual aids in medical field exclusively. Distributors of audio-visual equipment and supplies in this field only. FACILITIES: Exceptional for medical and scientific work—explosion proof motion cameras and lighting; special endoscopic, macroscopic and microscopic motion cameras; animation stands; time lapse, high speed, recording, as well as conventional equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Concepts in Compatibility* (Baxter Laboratories, Inc.); *Muscle Relaxants in Anesthesiology* (Irwin, Neisler & Co.); *Instruments of Parenteral Medication* (Becton, Dickinson & Co.); *The Preparation of Ostamer for Chemical Osteosynthesis* (The William S. Merrell Co.); *Arthroplasty of the Ilial Femoral Joint* (Paul B. Magnuson, M.D.); *Tetanus Baby,* English & French Creole versions (Albert Schweitzer Hospital Grant Foundation, Haiti).

MERVIN W. LA RUE: CONT'D.

Additional surgical films, part of a continuing series under Grant, includes subjects produced and completed by us but initiated by others: *The Effect of Tobacco Smoke on the Human Respiratory Cilia* (John Ballinger, M.D., Northwestern Univ.); *Cinefluorographic Techniques for Recording Gastrointestinal Motility* (E. Clinton Texter, M. D., Northwestern Univ.); *Graduated By-Pass Stapes Operations* (Drs. Derlacki, Shambaugh & Harrison, Northwestern Univ.); *Benign and Malignant Tumors of the Trachea and Bronchi; Endoscopic Photography of the Ear, Nose, Throat, the Tracheo-Bronchial Tree & the Esophagus* (Paul Holinger, M. D., Univ. of Illinois).

JACK LIEB PRODUCTIONS
(Producers Film Studios)

540 North Lake Shore Drive, Chicago 11, Ill.
Phone: WHitehall 3-1440

Date of Organization: June, 1946

Jack H. Lieb, *President*
Warren H. Lieb, *Vice-President & Production Supervisor*
Walter A. Hotz, *Chief Sound Engineer*
Elsie Kerbin, *Head Editor*
Charles A. Glick, *Sales Manager*

SERVICES: Motion picture production; industrial, theatrical, television, sales promotional, institutional and sales training; specialists in travel promotion films, television productions, spots and shows. Filmstrips and sound slidefilms. Consultant on all motion picture problems. FACILITIES: Complete studios, 2 sound stages, RCA 35mm and 16mm magnetic and optical recording. Specialists in hi fidelity magnetic mixing. Original music scores and music libraries including Capital "Hi Q" series. Complete editing facilities with optical and magnetic Moviolas. Interlock projection, 35mm, 16mm, optical or magnetic. Animation and title production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Strangest Secret* (Nightengale-Conant); *Invitation to Industrial Kentucky* (Commonwealth of Kentucky); *Iron Ore at Calland* (Construction Aggregates Corp.); *Radar Eyes the Weather; Low Level Mission Techniques* (U. S. Air Force).

LUKAS FILM PRODUCTIONS, INC.

21 West Illinois St., Chicago 10, Ill.
Phone: DE 7-6122

Sound Stage: 1550 West Devon Ave., Chicago 26, Illinois
Phone: RO 1-9600

Date of Organization: 1959

Ernest A. Lukas, *President*

SERVICES: Motion pictures, slidefilms and videotape production for industry and advertising. Complete film service to industrial film units—writing, editing and finishing; stage and equipment rental and production staff. FACILITIES: Complete sync sound stage, 90′ x 90′ x 24′ ceiling, shops, camera wagon and equipment for location or studio work.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Big Difference* (S. C. Johnson & Son, Inc.); *Speak Up for Milk* (American Dairy Assn.); *One Heart—One Defense* (Chicago Heart Assn.). TV COMMERCIALS: (Series) for Massey-Ferguson, Inc.; Sleex, Div. of Formall Co.; Amoco, Standard Oil of Indiana; Holsum Bakeries, and others.

These Exclusive Review Reports Are
a Copyrighted Business Screen Feature

MPO Productions, Inc.

134 South LaSalle St., Chicago, Ill.
Phone: CEntral 6-3164

Fred Foster, *Vice-President*

(See complete listing under New York City)

Metro-Goldwyn-Mayer, Inc.

1307 South Wabash Ave., Chicago 5, Ill.
Phone: WAbash 2-6500

Robert McNear, *Midwest Sales Repr.*

(See complete listing under New York City)

FENTON McHUGH PRODUCTIONS, INC.

518 Davis Street, Evanston, Ill.
Phones: Evanston—UNiversity 4-3021
Chicago—BRoadway 3-3383

Date of Organization: 1956

Fenton McHugh, *President*
James O'Riley, *Vice-President*
E. Blythe Thompson, *Administrative Asst.*
William Kerwin, *Production Manager*

SERVICES: Production of 16mm and 35mm motion pictures for business, industry and TV. Sound slidefilm production. FACILITIES: 16mm and 35mm production equipment; sound recording equipment; sound stage; editing equipment and facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The People of Kolevu; The Credit Union Treasurer* (Credit Union National Assn.); *Happy Herbie* (Hamilton Mfg. Co.); *The Secret of Success* (Bankers Life & Casualty Co.); *Sound of the Future* (Washington National Life Insurance Co.).

FRED A. NILES PRODUCTIONS, INC.

1058 W. Washington Blvd., Chicago 7, Ill.
Phone: SEeley 8-4181

Date of Organization: December, 1955

Branch Office: 650 North Bronson, Hollywood 28, Calif. Phone: HOllywood 3-8154. Lionel Grover, *Vice-President;* Harry Holt, *Animation Director.*

Fred Niles, *President*
William E. Harder, *Vice-Pres., Prod.*
Ruth L. Ratny, *Vice-Pres., Creative*
Norman C. Lindquist, *Vice-Pres., Sales*
Edward E. Katz, *Vice-Pres., Controller*
Max Pride, *Vice-President*
Harry Lange, *Executive Producer*
Charles Ticho, *Studio Manager*
Orville Hurt, *Art Dir., Creative*
Norman Lasko, *Art Director, Production*
Robert Henning, *Chief Sound Engineer*
Burt Lindberg, *Chief Sound Man*
Marian Whaley, *Adm. Supvr. Editing*
Lawrence Stein, *Purchasing Agent*
Dorothy Roecker, *Office Manager*

SERVICES: Communications center, creating and producing TV commercials, live & animation; TV shows; industry programs, including printed materials, motion pictures, sound slidefilms, displays, training programs. Business Theatre (live shows for meetings & conventions); closed circuit TV. FACILITIES: 110,000 sq. ft. plant with three soundproofed stages; one wing devoted to editing; seven-room sound department; carpentry, prop, electrical, paint shops; scene docks; title stand; creative and art departments; 100 staff members; animation staff in Hollywood.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Mural* (Sperry & Hutchinson Co.); *Show Boat* (Beatrice Foods); *Unibody Story* (Chrysler Corp.); *Quality of Sara Lee* (Kitchens of Sara Lee, Div. Consolidated Foods); *Tractor Supremacy* (J. I. Case); *Quality of Mercy* (Crusade of Mercy—Community Fund). SLIDEFILMS: *Here's Your Cue* (General Electric Co.); *Get in the Act* (Victor Chemical Co.); *Lucky Seven* (Standard Oil of Indiana); *Men, Machines & Imagination* (Vogt Mfg.); *Launching the TD-24* (International Harvester); *The Savingest Combo* (Sears, Roebuck & Co.).

Parthenon Pictures

Chicago 1, Illinois
Phone: RAndolph 6-2619

Woodbury Conklin and Roger Clark, *Associate Producers*

(See complete listing under Los Angeles area)

PILOT PRODUCTIONS, INCORPORATED

1819-23 Ridge Avenue, Evanston, Ill.
Phones: Evanston—DAvis 8-3700
Chicago—BRoadway 3-4141

Date of Organization: 1940
Date of Incorporation: 1952

C. Robert Isely, *President*
Robert L. Dedrick, *Exec. Vice-President*
C. Don Sheldon, *Treasurer*
A. E. Boroughf, *Secretary*
Hal Childs, *Dir. of Photography*
Ken Kracht, *Director of Illustrative Photography*
Connie Andersen, *Slidefilm Department*
Bill Buhl, *Sales*
Bob Luce, *Director*

SERVICES: Complete creative and production facilities for motion pictures, slidefilms, and stripfilms. Research, writing, photography, sound recording, editing, and stripfilm services for industrial and business films. FACILITIES: 10,000 sq. ft. 3,700 sq. ft. shooting stage with 14 ft. clearance under cat-walks; 16mm Mitchell and Arriflex camera equipment; gasoline generator & battery packs for field work; Ampex and Magnasync recording equipment, including DuKane 30/50 signal generator; double system projection facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Craftsmanship and Automation* (R. R. Donnelley & Sons); *Bearing Maintenance* (Chain Belt Co.); *The Harris* (Harris Trust & Savings Bank); *God's Acres* (Catholic Cemetery Assn.). SLIDEFILMS: *Web-Fed Offset* (R. R. Donnelley); *A Special Type of Nursing* (American Assn. of Nurse Anesthetists); *G. E. Servisurance* (R. H. Donnelley); *Paraflex* (Dodge Mfg. Co.); *Fashioning Your Future* (Time Insurance Co.); *Platforming* (Universal Oil Products Co.).

Reid H. Ray Film Industries, Inc.

208 South LaSalle Street, Chicago 4, Ill.
Phone: FInancial 6-0897

Clyde Krebs, *in charge*

(See complete listing under St. Paul, Minn.)

this symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 11th Annual Production Review issue.

CHICAGO AREA

SARRA, INC.

16 East Ontario Street, Chicago 11, Ill.
Phone: WHitehall 4-5151

200 East 56th Street, New York 22, N. Y.
Phone: MUrray Hill 8-0085

Date of Organization: 1937

(At New York City Studios)

Valentino Sarra, *President*
Morris Behrend, *General Manager*
John Henderson III, *Sales Manager*
Rex Cox, *Creative Director*

(At Chicago Studios)

William Newton, *Executive Producer*
Marvin Bailey, *Executive Director and Production Manager*
Harold W. Morrow, *Business Manager*
Harold Lignell, *Laboratory Manager*
Norman Schickedanz, *Director*
Jon Conrad, *Producer-Director*
Jordan Bernstein, *Producer-Director*

SERVICES: Creation and production of motion pictures, slidefilms and television commercials for sales, sales training, product promotion and information, employee training and indoctrination, safety training and promotion, public information, Armed Forces training subjects. FACILITIES: Sound stage, 16mm and 35mm motion picture cameras; still photographic equipment and personnel; 16mm and 35mm editing; 16mm and 35mm processing laboratory; art and animation; creative staff.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Ball Bros. (Applegate Advertising, Inc.); Armour & Co. (N. W. Ayer); Johnson's "Pledge" (Benton & Bowles); Eckrich Meats (Bonsib); Marlboro, Kellogg's, Bauer & Black, Chas. Pfizer (Leo Burnett); American Dairy Assn. (Campbell-Mithun); Standard Oil, Ind. (D'Arcy Advertising); Scripto (Donahue & Coe); Toastmaster, Staley Co., Lanolin Plus (Erwin Wasey, Ruthrauff & Ryan); General Foods, Armour & Co., Rheingold Beer, Johnson's "Klear," Dial Soap (Foote, Cone & Belding); Jax Beer (Fitzgerald Adv.); Quaker Oats, Hamilton Beach, Reynolds Metals, Bissell Co. (Clinton E. Frank); Pet Milk, Busch Bavarian (Gardner Adv. Co.); Mystik Tape, Hekman Biscuits (George Hartman Co.); Texize Chemicals (Henderson Adv.); Wilson Co. (Kenyon & Eckhardt); Calgon (Ketchum, MacLeod & Grove); Eureka Co. (Earle Ludgin); Karo Syrup (Lennen & Newell); Swift & Co., Bell & Howell, Coca-Cola (McCann-Erickson); Johnson's Wax (Needham, Louis & Brorby); Gillette, Toni, Readywhip Co. (North Adv.); Jeno's Spaghetti (Olmstead & Foley); Sears, Roebuck & Co. (direct); Salada Tea (Sullivan, Stauffer, Colwell & Bayles); General Mills (Tatham Laird); Northern Trust (Waldie & Briggs); Nabisco, Jello, Sal Hepatica (Young & Rubicam); Sealy Co., Quaker Oats, Seven Up, Kraft Foods, Elgin National Watch (J. Walter Thompson); Maryland Club Coffee (Clay, Stephenson Assoc.), and others.

SOCIETY FOR VISUAL EDUCATION, INC.

1345 Diversey Parkway, Chicago 14, Ill.
Phone: LAkeview 5-1500

Date of Organization: 1919

John C. Kennan, *President*
Walter E. Johnson, *Vice-President*
Casimir V. Wejman, *Treasurer*
Paul G. Rosenau, *Dir., Industrial Sales*

SERVICES: Production of sound slidefilms, film-

(LISTING CONTINUES ON FOLLOWING PAGE)

METROPOLITAN CHICAGO:

SOCIETY FOR VISUAL EDUCATION: CONT'D.

strips and slides, teachers guides, hand out folders for sales training, public relations, sales promotion and education. FACILITIES: Art department, b&w laboratory, hot press typeset, slide mounting, slide cameras, animation cameras.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Infant Formula Preparation in the Hospital* (Mead Johnson & Co.); *Exchanges and Returns* (Goldblatt); *Measuring Sales Ability* (International Harvester); *Continental Cuisine* (Armour & Co.); *Ben Bur* (Metro-Goldwyn-Mayer, Inc.).

TELECINE FILM STUDIOS, INC.

100 S. Northwest Highway, Park Ridge, Ill.
Phones: Park Ridge—TA 3-1418
Chicago—RO 3-5818

Date of Organization: 1952

Byron L. Friend, *President*
June A. Friend, *Secretary-Treasurer*
Henry Ball, *Facility Manager*

SERVICES: Motion pictures for industry and television, color and b&w; 35mm and 16mm, studio or location. TV commercials, videotape or film; complete packaging service, editing, re-recording, mixing, interlock screening and recording; script writing; animation. Hi-speed photography, time-lapse films. FACILITIES: Multiple camera, continuous shooting picture equipment, 35mm and 16mm cameras; magnetic sound recorders; sound stage 30′ x 45′, five-channel re-recording and mixing; selsyn interlock; generators for location work; wireless microphones.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Paper Cutting* (Packaging Corp.); *Piggyback* (General American Transportation); *IBT Museum* (Ill. Bell Tel. Co.). SLIDEFILMS: *Office Management* (Ryerson Steel); *Motorola Management* (Motorola).

UNITED FILM & RECORDING STUDIOS, INC.

Studios—Production Center: 301 East Erie Street, Chicago 11, Ill.
Phone: SUperior 7-9114

Additional Offices: 154 East Erie Street, Chicago 11, Illinois.

Date of Organization: 1928
Date of Incorporation: 1933

Branch Offices: 17 East 45th Street, New York 17, N. Y. Herbert Rosen, *Eastern Repr.* 425 13th Street, N.W., Washington, D. C. Ken Buchanan, *Washington Repr.*

William L. Klein, *President & Executive Producer*
Herschell G. Lewis, *Vice-President, Chg. of Film Production*
Frank Green, *Unit Manager*
Marilyn Friedel, *Exec. Prod. Coordinator*
George Turek, *Senior Eng., Engrg. Dept.*
Larry Wellington, *Creative Musical Director*
Harry A. Jaeger, *Director, Merchandising & Sales*

SERVICES: Custom creators and producers of motion pictures, slidefilms, radio & TV commercials, film series and related materials for a complete custom-made package in all branches and levels of business and industry. FACILITIES: Modern air-conditioned fully equipped recording and film studios for 16mm and 35mm picture and sound. Western Electric-RCA; Rangertone, Stancil-Hoffman; Maurer; Mitchell and still cameras; Ampex; etc., for every phase of film-sound work. 16mm and 35mm magnetic and optical recording, transfer; interlock mixing; screening and editing facilities; slidefilm dept.; creative, art and technical dept.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *For a Lifetime* (Oak Flooring Assn.); *To Better Serve You* (DuPage Hospital Assn.); *Training Process* (ServiceMaster); *It's Webcor Time* (Webcor); *Mental Rehabilitation* (State of Illinois); 30 *Plus* (Rheem Mfg.); *History in the Making* (Moral Re-Armament Show). SLIDEFILMS: Untitled, employee indoctrination-sales training series (Colletz Associates).

UNITED FILM & RECORDING: CONT'D.

United Film Service, Inc.

333 North Michigan Ave., Chicago 1, Ill.

J. Frank Carpenter, *Resident Vice-Pres.*

(See complete listing under Kansas City, Mo.)

WILDING INC.

1345 West Argyle St., Chicago 40, Ill.
Phone: BRoadway 5-1200

Date of Organization: 1914
Date of Incorporation: 1927

WILDING DIVISIONS

NEW YORK: *Eastern Division*—405 Park Ave., New York, N. Y. Phone: PLaza 9-0854. Hugh Gage, *Vice-President;* Mel London, *Executive Producer.*

DETROIT: 4925 Cadieux Road, Detroit, Mich. Phone: TUxedo 2-3740. Gordon Miller, *Vice-President.* At 13535 Livernois Ave., Detroit, Mich. Phone: WEbster 3-2427. Norman B. Terry, *Vice-President, Creative Sales.* A. J. Henderson, *Vice-President.*

CHICAGO: *Midwest & Western Divisions*—1345 West Argyle St., Chicago 40, Ill. Phone: BRoadway 5-1200. Clifford F. Weake, *Vice-President.*

TWIN CITIES: 3418 East Lake St., Minneapolis, Minn. Phone: PArkway 4-5512. Dirk D. Young, *Manager.*

SAN FRANCISCO: 109 Stevenson, San Francisco 27, Calif. Phone: DElaware 3-9113. H. B. Butler, *Vice-President.*

CLEVELAND: 1010 Euclid Bldg., Cleveland, Ohio. Phone: TOwer 1-6440. L. T. Young, *Vice-President.*

AKRON: East Akron Post Office Bldg., Akron 16, Ohio. Phone: STadium 4-5514. Robert R. Osmun, *Manager.*

PITTSBURGH DISTRICT: 3 Gateway Center, Pittsburgh, Penna. Phone: GRant 1-6240. Karl Kuechenmeister, *District Manager.*

CINCINNATI DISTRICT: 617 Vine St., Cincinnati, Ohio. Phone: GArfield 1-0477. R. L. McMillan, *District Manager.*

HOLLYWOOD: 832 North Lillian Way, Hollywood 28, Calif. Phone: HOllywood 9-5338. T. A. Goetz, *Manager.*

* * *

OFFICERS AND DEPARTMENT HEADS

C. H. Bradfield, Jr., *Chairman of the Board*
H. Williams Hanmer, *President*
C. B. Hatcher, *Vice-President, Finance*
Leon A. Kreger, *Vice-President, Creative Services*
J. M. Constable, *Vice-President and Executive Producer*
Walter H. Tinkham, *Vice-President and Producer*
F. F. Palac, *Treasurer and Assistant Secretary*
L. A. Backey, *Secretary*
John Parrott, *Vice-President, National Account Development*
J. B. Morton, *Production Manager*
G. Duncan Taylor, *Production Manager, Slidefilms*
Harold Kinzle, *Laboratory Superintendent*
James E. Dickert, *Recording Director*
Foster Travis, *Supervising Editor*
Gil Lee, *Art Director*

GOVERNMENT SERVICES DIVISION

Harold A. Witt, *Executive Producer*
Jerome C. Diebold, *Executive Producer*

COMMERCIAL PICTURE EQUIPMENT

A. J. Bradford, *President*
Donald P. Smith, *Vice-President, Sales*

WILDING TV

Michael Stehney, *Manager*
Theodore A. Goetz, *Manager, Los Angeles*
Tony Wells, *Production Manager*

INDUSTRIAL SHOW DEPARTMENT

Verle Bogue, *Managing Director*

SERVICES: Creative counsellors and producers of *Communications for Business*—motion pictures, slidefilms, TV commercials, complete live shows and presentation programs for conventions and sales meetings, and graphics. FACILITIES: Three studio and service operations detailed as follows: CHICAGO: (1345 Argyle Street): Home office and main studios: 60,000 sq. ft. floor space—27,000 sq. ft. in four sound stages: 75′ x 140′, 70′ x 100′, 50′ x 100′, 75′ x 60′; remainder to administrative and creative offices; still and motion laboratories; optical, animation and art departments; screening rooms; sound recording department; film vaults; carpenter shop and other departments. (5137 Broadway): 12,500 sq. ft. floor space—4,000 sq. ft. devoted to Wilding *Communications Idea Center* where various staging and projection techniques and exclusive Wilding projection equipment are demonstrated. Balance of area: administrative offices, workshop and storage of all Wilding Customer Services equipment.

DETROIT: (Cadieux): This new building was especially designed and constructed for motion picture production. It contains administrative, sales and service facilities, two sound stages totalling 8,000 sq. ft. and screening rooms. (Livernois): Operations here include creative, training and sales promotion and merchandising services for automotive accounts, and complete graphics department.

HOLLYWOOD: Located on the Desilu lot with access to complete production facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *New World of Stainless Steel: Stainless Steel—The Miracle Metal; The System* (Republic Steel); *A New Generation of Power* (John Deere & Co.); *Quality Under the Skin* (Formica); *Computers Come to Marketing* (Fortune Films); *The Personal Touch* (Northwestern National Banks of Minneapolis); *The Case of the Slippery Oil* (Perfect Circle); *Stop, Look, and Buy* (Pittsburgh Plate Glass); *The Adventures of Dudley Worthington* (National Livestock & Meat Board); *Our American Credo* (U. S. Post Office); *Passports to Pleasure* (Goodyear); *Polish Your Swing* (Ford); *A Man, A Machine, A Method* (Lear, Inc.); *Damage Control* (U. S. Navy); *Ground Evaluation of the FAA Omnirange* (Federal Aviation Agency). SLIDEFILMS: *Fellow with the Yellow* (Daniel Woodhead); *Stop Gas Now* (Commonwealth Edison Co.); *All About Time Studies; The Most Happy Medium* (Ford Motor Co.); *Big Values and Tremendous Trifles* (Ford of Canada); *Selling Solid Comfort* (Frigidaire); *Lamparade* (General Electric); *The Money Wagon* (Goodyear); *New Horizons in Food Service* (H. J. Heinz); *Good and Bad Displays* (Montgomery Ward); *Heart Beat* (Royal Crown Cola); *Chain Reaction* (Swift & Co.).

ILLINOIS

THE VENARD ORGANIZATION

113 Northeast Madison Ave., Peoria, Ill.
Phone: 674-2490

Studio: Highview Road, East Peoria, Ill.
Phone: 699-4437

Date of Organization: 1917

Mr. and Mrs. C. L. Venard

SERVICES: Agricultural specialists; personal attention to all production details, including research and scriptwriting. Distribution service on national or restricted basis. FACILITIES: Studio with 3200 sq. ft. sound stage; cameras, sound and editing equipment; camera car.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Agri-Search News* (Asbestos-Cement Products Assn.); *Four Star Farmers of 1960* (Keystone Steel & Wire Co.).
(Only 1960 production references submitted.)

KANSAS

CENTRON CORPORATION, INC.

West Ninth at Avalon Road, Lawrence, Kansas
Phone: VIking 3-0400

Date of Organization: 1947

Arthur H. Wolf, *President and Exec. Prod.*
Russell Mosser, *Executive Vice-President and Treasurer*
Charles Lacey, *Vice-President & Secretary, Director of Production*
Norman Stuewe, *Vice-President and Director of Photography*
Harold Harvey, *Director*
Margaret Travis, *Script*
Jerry Drake, *Writer-Director*
Peter Schnitzler, *Writer-Director*
Dan Palmquist, *Editing*
Don Jessup, *Sound*
Robert Rose, *Photography*
Oscar Rojas, *Art Director*
Alan Stewart, *Manager, Agency & Public Relations Division*

SERVICES: Motion pictures and slidefilms for public relations, sales, training, education and television, sales meetings. Subcontracting. Specialized sports photography. Specialized color and/or black and white still assignments. Animation and recording service. FACILITIES: New studio and office facilities include 60′ x 100′ x 27′ sound stage, voice studios, editing rooms, sound rooms, etc.; Mitchell, Arriflex and Cine Special cameras; complete lighting and sound equipment for studio and location.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Case for Understanding* (American Hospital Assn.); *If You Ask Me; New Trop-Artic; New Flite-Fuel; On the Driveway*, and others (Phillips Petroleum Co.); *Springboard* (Fellowship of Christian Athletes); *Twelve Month Summer* (American Dehydrators Assn.); *Children of the Wagon Train; From Power Plant to Home; The Compass*, and others (McGraw-Hill Book Co.); *Story of Light* (United World Films). SLIDEFILMS: *Quality Spelled With an E* (Kansas State Teachers Assn.). SALES MEETINGS: National Sales Meeting—1960 (Phillips Petroleum Co.).

For the BEST in Film Production Sources
—Refer to These Review Pages in 1961

MINNESOTA

THOS. COUNTRYMAN FILM PRODUCTIONS

15 North Ninth Street, Minneapolis 3, Minn.
Phone: FEderal 2-2539

Date of Organization: October, 1956
Date of Incorporation: March, 1959

Thomas C. Countryman, *President & Producer*
Floyd A. Klang, *Producer-Director*
Robert L. Edwards, *Art Director*

SERVICES: Producers of industrial, educational, TV and religious motion pictures and filmstrips, 16mm or 35mm. FACILITIES: Sound stage, animation, Arriflex equipment; complete recording with four recorders, mixing, interlock projection, 16mm or 35mm; music library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Scarabs* (Peter Hand Brewing); *Chun King Divider Pak* salesfilm (Chun King); *Jet Engine Anti-Icing Test* (General Electric); *Carrier Launch* (Winzen Research); *Meadowdale* (D. W. Onan & Sons, Inc.); *Foley Tri-Mower* (Foley Mfg. Co.); *National Truck Roadeo* (Allstate Insurance). SLIDEFILMS: Sorenco sales film; *Out of Darkness; Voice of Authority; Safer Roads Now; Sign Maintenance* (Minnesota Mining & Mfg. Co.); *Highway Department* (State of Minnesota); Red Owl sales film; *Safety Signs* (Minnesota Mining & Mfg. Co., International Division). TV COMMERCIALS: for Larson Watercraft; Chun King; Dusharme; Doughboy Industries; Midland Cooperatives; Farmers' Union Cooperative; National Cooperatives; Hilex; Shaper Plastic Games; Javex Co. Ltd.; Montana-Dakota Utilities; Blue Cross-MII; Montgomery Ward Co.; Knipco; Old Dutch Potato Chips.

EMPIRE PHOTOSOUND INCORPORATED

1920 Lyndale Ave. South, Minneapolis 5, Minnesota

Phone: FRanklin 4-5040

Date of Incorporation: October, 1945

William S. Yale, *President*
Richard N. Jamieson, *Vice-President & Production Director*
John Raddatz, *Director of Cinematography & Slidefilm Photography*
Arthur J. Nicol, *Director of Technical Services*
Gwen R. Wohlfeil, *Director of Production Services*
Frank Punchard, *Manager, Editing Dept.*
Richard Singsaas, Roger Gruenke, *Sound Department*

SERVICES: Completely equipped production facilities for motion pictures, sound slidefilms, television commercials and sales meeting presentations. Time-lapse, slow motion equipment. Editing, and interlock projection. Tape and magnetic film recording, disc and tape music libraries. Process screen and arc rear projection. FACILITIES: 16mm Maurer and Arriflex cameras; 16mm Eastman arc projector; Strong Arc projector for 3¼″ x 4″ slides and filmstrips; 8′ x 10′ x 20′, 12′ x 30′ and 20′ x 20′ projection screens, available for conventions, sales meetings, etc. Animation, sound recording studio; 40′ x 60′ sound stage; high fidelity public address system.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Progress in Esterhazy; Putting Sales in Orbit; What's In It For You; Phosphate—the Living Mineral*, English & Spanish versions; *Louis Ware 25th Anniversary*

EMPIRE PHOTOSOUND: CONT'D.

Commemorative Dinner (International Minerals & Chemical Corp.). SLIDEFILMS: *A New World of Living; Spotting Sales* (Marquette Corp.); *Magnesium, Major Plant Food; IMC Ambassadors European Holiday* (International Minerals & Chemical Corp.). TV PROGRAMS: *Alaska—The New Frontier*, series of 6 (National Education Television). MEETINGS: Management and Stockholders meeting programs (International Minerals & Chemical Corp.).

ANTHONY LANE FILM STUDIOS, INC.

7401 Wayzata Blvd., Minneapolis, Minn.
Phone: LIberty 5-2518

Date of Organization: 1946

Branch Offices: 11 Broadway, New York, N. Y. Neill McCaffery. 11608 National Blvd., Hollywood, Calif. Paul A. Wurtzel, *Manager.*

Anthony Lane, *President*
William Heideman, *Vice-Pres., Gen. Mgr.*
Blaine Harstead, *Secretary-Treasurer*
H. O. Johnson, *Recording*
Linus Maurer, *Art Director*
Ernie Willette, *Sales Manager*

SERVICES: Production of 16mm and 35mm industrial, TV, hunting & fishing entertainment films, sound slidefilms, audio visual presentations, sales meetings, recording, art services, animation. FACILITIES: Complete 16mm and 35mm production facilities, sound recording, complete still photographic studios and laboratories, music and sound effect libraries; animation and art departments; sound slidefilm production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Black Ducks Along the Border; Walleye Wonderland; Better Boating; Wings on Your Feet* (Park Lane Enterprises); *The Forgotten River* (Minnesota River Rec. Development Assn.); *Power for Tomorrow* (Atomic Energy Commission); *United Giving Makes Sense* (United Fund). SLIDEFILMS: *How to Cut Overhead Underfoot* (Advance Machine Co.); 18 untitled sales promotion (Minnesota Mining & Mfg.). TV COMMERCIALS: for Schaper Plastic Games (Mullen & Assoc., Adv.); Variety Supply Co.

PROMOTIONAL FILMS, INC.

1313 Cambridge St., Hopkins, Minn.
Phone: WE 5-2777 (Minneapolis)

Date of Incorporation: 1955

Alfred K. Peterson, *President & Production Manager*
Cliff R. Sakry, *Sales Manager & Creative Director*
Cap Lund, *Production Assistant*

SERVICES: Producers of business, industrial, travel, agricultural, public relations, outdoor, animation, color and b&w motion pictures and slidefilms; TV commercials; original musical TV jingles and film music composition. FACILITIES: Scripting, photography, art, animation, sound and still cameras, film and sound editing, film music library, original musical effects and film underscores, complete sound recording, mixing, conforming and interlock.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A School of Bass* (Theo. Hamm Brewing Co.); *Aqua Folly* (Red Wing Shoe Co.); *GRACO's Big Cleanup; GRACO Helps a Railroad* (The Gray Co.); *Raking in the Profits* (The Farmhand Co.). SLIDEFILMS: *GRACO Hydra-Cat; Operation Cleanup* (The Gray Co.); *Believing Is Seeing* (Minneapolis Society for the Blind). TV COMMERCIALS & ANIMATION: for various clients.

WEST CENTRAL STATES:

REID H. RAY FILM INDUSTRIES, INC.

2269 Ford Parkway, St. Paul 16, Minn.
Phone: Midway 9-1393

Date of Organization: 1910

Branch Offices: 438 Washington Building, Washington 5, D. C. Phone: DIstrict 7-8729. Frank Havlicek. 208 South LaSalle Street, Chicago 4, Illinois. Phone: FInancial 6-0897. Clyde Krebs.

Reid H. Ray, *President and Treasurer*
Alice M. Griswold, *Secretary*
Ellsworth H. Polsfuss, *Asst. Secretary and Producer*
Mrs. Frances Hostettler, *Asst. Treasurer*
T. J. Hermann, *Controller*
R. V. Jeffrey, *Vice-Pres., General Sales Division*
Gordon R. Ray, *Art and Animation Director*
Clive Bradshaw, *Laboratory Supervisor*
Robert H. Winter, *Chief Film Editor*

SERVICES: Motion pictures, slidefilms, TV films and commercials (live or animated). FACILITIES: Creative department; studio, laboratory, opticals, titles; animation; 16mm & 35mm production equipment with sound recording in studio or on location; RCA magnetic or optical sound 35mm & 16mm.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Disability Decision* (Social Security Administration); *Decision of a Century* (Cast Iron Pipe Assn.); *Walt Builds a Fall-Out Shelter* (National Concrete Masonry Assn.); *In the Beginning* (Pillsbury Feeds); *More Is at Stake* (Swift & Co.); *Tiros II* (Radio Corp. of America); *Chet Huntley Reports on Harnischfeger Today* (Harnischfeger Corp.); *Power for Progress; Men, Ideas and Tractors; Inland Empire at Harvest Time; Deere Day in Dallas* (Deere & Co.); *Materiel Handling Principles in Transportation* (U. S. Air Force); *Naval Tactical Data System* (U. S. Navy); *Neighbor to Neighbor* (Consumers Co-operative Assn.); 1960 Sales Meeting (Hamm's Brewery); *The Organization of Language* (Modern Language Assn.); *Iowa Football Review* (Athletic Dept., Univ. of Iowa); *Olympia* (Sports Illustrated); *Mercury Space Capsule* (Minneapolis-Honeywell). SLIDEFILMS: *Sorry, Doctor* (St. Paul Fire & Marine Insurance Co.); *What Makes the Difference* (Univ. of Iowa); *New Generation of Power; Industrial Tractors and Attachments; Comfort and Convenience Features;* 3010-4010 *Standard Tractors* (Deere & Co.). TV COMMERCIALS: for Chun King Foods, Medical Locket, Northern Pacific Railway (B.B.D.&O.); Top Value Stamps, Pillsbury (Campbell-Mithun); Rexall, Masonite (Buchen); Phillips 66, Schmidt Beer (Maxson); Peters Sausage (David); John Deere & Co.

RUSTEN FILM ASSOCIATES

5910 Wayzata Blvd., Minneapolis 16, Minn.
Phone: LIberty 5-1656

Date of Organization: 1958

Paul D. Rusten, *Executive Producer*
John E. Driemen, *Associate Producer*
Jeremy M. Learn, *Head Cameraman*
Belle Thomas, *Production Assistant*

SERVICES: Creative design, writing and full production of business, educational and religious motion pictures, sound slidefilms and television documentaries. Quality talent and art services. FACILITIES: Complete camera, sound recording, lighting and editing facilities for production in our studio or on location.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *God's Bankers* (The American Lutheran Church); *Test House* (Wood Conversion Co.); *Escaveyor* (Standard Conveyor). SLIDEFILMS: *Fiber Magic; Tufflex End-Use-Testing; Automotive Acoustics* (Wood Conversion Co.). TV FILMS: *Atomic Power* (Northern States Power); *NK Hybrids* (BBD&O—Northrup King); *King Koil* (U. S. Bedding).

GEORGE RYAN FILMS, INC.

210 South Seventh St., Minneapolis 2, Minn.
Phone: FEderal 5-8864; FEderal 9-0597

Date of Incorporation: May, 1955

George M. Ryan, *President*
Richard C. Polister, *Executive Producer*
Elizabeth B. Ryan, *Secretary*
Mary Jo Trainer, *Stylist Consultant*

SERVICES: Producers of 16mm and 35mm motion pictures, TV commercials, sound slidefilms. FACILITIES: 24′ x 44′ sound stage, 20′ x 40′ silent stage with practical kitchen; 16mm Arriflex, Auricon, Cine Special, 35mm Arriflex with blimp; Magnasync and Ampex magnetic recorders; 16mm and 35mm Moviola; complete 16mm and 35mm editing facilities; full complement of motion picture lights and accessories; 35mm filmstrip animation camera; 16mm screening room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Toro for* 1961 (Toro Mfg. Corp.). SLIDEFILMS: *Mandoset, Quality Offset Paper; What Have You Done for Me Lately?; Insulite Primed Siding* (Minnesota & Ontario Paper Co.); *Man With Five Hats* (Lutheran Brotherhood Insurance); *Toro Totem Tarp* (Toro Mfg. Corp.). TV COMMERCIALS: for Betty Crocker Danish Roll Mix, Grain Belt Beer (Knox Reeves, Advg.); Crystal Sugar Favorite Grocer, Crystal Sugar Lake Home (W. A. Krause, Advg.); Living Earth (Olmsted Foley, Advg.).

Wilding Inc.

3418 East Lake St., Minneapolis, Minn.
Phone: PArkway 4-5512

Dirk D. Young, *Manager*

(See complete listing under Chicago area)

MISSOURI

Metropolitan Kansas City

CALVIN PRODUCTIONS, INC.

1105 Truman Road, Kansas City 31, Mo.
Phone: HArrison 1-1230

Date of Organization: 1931

Leonard W. Keck, *President*
Frank Barhydt, *Vice-President*
William Hedden, *Vice-President*
James Hash, *Secretary-Treasurer*
Richard Bulkeley, *Production Manager*
James Moore, *Manager, Producer Services*
Lee Davis, *Manager, University Films Div.*
James Bannister, *Operations Manager*

SERVICES: 16mm and 35mm color, sales and sales training and educational films; 16mm and 35mm service work and laboratory facilities for other producers, universities and industrial photographic departments. All film services offered at one location. FACILITIES: Two sound stages, area 19,000 sq. ft.; location equipment; laboratory with output of 25,000,000 ft. black and white, 20,000,000 ft. color a year; Kodachrome Ektachrome, and 16mm negative-positive color printing and processing. 14 editing rooms; two sound studios with six channels, eight phono. recording equipment for film, tape, wax, magnetic film; eight full-time directors; creative staff; complete animation and music facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Wrong Number* (Allegheny County, Pa.); *Emergencies in the Making* (AAA Foundation for Traffic Safety); *Who Is Pete?* (Kansas City Univ. & National Education Assn.); *Genetics*, lessons #39 through 48; *Biology Part I*, lessons #4 through 12; *Biology Part II*, lessons #1 through 12; *Biology Part III*, lessons #1 through 12 (McGraw-Hill); *It All Adds Up; Rise & Shine; Wheels Up; Yours for the Asking; Share in America*, revised (DX Sunray Oil Co.); *The Magic Touch* (Goodyear Tire & Rubber Co.); *A Time for Searching* (Eli Lilly & Co.); *Something for Everybody; Missouri —a Living Portrait* (State of Missouri); *A Time for Talent* (National Education Assn.). TV COMMERCIALS: for Snow-Flok (General Mills, Inc.).

HORIZON PRODUCTIONS
Div. of Longmoor-Nelson, Inc.

301 West 73rd St., Kansas City 14, Mo.
Phone: EMerson 3-3585

Date of Organization: 1947
Date of Incorporation: 1952

William V. Longmoor, *President*
Anthony J. La Tona, *Vice-President*
Robert A. Nelson, *Secretary-Treasurer*
Harold W. Cloyer, *Executive Director*
Jacque Stewart Thompson, *Associate Producer-Writer*
Reza S. Badiyi, *Dir. of Photography*
Roger C. Webb, *Chief Sound Engineer*
Larry R. Phillips, *Unit Manager*
Lucille Sprung, *Office Manager*

SERVICES: 16mm and 35mm motion pictures for sales, sales training, public relations, and educational and religious fields. Specialize in wildlife and conservation films. 35mm sound-color slidefilms for sales and training; TV commercials, live and animated; research, story treatment and script writing; complete producer services. FACILITIES: Completely new sound stage and production facilities opened January, 1961. Equipment for 16mm and 35mm sound films and 35mm filmstrips, including photography, recording, editing, animation and music. Recording system integrated with dialogue and music equalizers and limiter amplifiers. Recording equipment, Ampex ¼″ tape recorders, 16mm Magnasync magnetic film recorders, 16mm Maurer six track optical recording system, five channel console, Telefunken, RCA, Sony, Capps and E-V microphones. Extensive research library and script departments; Arriflex cameras and blimps. Animation and stop-motion cameras and related equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Difference of a Century* (Heart of America, United Campaign); *This Mr. Ederle* (Plant Foods Div., Olin-Mathieson Chemical Corp.); *The Greatest Horse on Earth* (American Pleasure Saddle Horse Assn.); *S-D Grandby Hydraulic Dump; Non-Stop Maximum Haulage; Transloader* (Elliott Kane Co.); *Fish Management* (State of Wisconsin); *General Hunting* (Iowa Conservation Commission); *Law Enforcement* (State of Tennessee); *General Highways* (Missouri Highway Dept.); *What Makes an Airline* (TWA). TV FILMS: *Daily Word*, series of 260 (United School of Christianity). TV COMMERCIALS: for Dierks Forests (Valentine-Radford Agcy.); Hill Bros. Shoes (Richard Lane & Co., Agcy.); Skinner Raisin Bran (Bozell & Jacobs Agcy.); Rice-A-Bongo (Rogers & Smith Agcy.); STP Oil Additive (Standart & O'Hern Agcy.); Mann Automatic Transmission Service (Halstead Assoc.); City Auto License (City of Kansas City, Mo.); MFA Insurance Companies, series.



SUPER HYPAN® 16mm negative film has a fast ASA 500 Daylight, 400 Tungsten rating that sidelines costly lighting equipment. When areas are large and illumination low, this new high speed film can eliminate a carload of lighting rentals by performing reliably with the light available. The quality: The best of any high speed film now available! New Super Hypan negative film has a tight grain pattern and resolution approaching that of medium speed films. It prints cleanly, crisply with full detail discrimination from highlight to shadow. And, Super Hypan has processing adaptability to permit forcing for speeds of 1000 or better. Try this new high speed stock on your next assignment for a new quality in low light levels. Ansco, Binghamton, New York, A Division of General Aniline & Film Corp.

Ansco

16mm Super Hypan

UNITED FILM SERVICE, INC.

2449 Charlotte, Kansas City 8, Mo.
Phone: BAltimore 1-5100

Date of Organization: 1910

Branch Offices: 3275 Penobscot Bldg., Detroit 26, Mich. Neale H. Oliver, *Resident Vice-Pres.* 333 North Michigan Ave., Chicago 1, Illinois. J. Frank Carpenter, *Resident Vice-Pres.*

W. H. Hendren, Jr., *President*
E. S. Washburn, *Vice-Pres., Chg. of Sales*
L. P. Hillyer, *Vice-Pres., Chg. of Advg. & Sales Promotion*
W. P. Scrogin, *Vice-Pres., Chg. of Production & Services*
Reese Wade, *Studio Manager*
Robert Deming, *Head Cameraman*
Peter Haggart, *Production Coordinator*
Harry Hughes, *Editor*
James Worrel, *Cameraman*
Marge Briggs, *Art Department Manager*

SERVICES: 16mm and 35mm motion picture and slidefilm production in color and b&w, including film commercials for TV and theatre screen advertising. Personnel available for Kansas City, New Orleans, Hollywood; location shooting and recording, writing, directing, editing services. FACILITIES: Sound stages; Mitchell, B&H cameras; Mole-Richardson lighting; Houston-Fearless dollies, RCA recording; Moviolas and Moviola editing equipment; laboratory printing and processing; musical library and animation; exchange type distribution facilities and equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Six T's For Sixty* (United Fund); *It's Intermission Time; Vignettes* (Intermission Films, Inc.). SLIDEFILMS: *Kansas, Midway . . . USA* (Kansas Centennial Commission); *Saturation '60 Spring* (Skelly Oil Co.); *Vignettes* (Intermission Films, Inc.). TV COMMERCIALS: for W. A. Sheaffer Pen Co. (B.B.D. &O.); Chrysler Sales Div., Chrysler Corp. (Young & Rubicam); Sinclair Refining Co. (Geyer, Morey, Madden & Ballard); Bear Mfg. Co. (Hanson & Stevens); City National Bank (Potts-Woodbury); Skelly Oil Co. (Bruce B. Brewer); Zenith Radio Corp.; Johnson Motors and others.

Metropolitan St. Louis

Alexander Film Co.

7200 Northmoor Drive, St. Louis 5, Mo.
Phone: CEntral 1-9240

Ted Westcott, *Res. Vice-President*

(See complete listing under Colorado)

CONDOR FILMS, INC.

1006 Olive Street, St. Louis 1, Mo.
Phone: MAin 1-8876

Date of Organization: 1951

Bradford Whitney, *President*
Edgar F. Stevens, *Vice-President*
Dean Moore, *Production Manager*
Edward T. Collins, *Cinematographer*
Mildred Smith, *Secretary*
Eddie Moore, *Photographer*

SERVICES: Producers of 16mm and 35mm sound motion pictures and slidefilms for sales promotion, advertising, public relations, training, tv. Complete creative, writing and production staffs. Productions from script to screen or service work; i.e., editing, adding sound and music to films already shot. FACILITIES: Air-conditioned sound stage with heavy-duty lighting. Maurer, Bell & Howell cameras. Stancil-Hoffman synchronous magnetic recording 16mm, 17½mm, quarter-inch. Multiple channel synchronous interlocked mixing. 16mm, 17½mm and 35mm Moviolas (picture and sound). 16mm interlock projection. Samenco time-lapse motion picture control. Music and sound effects library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Universal Lift; FC-17 Development History #1 & #2*, two films (Armament Div., Universal Match Corp.); *The Ballad of Cessna Sam* (Gardner Advg. Co.); *DQ Roundup* (Dairy Queen National Development Co.); *Health in an Eggshell; All About Eggs; A Fresh Look at Eggs* (Ralston Purina Co.); *How to Modernize Your Fusing Practices; Fusing Distribution Transformers* (A. B. Chance Co.); *Wagner L.T.C. Transformers* (Wagner Electric Corp.); *A New Cycle of Profit* (Commercial Life Insurance Co.); *Jack Daniels*—1960 (Jack Daniels Distillery). SLIDEFILMS: *On the Falstaff Route; The Falstaff Merchandiser* (Falstaff Brewing Co.); *Comfort Conditioning with Light and Air; The Power-Groove Luvex; The Fairview* (Day-Brite Lighting, Inc.).

CHARLES GUGGENHEIM AND ASSOCIATES, INC.

3330 Olive Street, St. Louis 3, Mo.
Phone: JEfferson 5-9188

Date of Organization: 1956

Charles Guggenheim, *President*
Owen Armstrong, *Vice-President*
Terry Nicholson, *Secretary-Treasurer*

SERVICES: Production of theatrical and non-theatrical motion pictures. FACILITIES: Complete 16mm and 35mm editing, projection, sound recording, mixing, dubbing, interlock, camera and lighting facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Place to Live* (City of Saint Louis); *A Case in Point* (Washington Univ.); *The Sea and the Shadow*, art theatrical release (self-sponsored); *The Flamboyant Years; The Steamboat Years; Gaslight Square*, three productions Videotaped (Laclede Gas Co.).

HARDCASTLE FILM ASSOCIATES

7319 Wise Avenue, St. Louis 17, Mo.
Phone: MIssion 7-4200

Date of Organization: 1930

J. H. Hardcastle, *Producer*
Lambert Kaiman, *Direction*
Richard Hardcastle, *Editorial*
Richard Hardcastle, Jr., *Production*

SERVICES: Motion pictures, slidefilms and TV commercials; advertising, public relations, sales, industrial training, civic, religious, fund raising films. FACILITIES: 35mm and 16mm equipment, sound stage, editing rooms, portable lighting and recording equipment for location production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Share Your Blessings* (United Fund Campaign); *As Others See Us; Miss Bossy Goes to Town* (Social Science Films). SLIDEFILMS: *The Troubles of Bill Brent* (Southwestern Bell Telephone Co.); *7-Up Float Promotion* (Seven-Up Co.). TV COMMERCIALS: for Beautyrama Enterprises (Rutledge Advg. Co.); Oertel Brewing Co. (Lynch & Hart Advg. Co.).

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PREMIER FILM AND RECORDING CORPORATION

3033 Locust Street, St. Louis 3, Mo.
Phone: JEfferson 1-3555

Date of Incorporation: 1936

Theodore P. Desloge, *President and Executive Producer*
Wilson Dalzell, *Vice-President and Associate Producer*
Patrick Murphy, *Director of Sales*
Roger Leonhardt, *Production Manager*
Charles Kite, *Editorial Supervisor*
H. Stewart Dailey, *Director of Photography*
Robert H. Kirven, *Creative Director*

SERVICES: Creators and producers of business, industrial, religious, documentary, theatrical and television motion pictures and sound slidefilms—16mm or 35mm sound, black and white or color. FACILITIES: Air conditioned studios, sound stage, 35mm and 16mm screening rooms. Mitchell 35mm and 16mm cameras; Bolex, Bell & Howell and Auricon cameras. Fearless dolly, M-R Mike boom, complete heavy lighting facilities, mobile generator; complete recording, mixing, scoring facilities; tape, disc, magnetic film, interlock system; complete effects and music library; editing department, writers, directors, editors; Moviola, record processing and pressing plant.

RECENT PRODUCTIONS AND SPONSOR

MOTION PICTURES: *How to Lead an Effective Sales Conference* (Porter Henry & Co., Inc.) *How to Register and Vote* (St. Louis Board of Election Commissioners); *Purina Dog Chow Reports; Purina Dog Chow, National Sales Presentation* (Ralston Purina Co.); *Korea—Just the Beginning; Nigeria—A Macedonian Call* (Lutheran Church, Missouri Synod & Concordia Films) and others. SLIDEFILMS: *Pathway to Profits* (Hussmann Refrigeration Co.); *Jesus Our Savior; With All My Heart; Just What Do I Say; Good News to All People; Gospel Light in the South; Fifty Years of Blessings* (Concordia Publishing House); *Feeding Cornbelt Hogs the Purina Way; Tips for Taking Proof Pictures; Donnelly's Direct Mailing List; Eager Eater Bowl* (Ralston Purina Co.); *Chromcraft Market Analysis* (Chromcraft Corp.); *Mr. Joe Retailer* (Brown Shoe Co.). TV COMMERCIALS for United Fund of St. Louis (Gardner Advg. Co.); Knapp-Monarch (Frank Block Assoc.) Vess Cola (Weintraub & Assoc.).

ANDY WERNER FILM PRODUCTIONS

5318 Gladstone, St. Louis 21, Mo.
Phones: CH 1-4351; HE 2-2784

Date of Organization: 1954

Andy Werner, *Pres. & Exec. Producer*
E. D. Werner, *Vice-President & Writer-Director*
Dan Lovins, *Editorial Supervisor*
V. Hager, *Production Manager*
R. Moran, *Recording Supervisor*
P. D. Soric, *Art Director*

SERVICES: Producers of 16mm and 35mm sound motion pictures and slidefilms and TV commercials, advertising, public relations, sales training and sales promotion. Complete creative, writing and production staff. All film services offered at one location. FACILITIES: Air conditioned sound stage with heavy duty lighting; 16mm Mitchell 16mm and 35mm Arriflex cameras; 16mm and 17½mm Stancil-Hoffman synchronous magnetic recording; ¼" Ampex 351, Ampex 601 with Rangertone sync signal; multi-channel synchronous interlock mixing; editing services available including sound cutting, animation, titling; hot press stands; camera car for location shooting.

RECENT PRODUCTIONS AND SPONSOR

MOTION PICTURES: *Convention* 1960 (Communication Workers of America); *World of Bob Shope* (NBC Special Projects); *Planned Progress* (St. Louis County); *The Parks the People Build* (St.

WERNER FILM PRODUCTIONS: CONT'D.

Louis County, Parks Dept.); *Tour Through Webster Publishing Co.* (Webster Publishing Co.). TV COMMERCIALS: for Blue Cross, series, Northwestern Savings & Loan (C. M. Said Advg.); Bank of St. Louis, Manchester Bank (Judd Advg.); Old Judge Coffee (Ridgway Hirsch Advg.); Security Mutual Bank (Roman Advg.); Manhattan Coffee, Pevely Dairy (Rutledge Advg.); Mallory Buick.

NEBRASKA

JACK ANDERSON PRODUCTIONS

5642 Burdette Street, Omaha, Neb.
Phone: 553-6982

Date of Organization: 1958

Jack Anderson, *Owner*
James Keith, *Production Supervisor*
Dale W. Kadary, *Sales & Service*
Duane Nielsen, *Photography & Editorial*

SERVICES: TV commercial production; documentary, educational; sales training; product promotion in 16mm live action and animation; stripfilms. FACILITIES: 16mm Auricon Pro-600, Bolex Reflex, Cine Special cameras; single and double system sound recording equipment; Magnacorder and Ampex with Rangertone sync; other recording equipment for TV, motion pictures, radio; animation equipment, editing, small studio, creative services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Modern Cornucopia* (Safeway Stores, Inc.); *Bred To Do Best* (Waterman-Loomis Hybrids). TV COMMERCIALS: for Storz Brewing Co., Safeway Stores, Metz Baking Co. (Bozell & Jacobs, Inc.); Fairmont Foods, U. S. National Bank (Allen & Reynolds, Inc.); Roberts Dairy, Omaha Public Power District (Buchanan-Thomas, Inc.); Alamito Dairy, N-C Plus Hybrids, J. J. Hanighen Co. (Holland Agency); Home Federal Savings & Loan (Wesley Day & Co.); Ruff Dog Foods (Maurice Paulsen Agcy.); Lincoln Service & Supply Co. (Ayres-Swanson & Assoc.).

WALTER S. CRAIG FILM PRODUCTIONS

7100 Douglas St., Omaha 32, Neb.
Phone: 551-4400

Date of Organization: 1935

Walter S. Craig, *Owner & Producer*
Carl N. England, *Photographic Dept.*
Edward D. Matheson, *Sound Dept.*

SERVICES: Complete production of 16mm and 35mm b&w and color films, filmstrips, TV commercials, industrial, educational, training, etc. Complete still laboratory specializing in architectural, industrial, etc., work. FACILITIES: 16mm and 35mm Mitchell cameras with blimps; complete Westrex 17½ and 35mm magnetic system including Westrex portable recorders, six position mixer; 16mm and 35mm interlock projectors; Western Electric and Church microphones; Mole-Richardson boom, Fearless panoram dolly, Worral gear head, Portman animation stand; complete editing facilities; preview room, 40′ x 60′ sound stage, 20′ ceiling and catwalk all four sides; music libraries and sound effects; ¼″ magnetic portable sync recorder. Complete production equipment interiors and exteriors, including camera cars. No processing equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Danger High Voltage* (Omaha Public Power District); *Short Order Story* (Collins Radio, Alpha Corp.); *Japanese Holiday* (Harold Diers & Co.). TV COMMERCIALS: for Butter-Nut Foods; Fairmont Foods.

These Exclusive Review Reports Are
a Copyrighted Business Screen Feature

NORTH DAKOTA

BILL SNYDER FILMS

105½ Broadway, Fargo, N. D.
Phone: ADams 2-6500

Date of Organization: 1956

Bill Snyder, *Owner-Cinematographer*
Norm Selberg, *Art-Animation Dir.*
John McDonough, *Editor-Director*
R. C. Berdahl, *Administrative Asst.*

SERVICES: 16mm sales promotion, public relations and educational films for business, agriculture and TV; TV commercials; sound slidefilms; newsfilm coverage; agriculture stock footage library; film completion for in-plant photographers. FACILITIES: Complete creative facilities; Cine-Special, Eyemo and Blimped Arriflex cameras; Magnasync recorder; three-channel magnetic film mixing; ¼″ tape recorder; animation stand; music library; sound Moviola and portable lighting equipment; time-lapse equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Producing Seed—the Co-op Way* (Grain Terminal Assn.); *Durum—Standard of Quality* (No. Dak. Wheat Commission); *The Weathermaster Idea* (Midwest Research Associates); *The Pride Hybrid Way* (Pride Seed Corn Co.); *NDSU* (No. Dak. State Univ.). TV COMMERCIALS: for Grain Terminal Assn., Midwest Research Associates (Colle & McVoy); Northwestern Savings & Loan, Blue Cross & Blue Shield, AID, Inc. (Harold Flint & Associates); No. Dak. Farmers Union; Metropolitan Savings & Loan; Children's Village Assn.; Greater No. Dak. Assn.

SOUTH DAKOTA

MAX HOWE FILM PRODUCTIONS

910 St. Cloud, Rapid City, S. D.
Phone: FIllmore 3-6800

Date of Organization: August, 1959

Max and Harriette Howe, *Owners and Operators*
Max Howe, *Producer, Director*
Alan Howe, *Asst. Producer, Art Dir.*
Cynthia Maeder, *Scripting*

SERVICES: Complete production script to screen; public relations, sales and production presentation. FACILITIES: Portable production; Arriflex; heavy duty Cinetron portable lighting; camera truck; sound recording and editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *All in a Day's Work* (Engineered Components); *Home at Last* (Master Craft Homes by Reco); *First National Bank Branches* (First National Bank of Black Hills); *Four Seasons West* (So. Dak. Stockgrowers). LIVE SHOW: *Communication* (Rapid City Cosmopolitans).

WISCONSIN

RUDY SWANSON PRODUCTIONS

1616 Lehmann Lane, Appleton, Wis.
Phone: REgent 3-6272

Date of Organization: 1939

Branch Office: Empire Building, Milwaukee, Wis. Phone: BRoadway 1-3170. Robert Swanson, *Co-Owner & Supvr. of Production in charge.*

Rudy Swanson, *Executive Producer*
Robert Swanson, *Production Supervisor*
David Porter, *Production Assistant*
Richard Casperson, *Production Assistant*
Robert Maley, *Production Assistant*
James Florence, *Sound Engineer*

WEST CENTRAL STATES:

SWANSON PRODUCTIONS: CONT'D.

SERVICES: Creators and producers of all elements of 16mm and 35mm sound, color, sales, sales training, documentary, public relations and sound slide and TV films. FACILITIES: Motion picture center with sound stages, offices, projection, recording and editing facilities. Main stage 40′ x 60′ with standing sets. 16mm and 35mm Arriflex cameras and Magnasync recording; music, script and art facilities. Fearless dolly, gear head, M-R mike boom, 3 channel playback interlock, ¼″ Magnacorder, blimped Arriflex; 100,000-watt heavy lighting.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Foot of 32nd Street* (The Falk Corp.); *Steps to More Sales; Herman's Secrets of Sales Success; Borden and Busse Previews* (The Dartnell Corp.); *Fox Self-Propelled Harvester* (Fox River Tractor Co.); *This Town Sure Has Changed* (Allis-Chalmers Co.); *What Will They Think of Next?; Diafold; El Rancho; Twin Tux* (Marathon Div., American Can Co.). SLIDEFILMS: Untitled for The Patz Co.; Speed Queen Corp.; Kimberly-Clark Corp.; Cutler-Hammer Corp. TV COMMERCIALS: for John Oster Co.; Strabel Paper Co.; First Wisconsin Bank; Republican Party; Page Advg.

Metropolitan Milwaukee

POHLMAN FILM PRODUCTIONS, INC.

(Formerly Film Arts Productions, Inc.)

1700 South 19th St., Milwaukee 4, Wis.
Phone: MItchell 5-0523

Date of Organization: 1927

Harvey E. Kiefer, *Manager*

SERVICES: Sound slidefilms, slides, original photography; color processing, color prints, color duplicates. FACILITIES: Complete production facilities.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *A Glove Is Born* (Hansen Glove Co.); *Look to Teweles for Tomorrow* (L. Teweles Seed Co.); *For More Fun Under the Sun* (Harley-Davidson Motor Co.); *Increasing Your Dragline Sales* (Bucyrus-Erie Co.); *Topping the Market with Harvestore Beef* (Cramer-Krasselt Co.).

Riviera Productions

230 Westmoor Blvd., Milwaukee 14, Wis.
Phone: SUnset 2-8815

Robert Zens, *Midwest Representative & Associate Producer*

(See complete listing under Los Angeles area)

Rudy Swanson Productions

Empire Building, Milwaukee, Wis.
Phone: BRoadway 1-3170

Robert Swanson, *Co-owner & Supervisor of Production in Charge.*

(See complete listing under Appleton, Wis.)

Real Facts for Sponsors

—evidence of suppliers' good faith

☆ The detailed listings given specializing producers of business motion pictures and slidefilms furnish the buyer of sight sound media with solid evidence regarding any prospective supplier. Listing data requests emphasized the need for both film and sponsor references and it is this area of each listing which indicates the recent experience of each company in these pages.

ARIZONA

CANYON FILMS OF ARIZONA

834 N. Seventh Ave., Phoenix 7, Ariz.
Phone: ALpine 2-1718

Date of Organization: 1953

Raymond Boley, *Owner-Production Manager*
Robert J. Allen, *Owner-Director of Photography*
David Burch, *Photography, 2nd Unit*
Mary E. Boley, *Production*
John D. Taylor, *Animation Dept.*
Carol Powney, *Sound Department*
Roger Sword, *Cutting*
G. W. Read, *Photographic Still Dept.*

SERVICES: Motion picture producers for industry, television, advertising and education. TV spots; sound slidefilms. Contract shooting or editing for outside producers. Art, animation and script services. FACILITIES: Two sound stages, sound recording facilities (magnetic film or tape); disc cutting. Set lighting and complete portable lighting. Synchronous cameras, recorders and dubbers. Editing dept., including sound cutting. Interlock projection and recording. Set construction. 16mm or 35mm production. Complete location equipment. Complete photographic dept.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Computer Carol* (General Electric Co.); *What Happened to Mrs. Bell's Check, (Version two)* (General Electric Co.); *Hiding a Line in the Grand Canyon* (with Arizona Public Service for Arizona Public Service Co.). SLIDEFILMS: *To Be Somebody; How to Use "To Be Somebody"; This Hour Has Been Easier* (Elba Corporation). TV COMMERCIALS: for Bank of Douglas; Cavalier Homes; Central National Bank, Cleveland; Crystal Ice Co.; First Federal Savings; First National Bank of Arizona; Frontier Foods; Greyhound Parks; International Metal Products Div. of McGraw-Edison; Kennecott Copper Co.; Lee Optical Co.; John F. Long, Homebuilder; Lusk Corporation; Franklin Mieuli & Assoc.; Rheem Air Conditioning; Salt River Project; Standard Oil of Texas; Valley National Bank; Western Savings & Loan Co.

CAPITAL MOTION PICTURE STUDIOS

328 North 11th Way, Phoenix, Ariz.
Phone: ALpine 3-2260

Date of Organization: 1954

Carl C. Yost, *Owner, President*
Paul Beardsley, *Exec. Vice-President*
Eileen Strakosch, *Art Director*
Alberta Shaw, *Secretary-Treasurer*

SERVICES: Script to screen services for 16mm and 35mm business, industrial and training films. Storyboard and graphic animation services. FACILITIES: Stage and sound recording, both 16mm and 35mm; eight-channel all transistor re-recording channels; sound truck with generators for location recording; portable and studio lighting; editing and titling departments.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Executive Talk* (Valley National Bank Training); *Coyote Safari* (C. F. Noltimer Enterprises); *Our Community U. S. A.* (AFL-CIO Central Labor Council); *Speed Run* (Evinrude Outboard Motors); *Our Citizen Soldiers*, wide-screen (Arizona National Guard).

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TEXAS

Metropolitan Dallas

COFFMAN FILMS, INC.

1510 First National Bank Building, Dallas 2, Texas
Phone: RI 8-2828

Date of Incorporation: June, 1952

E. Hammond Coffman, *Pres. & Treas.*
E. W. Coffman, *Vice-President*
J. L. Goggans, *Secretary*

SERVICES: Custom production of movies, slidefilms and stripfilms, custom theatre trailer work. FACILITIES: Specialized facilities for high quality custom production, photographic and editing. No rental of facilities or producer services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Challenge of the Sixties* (Methodist Church); *Hope for Tomorrow* (Junior League); *Future for Peggy* (Dallas Society for Crippled Children); *Four Part Harmony* (Community Chest). SLIDEFILMS: *North Texas Story* (Methodist Church).

FIDELITY FILM PRODUCTIONS

(Div. of Fidelity Enterprises, Inc.)

3024 Fort Worth Avenue, Dallas 11, Tex.
Phone: FEderal 9-8349; Twx: DL 1125

Date of Organization: 1959

Ray McGlothlin, Jr., *President*
John E. Kirk, *Gen. Mgr., Exec. Prod.*
Samuel E. Blackwell, *Asst. Mgr., Prod. Mgr.*
William B. Roper, *Dir. of Photography*
George Peters, *Production Supervisor*
Raymond Bradford, *Editorial Supervisor*
Allen Otto, *Sound Supervisor*
Dan Cusenbery, *Creative Script Supervisor*
Robert Holton, *Talent Supervisor*
Joseph Farabee, *Sales Supervisor*
Garvel Hector, *Audio Visual Supervisor*
Bret Allison, *Radio Supervisor*

SERVICES: Producers of radio, motion picture, TV and sound slidefilm presentations from original research, writing, production and planning for commercial, industrial, educational, religious, public relations, sales and other purposes. FACILITIES: (Dallas): 40' x 70' sound stage, 16mm synchronous cameras and recording equipment, stage and portable lighting equipment, portable camera and sound equipment for location work, complete editing equipment. (Abilene, Texas): Complete audio visual and radio recording equipment in 3500 sq. ft. of production space.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *ACC Lectures* (Abilene Christian College); Untitled documentary (Continental Electronics Lab.). SLIDEFILMS: Promotional (Red River Valley, No. Dak.); Recruiting (William Woods College, Mo.); Sales training (American Life & Accident Co.). TV FILMS: *Herald of Truth*, series of 26 (Church of Christ).

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JAMIESON FILM COMPANY

3825 Bryan Street, Dallas 4, Tex.
Phone: TAylor 3-8158

Date of Organization: 1916

Bruce Jamieson, *President*
Hugh V. Jamieson, Jr., *Exec. Vice-Pres.*
Jerry Dickinson, *Vice-Pres., Television*
Bill Stokes, *Vice-President, Sales*
Robert G. Redd, *Vice-Pres., Producer Serv.*
Walter Spiro, *Secretary*
Frank Sloan, *Laboratory Manager*
John Beasley, *Art Director*
Chester Gleason, *Production Manager*

JAMIESON FILM: CONTINUED

SERVICES: Industrial, educational, training and public relations motion pictures, 16mm and 35mm; filmed television programs and TV commercials; sound recording, laboratory and printing services for industrial, educational, or producer organizations. FACILITIES: 15,000 sq. ft. studio, sound stage and laboratory; complete 35mm & 16mm production equipment; RCA 16mm and 35mm sound channels; editing, printing, and processing 16mm and 35mm; color printing with scene-to-scene color correction; 16mm Ektachrome color processing; animation, creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Stroll-O-Chair in Action* (Stroll-O-Chair Corp.); *Bomb Directing Set AN/ASB-7*, series of 3; *Low Level Air Navigation* (U. S. Navy); *A Voice for the Farm* (Amer. Tel. & Tel. Co.); *The Magic of Sulphur* (Texas Gulf Sulphur); *A Place Under the Sun* (American Title Assn.); *Mid-Year Management Conference; What's Your Need—Name Your Cessna* (Cessna Aircraft Co.); *Regional Supplements* (Southwestern Bell Telephone Co.); *Design for Giving* (Dallas Community Chest). SLIDEFILMS: *Key to Security* (Great Southwest Life Insurance Co.); *The Oil Producers Hidden Enemy* (Oil States Rubber Co.); *Focus on Tomorrow* (North Texas Producers Assn.). TV COMMERCIALS: for Borden's Milk, Mrs. Baird's Bread, Fritos, Southern Union Gas Co.; Champlin Oil & Refining Co. (Tracy-Locke Co., Inc.); Jax Beer, Blue Plate Foods (Fitzgerald Advg. Agcy., Inc.); Trailways (Sanders Advg. Agcy.); Pearl Beer (Pitluk Advg. Co.); Comet Rice (Grant Advg.); Lone Star Gas Co. (Erwin-Wasey, Ruthrauff & Ryan); Fina Gasoline, American Petrofina Co., State Fair of Texas (Taylor-Norsworthy); Johnson's Wax (Benton & Bowles); Phillips Petroleum (Lambert & Feasley, Inc.); Premier Oil & Refining Co.

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KEITZ & HERNDON, INC.

3601 Oak Grove, Dallas 4, Tex.
Phone: LA 6-5268

Date of Organization: 1950
Date of Incorporation: 1950

L. F. Herndon, *President*
R. K. Keitz, *Executive Vice-Pres.*
Tom Young, *Vice-Pres. & Art Director*
John Bronaugh, *Head of Photography*
Bill Rogers, *Asst. Art Director*
Bob Dalzell, *Chief Animator*
Max Summers, *Office Manager*
Charlotte Lee, *Production Coordinator*

SERVICES: 35mm and 16mm color and b&w motion picture production for sales, training, educational, government agency films and TV commercials. Complete slide film production services.

FACILITIES: Sound stage, optical printing; animation stand; 35mm and 16mm motion picture equipment; sound facilities; editing; animation art staff; light; location truck and equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Minutes that Take Hours; Dr. Pepper Theatre Trailer #4* (Dr. Pepper Co.); *The Human Factor* (Convair Corp.); *Washer* (Franklin Mfg. Co.); *The Story of a Slice of Bread* (Ideal Baking Co.); *A Modern Miracle* (Standard Life & Accident Insurance Co.); *Florida* (Centex Corp.). SLIDEFILMS: Recruiting film (Rich Plan Corp.); *Boy Scouts* (Boy Scouts of America); *Azrock Sales Meeting* (Glenn Advg.). TV COMMERCIALS: for Lone Star Gas Co. (Erwin Wasey, Ruthrauff & Ryan); Dr. Pepper Hot, Comet Rice (Grant Advg.); Lone Star Beer, TexaSweet Grapefruit (Glenn Advg.); Amicable Life Insurance Co. (Southwest Advg.); Gill's Coffee, Richbrau Beer (Cargill, Wilson & Acree, Inc.); Humble Oil Co. (McCann-

KEITZ & HERNDON: CONTINUED

Erickson, Inc.); General Mills, Inc. (Knox-Reeves, Advg.); Miracle Flame, Penn Square Motor Oil (Ackerman Assoc.); S T P Oil, Patterson Bakeries (Rogers & Smith); Sun Valley Air Conditioners (Robt. K. Butcher Assoc.); Rainbow Soft Twist, series, Manor Bread, Vim, Trim and Contour Bread (Bel-Art Advg.); Morton's Potato Chips (Crook Advg.); Minnesota Federal Savings (Kerker Peterson, Inc.); Conoco Oil Co. (Benton & Bowles); Bud Wilkinson intros (Lowe Runkle Co.); KDKA-TV; Midland National Bank.

MOTION PICTURES, INCORPORATED

4519 Maple Avenue, Dallas, Tex.
Phone: LAkeside 6-7996

Date of Incorporation: January, 1959

David T. Lane, *President*
M. R. Young, Jr., *Exec. Vice-President*
H. Pope McDonald, *Sales Manager*
H. Lynn Worrall, *Industrial Sales*
Miles Middough, *Production Manager*
James Guthrie, *Producer's Services*
Alan Ageloff, *Editorial Supervisor*
Robert E. Bethard, *Dir. of Photography*

SERVICES: All categories of commercial motion pictures, TV commercials, filmstrips and slide presentations, meetings and producer's services. FACILITIES: 48' x 76' air conditioned sound stage, rear projection screen and projector, dollies, complete inventory of sets, prop room, carpenter shop, studio and location lighting equipment, 35mm and 16mm Arriflex and Mitchell cameras, MR mike boom, location and studio recording equipment; Stancil-Hoffman and Magnasync four-channel mixing, interlock projection and recording, 16mm or 17½mm magnetic. Complete 16mm and 35mm editing facilities, 16mm and 35mm Moviolas, 16mm or 35mm projection facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *On Target* (American Beauty Cover); *Cleanest Man in Town* (Industrial Towel); *In the Chips* (Morton Foods); *The Last 400 Miles* (Trinity Improvement Assn.); *Formland, USA* (Ennis Business Forms); *Decision* (Girardian Insurance Co.); Classified sales film (Texas Instruments); *Bowling Fun* (Action Advg.); *Generator & Mrs. Jones* (Lowe Runkle Advg.); *Face to Face Communication; Human Motivation; Attitudinal* (Communicational Institute of America). FILMSTRIPS: *Sampling Sally; Know-It-All Sam; Impulsive Al* (Dr. Pepper Co.); *Security First* (First Security Life Insurance Co.); Sales and meeting programs (Frito Co.). TV FILMS: *Inside Basketball with Bud Wilkinson*, series (National Guard—Fletcher Richards, Calkins & Holden). TV COMMERCIALS: for Dallas Power & Light (Rogers & Smith); Lone Star Beer, Melrose Hand Creams and Lotions (Glenn Advg.); Southwestern Life Insurance (Tracy Locke); All-State Insurance (Leo Burnett); First National of Shreveport (Glenn, Mason Cunningham); Coca-Cola (Houston Bottler); Political series (Rogers & Smith).

MUNDELL PRODUCTIONS

1308 Slocum St., Dallas 7, Texas
Phone: RIverside 8-3021

Date of Organization: May, 1956
Date of Incorporation: October, 1960

Jimmie Mundell, *President, Prod.-Dir.*
Sharon J. Erwin, *Vice-Pres., Bus. Mgr.*
Jeff Mundell, *Sec.-Treas., Prod. Mgr.*
Harlan H. Mandenhall, *General Mgr.*
Pat Rochelle, *Sales Manager*

SERVICES: Production of motion pictures and slidefilms. FACILITIES: Necessary equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Space Communications Systems; Projcct Echo* (Alpha Corp.); *Short Order* (Collins Radio); *Stewardess College Fun and Frolic* (American Airlines); *The Individual Citizen Multiplied* (Sen. Lyndon B. Johnson); *It's Courage That Counts* (Sen. John F. Kennedy). TV FILMS: *The Dallas Texans in Review*, 22-week series (Dallas Texans Football Club).

LINDA SHULER PRODUCTIONS

192 Meadows Building, Dallas 6, Tex.
Phone: EMerson 1-5609

Date of Organization: 1953

Linda Shuler, *President & Exec. Prod.*
Robert C. Shuler, *Vice-Pres. & Treas.*
Inez Gibson, *Office Manager*

SERVICES: Motion pictures and TV films and film series for public relations, education, traffic safety and public affairs; documentaries, travelogues, wildlife films. Specialize in multi-purpose TV films suitable for diversified group showings as well as telecasting. Complete creative and production services, including preliminary research, script concept, writing, directing, creative editing, studio or location filming, music scoring, creative and technical supervision. FACILITIES: Complete production services and creative staff for the writing, direction, production and supervision of motion pictures, TV films and film series.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Old San Antonio Road; Fiesta!; Big Day in Big D; Timberland Tour; Enchanted Country; The Piney Woods; Texas Springtime; Padre Island; Houston; Big Bend; The Goodnight-Loving Trail; Palo Duro; Caddo Lake* (Humble Oil & Refining Co.).

Metropolitan Houston

TEXAS INDUSTRIAL FILM COMPANY

2582 North Boulevard, Houston, Tex.
Phone: JAckson 9-4377

Date of Organization: 1945
Date of Incorporation: 1956

N. Don Macon, *President*
S. Macon, *Secretary-Treasurer*
A. P. Tyler, *Production Manager*

SERVICES: Industrial training and sales promotion motion pictures, 16mm and 35mm sound, color; 35mm sound slidefilms. Science film department specializing in medical films. Sound recording, motion picture printing and processing of motion picture films. FACILITIES: 16mm and 35mm cameras, lighting equipment; air-conditioned sound stage; disc, 16mm magnetic tape and 16mm optical sound recording; picture and sound editing; printing equipment for 16mm motion pictures and 35mm slidefilms. Processing 16mm Eastman original ECO, ER, color negative and positive and all 16mm b&w films. Animation. Personnel for writing, direction, editing and sound recording.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Gas & Oil Exploration* (F. A. Gallery, Inc.); *Fire Boss* (Fire Control Engineering Co.); *The First 30 Seconds; Southwest Conference Football Highlights* (Humble Oil & Refining Co.); *Texas Revolution* (Dow Chemical Co.); *Christina's Doll* (Twelve Junior Leagues of Texas and Hoffman-LaRoche); 1961 sales meeting film (Continental Oil Co.).

San Antonio

Jerry Fairbanks Productions

219 Majestic Building, San Antonio, Tex.
Phone: CApital 4-8641

Jack Mullen, *Sales Representative*

MOUNTAIN STATES

COLORADO

ALEXANDER FILM COMPANY

Alexander Film Building, Colorado Springs, Colorado
Phone: ME 3-1771

Dates of Incorporation: 1928; 1955

BRANCH OFFICES

NEW YORK: 500 Fifth Ave., New York 36. Phone: LOngacre 5-1350. *National Res. Vice-President*, Kenneth Allen Silver, Alexander International.

MICHIGAN: 5140 Tootmoor, Birmingham. Phone: MIdwest 4-1212. Donald Ringsred, *Res. Vice-Pres.*

ILLINOIS: 472 Wrigley Bldg., Chicago 11. Phone: WHitehall 4-5980. Terry Hatch, *Res. Vice-Pres.*

MISSOURI: 7200 Northmoor Dr., St. Louis 5. Phone: CEntral 1-9240. Ted Westcott, *Res. Vice-Pres.*

CALIFORNIA: 15 Crane Drive, San Anselmo. Phone: GLenwood 4-1331. Lyle Bramson, *Northern California Zone Manager.*

5640 Corteen Place, North Hollywood. Phone: TRiangle 7-7008. C. J. Dexter, *Southern California Zone Manager.*

MEXICO: Balderas 36-602, Mexico, D. F. Phone: 10-33-72.

PUERTO RICO: Edificio El Imparcial, Calle Comercio 450, San Juan. Phone: 3-2898. Haskel Marshal, *Res. Vice-Pres.*

D. M. Alexander, *Chairman of the Board*
Keith Munroe, *President*
Jay Berry, *Vice-President*
E. B. Foster, *Vice-President, Treasurer*
J. A. Anderson, *Vice-President, Productions*
Cliff Parker, *Vice-President, Theatre*
Don Alexander, Jr., *Media Director*
A. M. Oaks, *Manager*, Alexander Productions
Howard S. Olds, *Creative Director*
Robert Woodburn, *Executive Producer*
Michael Michaels, *Mgr., Creative Dept.*

SERVICES: Producers of TV and theatre film commercials, information, training, documentary and sales motion pictures for industry, education, government and agriculture for domestic and foreign distribution. Creative editorial, TV and theatre distribution services. Slidefilms for all purposes. FACILITIES: Complete production facilities, located on one location under one management. Creative scenario writing, stage with 30 standing sets, lighting equipment, 35mm and 16mm cameras, 16mm sprocket hole and ¼" magnetic tape recorders. Art and animation departments with stop motion and time lapse cameras. 35mm Eastman color and b&w negatives and prints, 16mm b&w processing equipment. Over 300 permanent personnel.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Jamboree* 1960 (Boy Scouts of America). SLIDEFILMS: *Picture at the End of the Hall; Mortgages* (Federal Life & Casualty); *The Big Edge* (General Motors Corp.); *Cookie Sales* (Girl Scouts of America & Western Biscuit Co.); *Old Timers Baseball* (Joe Newcomer & Co.); *Money for Sale* (Reserve National Insurance Co.). TV COMMERCIALS: (Series) for General Motors Corp.; Chrysler Corp.

this symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 11th Annual Production Review issue.

MOUNTAIN STATES AREA:

Metropolitan Denver Area

THOS. J. BARBRE PRODUCTIONS

2130 So. Bellaire St., Denver 22, Colo.
Phone: SKyline 6-8383

Date of Organization: 1940

Thos. J. Barbre, *Owner, Manager, Producer*
Anita T. Barbre, *Assistant Manager*
Paul F. Emrich, *Recording Director*
Harold J. Anderson, *Director of Photography*

SERVICES: Complete production of all types of business films. Sales, training, public relations, advertising, educational. Color and black and white. TV commercial and TV entertainment films. Producer services. Complete film distribution service. FACILITIES: Sound stage, theater, editing rooms, voice studio, interlock projection. Maurer cameras. 100,000 watts of lighting equipment. Maurer six-track optical recording. Magnetic film recording. Tape recording. Sound truck and generator. Editing, animation and titling rooms, equipment and staff. Recorded music libraries. Staff organist. Editors, script writers.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Martin and You; New Power for Titan* (The Martin Co.); *Gates Low Profile Tires* (Gates Rubber Co.); *What About Tomorrow's Fishing* (Colorado Game & Fish Dept.); *The Colorado Calendar* (Colorado Historical Society); *Legal Liability of Teachers* (sponsor unidentified). TV COMMERCIALS: for Mountain States Telephone Co.; Colorado Fuel & Iron Corp.; Serta Mattress Co.; Blu-Ja, Inc., 3 series.

EDWARD HAWKINS PRODUCTIONS

960 South Birch St., Denver, Colo.
Phone: SKyline 6-3615

Date of Organization: 1953

Associate: Salesfilms, Inc., 960 South Birch St., Denver, Colo. (Releasing company for syndicated motion pictures.)

Edward Hawkins, *Owner & Sales Manager*
Kenneth F. Boltz, *Dir. of Photography*
Charlotte P. Hawkins, *Office Manager*

SERVICES: 16mm films for business and industry in sales, sales promotion, public relations, educational and scientific fields; personalized sales research and promotion services available in lectures and training sessions. Projection equipment sales and service. Distributor of the Salesfilms Automatic 16mm projector. FACILITIES: 30′ x 40′ two-story sound stage; complete editing facilities; equipped for all types of recording, Magnasync and Berlant magnetic recorders and record cutting. Arriflex and Cine-Kodak 16mm cameras; J. G. McAlister and ColorTran lighting equipment; portable lighting; animation and titling equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *American Progress* (American Memorial Service of Waynesboro, Va.); *Modern Cattle Handling; Roundup* (W. W. Mfg. Co.); *One Woman's Opinion* (Shelby Memorial Gardens); *Sod Seeding* (Taylor Mfg. Co.). TV COMMERCIALS: (series) for Behlen Farm Products (Potts, Woodbury Advg. Agcy.); Harrison, political.

RIPPEY, HENDERSON, BUCKNUM & CO.

909 Sherman Street, Denver 3, Colo.
Phone: AComa 2-5601

Date of Organization: 1943

Arthur G. Rippey, *Managing Partner*
Gilbert Bucknum, *Partner, Producer*
Clair G. Henderson, *Partner*
Harry A. Lazier, *Partner*
Robert G. Zellers, *Chief Cameraman*
Kenneth C. Osborne, *Film Editor*

RIPPEY, HENDERSON, BUCKNUM: CONT'D.

SERVICES: Script writing and complete production of 16mm motion pictures, including industrial, business, sales, promotional, public relations, educational and religious subjects. Sound, b&w or color. Sound slidefilms. FACILITIES: Sound stage, editing rooms, 16mm cameras, interlock projection, four-channel sound mixing equipment, magnetic film and tape recording, complete lighting and electrical equipment, creative staff, art department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Colorado's Water—Key to the Future* (Colorado Water Conservation Board); *Direct Distance Dialing for St. Louis* (Southwestern Bell Telephone); *Direct Distance Dialing for Utah* (Mountain States Telephone); *A Market 4 Times as Big as It Looks* (Spokane Spokesman-Review); *Energy for Living* (Public Service Co. of Colorado). TV COMMERCIALS: for J. C. Penney Co.; Bennett's Paint Co.; Kohler-McLister Paint Co.; California Oil Co.; Mountain States Telephone.

SONOCHROME PICTURES

2275 Glencoe Street, Denver 7, Colo.
Phone: EAst 2-3192

Date of Organization: 1942

Branch Office: Multichrome Laboratories, 760 Gough Street, San Francisco, Calif.

R. B. Hooper, *Owner-Producer*
George E. Perrin, *Director of Photography*
Herbert McKenney, *Owner*, Multichrome Laboratories, San Francisco

SERVICES: Motion picture and television producers. Sound recording, titles, TV spots, color release prints. FACILITIES: Animating machines; synchronous 16mm Magnasync recorders; optical printers; mobile power plant; 16mm and 35mm cameras.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Moving Ahead with Mountain States* (Mountain States Tel. & Tel. Co.); *The Denver Zoo* (William Kostka & Assoc.); *A Vacation Steel Home* (Burkhardt Steel Co.); *The Free Farmer* (American Farm Bureau Federation); *Sugar Bar Ranch* (Jolly Rancher Candy Co.—Bud Hilker Prod.). TV FILMS: *Railroad Operations*, 59 two-minute newsfilms (Denver & Rio Grande Western Railroad). TV COMMERCIALS: for Silhouette, series (Westcott-Frye Assoc.); Chevrolet (Prescott-Pilz Co.).

WESTERN CINE PRODUCTIONS
(Div. of Western Cine Service, Inc.)

312 South Pearl, Denver 9, Colo.
Phone: SHerman 4-1017

Date of Organization: September, 1952
Date of Incorporation: January, 1956

John Newell, *President & Manager*
Herman Urschel, *Vice-Pres. & Tech. Mgr.*
Malcolm Jesse, *Treas. & Business Mgr.*
Stan Phillips, *Secretary & Prod. Mgr.*
Sandra Price, *Traffic Manager*

SERVICES: 16mm educational film production and distribution. Complete film laboratory and sound recording studio. Professional equipment, sales and rentals. FACILITIES: Animation stand, film processing in b&w and color, printers, cameras, magnetic striping, edge numbering, optical and magnetic film recorders.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Colorado Legend* (Colorado State Publicity Dept.); *Air Force Academy Football Highlights* (Air Force Academy); *Rock That Burns* (Oil Shale Corp. & Denver & Rio Grande Western Railroad). SLIDEFILMS: *Money When it Really Matters* (Lane Enterprises); *CEA Program* (Colorado Education Assn.).

MONTANA

FRONTIER FILMS, INC.

1543 Lewis Avenue, Billings, Mont.
Phone: AL 9-5969

Date of Organization: 1956

Lloyd J. Hagaman, *Pres. & Exec. Producer*
Verna Newby, *Vice-President*
M. B. Fitzgerald, *Sales Manager*
Wallace R. Hagaman, *Technical Director*

SERVICES: TV commercials, public relations and educational motion pictures. FACILITIES: Animation, single and double system sound, cameras, dollies, lighting, dubbing, re-recording, editing, art and writing services, transportation.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Montana Highways* (Montana Automobile Assn.); *Montana Pow Wow*, 1960 *Governors' Conference* (Host State Committee); *The Land of the Pink Snow; Big Medicine* (self-produced). TV COMMERCIALS: for Great Falls Beer.

PACIFIC WEST COAST REGION: CALIFORNIA

San Francisco and Bay Area

Alexander Film Co.

15 Crane Drive, San Anselmo, Calif.
Phone: GLenwood 4-1331

Lyle Bramson, *Northern California Zone Manager*

(See complete listing under Colorado)

Animation, Inc.

484 Pine Street, San Francisco, Calif.
Phone: YUkon 2-0665

Morrison Fetzer

(See complete listing under Los Angeles area)

MARVIN BECKER FILMS

915 Howard Street, San Francisco 3, Calif.
Phone: EXbrook 2-1655

Date of Organization: 1952

Marvin E. Becker, *President*
Frank E. Wulzen, *Production Manager*
Ann Becker, *Secretary-Treasurer*
Jack Halter, *Studio & Striping Dept.*
Vince Lawton, *Writer*

SERVICES: Industrial, documentary, business, public relations, sports and educational motion pictures and slidefilms. Television films and commercials, newsreel coverage. Franchised Reeves Magna-Striping service. Hi-speed photography. FACILITIES: Creative staff, 16mm and 35mm production equipment, music library, sound stage, lights, sets, carpenter shop, machine shop, art department, complete animation department and camera. Editing and projection rooms and multi-channel dubbing. Wide-screen production equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Flame in the Snow* (Organiz-

(LISTING CONTINUES ON FOLLOWING PAGE)

EASTMAN *Professional Film for Motion Pictures and Television*

...is accepted as the standard
of excellence throughout the world.

•

An important factor in this estimation
is the high degree of UNIFORMITY
maintained in its manufacture...

•

The BEST...at its BEST
at ALL TIMES.

W. J. GERMAN, *INC.*

AGENTS FOR THE SALE AND DISTRIBUTION OF EASTMAN
PROFESSIONAL FILMS FOR MOTION PICTURES AND TELEVISION

FORT LEE, New Jersey
LONGACRE 5-5978

CHICAGO
6040 N. PULASKI ROAD
IRVING 8-4064

HOLLYWOOD
6677 SANTA MONICA BLVD.
HOLLYWOOD 4-6131

MARVIN BECKER FILMS: CONT'D.

ing Committee, VIII Olympic Winter Games); *Olympic 8—1960, Voice of the Olympics* (Pacific Telephone Co.); *Touring 'Round Tahoe* (Nevada Horseless Carriage Club); *San Francisco Bay Model Studies*, continuing project (U. S. Army Corps of Engineers). TV FILMS: Untitled for VIII Olympic Winter Games; San Francisco Chamber of Commerce, and others.

FILMS FOR INDUSTRY, INC.

970 O'Brien Street, Menlo Park, Calif.
Phone: DAvenport 5-4453

Date of Organization: December, 1959

Dick Ham, *Executive Producer*
Paul Rich, *General Manager*
Tony Frazitta, *Editorial Director*
Ralph Chandler, *Dir. of Photography*
Bob Morrison, *Sound Engineer*

SERVICES: Single item or full production of creative 16mm and 35mm films for all types of industry, including film reports to the government (personnel and facilities cleared to Secret). FACILITIES: Mitchell, Bell & Howell and Cine Special cameras; 4000 sq. ft. shooting space; animation crane, sound recording and dubbing equipment by RCA, Magnasync, Stancil-Hoffman and Ampex.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The M-113 Story; Food for Tomorrow* (Food Machinery & Chemical Corp.); *X-18 Annual Report* (Hiller Aircraft); Procedures Training Film (Melabs); *From Pole to Pole with PENGO* (Petersen Engineering Co.); *Hunting Jaguar in Mexico; Hunting Polar Bear by Air* (Big Game Hunting Service).

GOLDEN STATE FILM PRODUCTIONS

1032 Mariposa Ave., Berkeley, Calif.
Phone: LAndscape 4-6251

Date of Organization: 1950

John L. Siegle, *Owner-Manager*
John E. Pedersen, *Production*

SERVICES: 16mm motion pictures for industry, documentary and training. FACILITIES: Full editing facilities, script writing, sound recording and studio.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Lair of the Golden Bear* (California Alumni Assn.); *Life of Leisure* (Douglas Fir Plywood Assn.); *The Football Festival Story* (Berkeley Chamber of Commerce); *General 60* (General Research & Supply Co.); *Careers in Law Enforcement* (California Peace Officers' Assn.).

IMAGINATION, INC.

Formerly TV Cartoon Productions

222 Kearny Street, San Francisco, Calif.
Phone: YUkon 6-6075

Date of Organization: 1950

Robert J. Mills, *President*
Robert L. Hovorka, *Production Manager*
Milt Kerr, *Creative Director*
Erling A. O. Forland, *Business Manager*

SERVICES: All phases of animation production from conception to completion. FACILITIES: 4000 sq. ft. studio and office space. 16mm and 35mm animation cameras, editing, projection equipment. Still cameras and darkroom. Sound recording.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Methyl Gasoline* (Standard Oil Co. of California). SLIDEFILMS: *Fibreliner; Paint* (Fibreboard Products Corp.); *Reservation Roulette* (Matson Navigation Co.); Untitled

IMAGINATION INCORPORATED: CONT'D.

brokers film (Dole Pineapple). TV COMMERCIALS: (Series) for Pacific Telephone, Standard Oil Co. of California, Pacific Gas & Electric Co., Sunlite Bakeries (B.B.D.&O.); Lucky Lager Brewing Co., California Spray Chemical Corp., Golden Grain Macaroni Co. (McCann-Erickson); Alemite (Roy S. Durstine, Inc.); On Guard (Nor Cal Advg.); Kilpatrick Bread, Williams Bakeries (Reinhardt Advg. Agcy.); Fruit-Stik (Dawson & Turner, Inc.).

EVERETT L. INGRAHAM PRODUCTIONS

414 Mason Street, San Francisco, Calif.
Phone: EXbrook 7-4286

Date of Organization: 1950

Everett L. Ingraham, *President*
Walter Schenk, *Production Manager*
Mary Lou Larson, *Secretary-Treasurer*

SERVICES: Industrial, documentary, business, public relations, TV, conservation, educational motion pictures and slidefilms. FACILITIES: Creative staff, 16mm and 35mm production equipment, sound stage, lights, sets, music library, sound recording studio, multi-channel dubbing, time-lapse makro and microscopic photography equipment; editing and projection rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Land Owner and the Sportsman; Rainbow Factories; Wildlife for the Future* (California Dept. of Fish & Game—American Conservation Films, Inc.); *Living with Roses; The Bells Are Ringing; Rangeland Fertilization; Tree and Vine Fertilization; Ortho Fly-Killer D; Tobacco Transplant Protection; The Granule Story; Nitrogen Movement in the Soil; Insect I.D.; Sugar Beets; The Lettuce Story; Irrigated Pastures; The Tomato Story; The Cotton Story; Comparative Plots; Stubble Fertilization; Ortho Products for* 1960; *Soiltreater—X; Custom Blends* (Ortho Div., California Chemical Co.).

PROCTOR JONES MOTION PICTURES

465 California Street, San Francisco, Calif.
Phone: EXbrook 2-4050

Studio: 3636 Clay St., San Francisco, Calif.
Phone: JOrdan 7-6345

Date of Organization: 1958

Proctor Jones, *Owner*
Horace B. Remy, *Assistant Producer*
Roy Miller, *Editorial*
Viola Garrison, *Secretary*

SERVICES: Production of motion pictures in color and b&w for industrial, commercial, educational and entertainment purposes. Specialists in time lapse film studies and in use of macro-cinematography. FACILITIES: Complete Arriflex 16mm equipment; mobile light unit; precision time lapse equipment; German, French and American lenses; studio, editing and projection facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Mission Dolores* (for commercial sale, 8mm); *Balclutha, A Clipper Ship in Dry Dock* (San Francisco Maritime Museum, for use on TV). TV COMMERCIALS: Pacific Telephone & Telegraph Co. (direct).

MOTION PICTURE SERVICE COMPANY

125 Hyde Street, San Francisco 2, Calif.
Phone: ORdway 3-9162

Date of Incorporation: 1935

Gerald L. Karski, *President, Gen. Manager*
Harold A. Zell, *Vice-Pres. in Chge. of Prod.*
Boris I. Skopin, *Title & Trailer Dept.*
Gerald Patterson, *Mgr. Laboratory Dept.*

MOTION PICTURE SERVICE: CONT'D.

SERVICES: Industrial, commercial and public relations films; special announcement and advertising trailers for theatres, business. TV films, spot commercials. FACILITIES: Maurer & Cine Special 16mm cameras; 3 studio 35mm cameras; 2 title 35mm cameras; 16mm & 35mm laboratory (developing, printing, reduction and enlarging); art dept., magnetic & optical recording; dubbing equipment; sound stage; editing equipment; title & animation equipment; script-to-release print service; screening room equipped for CinemaScope, 35mm and 16mm projection.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Washington's Waterways to Fun* (State of Washington); *Men, Mountains & Machines* (Arthur Haskins, Inc.); *Italian Swiss Colony Sales Presentation* (Honig Cooper & Harrington). TV COMMERCIALS: for Standard Oil Co. of California, Foremost Dairies (B.B.-D.&O.); Oakland Zone Chevrolet Dealers (Campbell-Ewald, Inc.); Roman Meal Bread, series (Roy S. Durstine, Inc.); Vano Starch (Garfield, Hoffman & Connor); Seventrees Homes (Stone & Schulte, Inc.); Bay Meadows Racing (Bay Area Advg.); Branden Homes (Branden Enterprises); Blue Chip Stamps (Gerth Brown, Clark & Elkus); Shasta Soft Drinks (Hoeffer, Dieterich & Brown); Sunnyhaven Homes (Pacific Advg.); Florsheim Shoes, Inc.

PACIFIC PRODUCTIONS, INC.

414 Mason Street, San Francisco 2, Calif.
Phone: YUkon 2-3986

Date of Organization: 1938

Donald M. Hatfield, Ph.D., *President*
Fred P. Barker, *Vice-President*
M. R. Hatfield, *Secretary-Treasurer*

SERVICES: Sponsored public relations, sales, educational and training films; documentaries; sound slidefilms; filmstrips; slides; distribution. FACILITIES: Maurer, Acme, Auricon and Eastman cameras; synchronous and ¼" tape professional recording; lighting; sound and silent stages; 35mm and 16mm animation facilities; art department; script writing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Vilac*, 2 films; *Milk for Millions* (Foremost Dairies, Inc.); *Making Telephone Selling Click* (American Tel. & Tel. Co.); *Investment in Freedom* (N.E.A. & Calif. Teachers Assn.). SLIDEFILM: *4th Dimension* (Sunset Magazine).

ALFRED T. PALMER PRODUCTIONS, INC.

82 Beale Street, San Francisco, Calif.
Phone: YUkon 1-1620

Date of Organization: 1931
Date of Incorporation: 1960

Alfred T. Palmer, *President*
Alexa H. Palmer, *Vice-President, Treasurer*
Pauline C. Hase, *Secretary*
Donald A. Palmer, *Production & Sound*
Mrs. Arthur Gist, *Educational Film Director*
Kenneth B. Craig, *Broadcast Manager*
Thomas A. Dailey, *Laboratory*

SERVICES: Commercial Spots and Programs, Documentary, Educational and Industrial Films. Specialize in production of maritime and overseas subjects related to the promotion of human understanding through trade and travel. FACILITIES: Complete production and sound studios, drive-on sound stage, two preview theatres, Wurlitzer theatre pipe organ, interlocked recording facilities, b&w & color printing and processing, ideas, scripts, production assistance, and film consulting service. Stills and slidefilms, stock film library on world subjects. Camera associates abroad.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Ohayo Japan* (American

ALFRED T. PALMER: CONT'D.

President Lines); *The Romance of Burma Teak* (Jordan International Co.); *South Pacific Cruise* (Matson Navigation Co.); commercial for (Hercules Chemical Co.); *The Seven Seas; Ship Ahoy; Glamour Cruise; Pleasure Cruise* (Discovery Productions).

Sonochrome Pictures
Multichrome Laboratories

(A Division of Sonochrome Pictures)

760 Gough Street, San Francisco, Calif.

(See complete listing under Colorado)

VISTA PRODUCTIONS UNLIMITED, INC.

611 Howard Street, San Francisco 5, Calif.
Phone: YUkon 6-6512

Date of Incorporation: August, 1959

Florence Dieves Fowler, *President*
Richard M. Fowler, *Vice-President*
Jeanne Dalton, *Production Assistant*

SERVICES: Public relations, sales, educational, documentary and training films in 16mm and 35mm b&w and color; sound slidefilms, TV shows and commercials. FACILITIES: Production and sound studios and laboratory facilities available.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Erma Story* (Bank of America); *Power in Your Hands* (United Bay Area Crusade); 1960 *Sales Show* (Burgermeister Brewing Corp.); *Mexico Convention* (Advg. Assoc. of the West). SLIDEFILMS: *California's Santa Clara Valley* (I.B.M.); *You and Your Dollars* (Cal-Aloha Development Co.); *49er Story; Fibreflo; Pabcowall* (Fibreboard Paper Products Corp.). TV COMMERCIALS: for Clorox (Honig Cooper & Harrington); Bosco, Instant Potatoes (Guild, Bascom & Bonfigli); Convention institutional (Pacific Gas & Electric).

GENE K. WALKER PRODUCTIONS

465 California St., San Francisco, Calif.
Phone: YUkon 6-2891

Studio: 627 Commercial St., San Francisco, California.

Date of Organization: 1938

Gene K. Walker, *President*
Roy Grandey, *Vice-President*
Elizabeth S. Walker, *Vice-President*
Claire McNamara, *Secretary-Treasurer*

SERVICES: 16mm, 35mm, sound slidefilms, titling, recording, animation, music scoring, script writing, etc. FACILITIES: Complete sound recording, editing, titling.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Big Breakthrough; Conquest of Sludge* (Standard Oil Company of Calif.); *The Big Return* (Salvation Army); *Mountains of Coffee* (J. A. Folger & Co.). SLIDEFILMS: *On Parade* (The Salvation Army).

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Wilding Inc.

109 Stevenson, San Francisco 27, Calif.
Phone: DElaware 2-9113

H. B. Butler, *Vice-President*

(See complete listing under Chicago area)

✱ this symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 11th Annual Production Review issue.

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Alexander Film Co.

5640 Corteen Place, North Hollywood, Calif.
Phone: TRiangle 7-7008

C. J. Dexter, *Southern California Zone Manager*

(See complete listing under Colorado)

ALL SCOPE PICTURES, INC.
Commercial Film Division
20th Century Fox Television

1417 N. Western Ave., Hollywood 27, Calif.
Phone: HOllywood 2-6231

Date of Incorporation: 1946

Gordon S. Mitchell, *President*
C. D. Owens, *Vice-President*
La Nell B. Mitchell, *Secretary-Treasurer*
Norman McCabe, *Animation Director*
Homer Powell, *Film Editor*
Bud Hayes, *Film Editor*

SERVICES: Industrial, public relations, educational and training films. TV commercial and theatre ad films. Live action, animation and/or stop motion picture productions. FACILITIES: Studios of 20th Century Fox (both Western Ave. and Foxhills).

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Roger Wagner Chorale* (U. S. Information Agency); *Senator Kennedy Campaign Tour of California* (Democratic National Committee). TV COMMERCIALS: for Pillsbury Cake Mix (Leo Burnett Agcy.); Bufferin, Tandem (Young & Rubicam); Standard Oil Co. of California (B.B.D.&O.); Lucky Lager Beer (McCann-Erickson); Pillsbury Biscuit Mix (Campbell Mitchun); Capital Records.

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ANIMATION, INC.

736 North Seward St., Hollywood 38, Calif.
Phone: HOllywood 4-1117

Date of Organization: April, 1955

Branch Offices: 210 Fifth Avenue, New York 10, N. Y. Phone: MUrray Hill 3-9394. Albert D. Hecht. 14005 Fenkell Avenue, Detroit 27, Mich. Phone: BRoadway 3-3040. Ted Petok. 221 North LaSalle Street, Room 1064, Chicago 1, Ill. Phone: FRanklin 2-2628. Joseph W. Edwards. 484 Pine Street, San Francisco, Calif. Phone: YUkon 2-0665. Morrison Fetzer.

Earl Klein, *President*
Dorothy Zall, *Secretary*
Bob Sage, *Production Manager*
Pete Bastiansen, *Creative Director*

SERVICES: Producers of animated and live action commercials. FACILITIES: Stage, animation cameras, Ampex recorder and editing equipment for production of TV spots, training films and slidefilms.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Study in Space* (The Illuminating Co.). FILMOGRAPHS: *The Castaways* (The Illuminating Co.); That-A-Way (self-sponsored). Annual Report, animation insert (Space Technology Laboratory). TV COMMERCIALS: for Midas Mufflers (W. H. Weiss & Co.); Schlitz Beer, Ford Dealers (J. Walter Thompson Co.); Sohio Gasoline, Lucky Lager Beer, Brunswick Bowling Pins (McCann-Erickson, Inc.); Johnson's Wax, Kraft Peanut Butter, C-I-L Paints

ANIMATION INCORPORATED: CONT'D.

(Needham, Louis & Brorby, Inc.); Kroger Stores, American Dairy Assn., Ballard Flour (Campbell-Mithun, Inc.); Great Northern Railway, Gluek Beer (John W. Forney, Inc.); Jenney Gasoline (Griswold-Eshleman Co.); Michigan Milk Producers (Zimmer, Keller & Calvert, Inc.); Marlboro Cigarettes (Leo Burnett Co.); Kraft Caramels (Foote, Cone & Belding, Inc.); Tootsie Rolls (Sweets Co. of America); Admiration Coffee (Clay Stephenson Assoc., Inc.); Blue Cross of Oregon (Botsford, Constantine & Gardner, Inc.); Wynn's Friction Proofing (Erwin Wasey, Ruthrauff & Ryan, Inc.); Sentry Foods (George L. Hartman Co.); Thorexin Cough Syrup (North Advg.); Robert Hall Clothes (Arkwright Advg.); Fould's Grocery Products (Clinton E. Frank, Inc.); Carling's Black Label Beer (Lang, Fisher & Stashower, Inc.).

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Atlas Film Corporation

603 Guaranty Building, 6331 Hollywood Boulevard, Hollywood 28, Calif.

(See complete listing under Chicago area)

CHARLES CAHILL AND ASSOCIATES, INC.

5746 Sunset Blvd., Hollywood 28, Calif.
Phone: HOllywood 4-2131

Date of Organization: 1956

Charles H. Cahill, *Owner*
James Morris, *Production Manager*
Homer O'Donnell, *Associate Producer*

SERVICES: Industrial and television motion picture production; production services and coordination rendered to advertising agencies and industrial accounts. FACILITIES: 16mm and 35mm editorial facilities. KTTV sound stages, projection, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Project Echo* (National Aeronautics & Space Administration); *Safety Through Seatbelts* (U. S. Public Health Service); *Broken Glass at the Intersection* (Univ. of Calif.); *Logistic Support Management for Advanced Weapons* (U. S. Air Force). TV COMMERCIALS: for Bardahl Oil (Miller, MacKay, Hoeck & Hartung); Rambler—Metropolitan (Anderson-McConnell); Rambler (Geyer, Morey, Madden & Ballard); Mattel Toys (Carson-Roberts); Triumph (Beckman-Koblitz); Listerine (Lambert & Feasley); Pacific Tel. & Tel. (B.B.D.&O.).

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CATE & McGLONE

1521 Cross Roads of the World,
Hollywood 28, Calif.
Phone: HOllywood 5-1118

Date of Organization: 1947

T. W. Cate, *Co-Partner*
E. D. McGlone, *Co-Partner*
Richard Bansbach, *Production Manager*

SERVICES: Motion pictures in the field of human communications; industrial relations, sales-promotion, sales training, travelogues, TV productions and commercials, color stock library, including extensive aerial coverage of many areas in the U.S.A. FACILITIES: 16mm photographic equipment, portable lighting equipment, camera car, creative staff for writing, photographing, directing and editing.

(LISTING CONTINUES ON FOLLOWING PAGE)

METROPOLITAN LOS ANGELES:

CATE & McGLONE: CONTINUED

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Winning the New West* (So. Calif. Edison Co.); *Introduction to a Champion* (Delta Air Lines); *Hypoxia and Decompression; Office in the Sky; Jet Age Stewardess; California—World in a Week; Holiday in Hawaii* (United Air Lines); *Ski Time* (Yosemite Park & Curry Co.). TV COMMERCIALS: for N. W. Ayer & Son; Burke Dowling Adams.

CHAPMAN 5 PRODUCTIONS, INC.
(Formerly Public Information Programs, Inc.)

621 North Central Avenue, Glendale 3, Calif.
Mailing Address: P. O. Box 4305, Glendale 3.
Phone: CHapman 5-9111

Date of Organization: January, 1961

James H. Flint, *President & General Manager*
David R. Showalter, *Vice-President & Sales Manager*
Robert A. Lieban, *Secretary-Treasurer & Production Manager*
Wayne Mitchell, *Director of Photography*
Stod Herbert, *Art Director*

SERVICES: Complete service for audio-visual materials: writing, photography, editing, sound, programming, idea development, distribution for all types of motion pictures and sound slidefilms including documentary, educational, training, public relations, sales promotion, industrial, TV spots and commercials. FACILITIES: Fully equipped photography, lighting and editing facilities and equipment; fully staffed.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Camera in Accident Investigation; The Revolver* (Calif. Highway Patrol); *Engineer, Man of Destiny* (Northrup Institute of Technology); *Fabulous Filon* (Filon Plastics Corp.); *Your Assemblyman, Howard J. Thelin* (Committee to Re-Elect Thelin). SLIDEFILMS: *Consumer Sales Training* (Hoffman Electronics Corp.). TV COMMERCIALS: (Series) for Calif. Highway Patrol; Calif. Dept. of Motor Vehicles.

R. B. CHENOWETH FILMS

8021 East 2nd Street, Downey, Calif.
Mailing Address: P. O. Box 1061, Downey, California.
Phone: TOpaz 1-9909

Date of Organization: June 1955

Robert B. Chenoweth, *Owner & General Mgr.*
Edred R. Woodworth, *Executive Producer*
Frank C. Ruttencutter, *Camera Department*
Lloyd S. Sayre, *Sound Department*

SERVICES: Industrial motion pictures, training films, TV commercials and theatre advertising trailers: complete or partial production. FACILITIES: Complete 16mm location equipment; 16mm editing facilities; utilize Hollywood sound stages on rental basis.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Skilsaw Safety* (Skil Corp.); *The Weiser Team* (Weiser Co.); *Operation Big-lift* (MACCO Corp. & Pacific Crane & Rigging Co.); *La Mirada Shopping Center* (La Mirada Merchant's Assn.); *Where the Mountains Meet the Sea*, editorial only (Concord Co.).

CHURCHILL-WEXLER FILM PRODUCTIONS

801 North Seward St., Los Angeles 38, Calif.
Phone: HOllywood 2-6671

Date of Organization: 1947

Sy Wexler, *Partner*
Robert B. Churchill, *Partner*

CHURCHILL-WEXLER: CONTINUED

SERVICES: Complete 16mm motion picture production, script writing, camera, animation, animation photography, color printing, editing, sound recording and distribution. FACILITIES: Studio, color printer, animation crane, art department with full-time staff, script writers, editors, sound recording and distribution staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Congestive Heart Failure* (American Heart Assn.); *Neurological Examination of the One Year Old* (National Institute of Neurological Diseases and Blindness); *The Human Cell and the Cytotechnologist* (National Committee for Careers in Medical Technology); *The Role of the Clavicle* (Hospital for Children and Training School for Nurses); *I Dress the Wound* (Johnson & Johnson).

CINE-TELE PRODUCTIONS

6325 Santa Monica Blvd., Hollywood 38, Calif.
Phone: HOllywood 5-3376

Date of Organization: 1945

Harry J. Lehman, *President*
Jacques R. Lehman, *Vice-President*
Jesse Davis, *Production Supervisor*
Clayton McKiddy, *Unit Manager*

SERVICES: Training, public relations, industrial, business films. TV commercials, live and animated; slidefilms. 35mm and 16mm, b&w and color. FACILITIES: Mitchell, Auricon 1200 and Bell & Howell cameras; Master lights, studio art, dry lab, location filming equipment, 16mm Westrex type recorder; editing rooms and Moviola equipment; projection theatre.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Squaw Valley Olympics* (Helms Bakeries); *Pan-American Equestrian* (John A. T. Galvin); *Debbie's Safety Lesson* (Standard Oil Co.). TV COMMERCIALS: for Volkswagen (Compton Advg.); Calif. Traffic Safety Foundation, series.

COLUMBIA PICTURES CORPORATION
T. V. Commercial & Industrial Films Division

Columbia Pictures Studios, 1438 North Gower Street, Hollywood 28, Calif.

Phone: HOllywood 2-3111

Joe Swavely, *General Manager*
Richard Kerns, *Production Supervisor*
Jack Daniels, *Staff Director*
Ed Beatty, *Staff Director*
Bob Baldwin, *Creative Director*
Tom Conlon, *Supervising Editor*
Roy Hollingsworth, *Production Co-ordinator*
Janet Crumely, *Office Manager*

SERVICES: Complete production of films for public relations, sales training and promotion, TV commercials, etc. FACILITIES (Hollywood): Three production centers consisting of 23 stages; thousands of interior and exterior sets including entire village, period and city streets, swimming pool, park, roads, warehouse of props, art, casting, camera, sound, hair style, makeup departments, rear projection, blue backing and infrared matte photography. Foreign production facilities available.

RECENT PRODUCTIONS AND SPONSORS

(See complete data under Columbia Pictures Corporation listing, New York City area)

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JERRY FAIRBANKS PRODUCTIONS OF CALIFORNIA, INC.

1330 North Vine St., Hollywood 28, Calif.
Phone: HOllywood 2-1101

Date of Organization: 1929

Branch Offices: 520 North Michigan Ave., Chicago 11, Ill. Phone: WHitehall 4-0196. Robert F. Kemper, *Sales Representative.* 219 Majestic Bldg., San Antonio, Texas. Phone: CApital 4-8641. Jack Mullen, *Sales Representative.*

Jerry Fairbanks, *President*
Charles Salerno, Jr., *Vice-President*
William Sterling, *Director of Sales*
Leo Rosencrans, *Creative Director*
Robert Larsen, *Film Director*
Donn Greer, *Art Director*
John McKennon, *Production Manager*
Robert Scrivner, *Studio Manager*

SERVICES: Industrial, theatrical and TV motion pictures. FACILITIES: Full studio facilities; sound stage; 18 camera units; 16mm and 35mm including MultiCam process; 16mm, 35mm and magnetic sound recording and re-recording; editing; animation; Duoplane Process; 16mm & 35mm opticals; film and music libraries; technical art, creative and music staffs.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Big Question* (New York Life Insurance Co.); 11 *O'Clock in Alabama* (Univ. of Ala.); *Road to Better Living* (Mortgage Bankers Assn.); *The Big Bounce* (American Tel. & Tel.); 26 *Hour Day* (National Car Rental); *Anatomy of an Accident* (Bell Telephone System). TV COMMERCIALS: for Oldsmobile (D. P. Brother); Bell & Howell, Helene Curtis (McCann-Erickson); Max Factor (Kenyon & Eckhardt); Callo Wine (B.B.D.&O.); Tareyton (Gumbinner); Strohs Beer (Zimmer, Keller & Calvert); Kent (Lennen & Newell); Maybelline (Gordon Best); Union Oil (Young & Rubicam); Adorn (North Advg.).

FIDELITY FILMS, INC.
(Formerly Ed Johnson Films)

1450 North Seward St., Hollywood 28, Calif.
Phone: HOllywood 2-7484

Date of Organization: 1951
Date of Incorporation: 1958

Ed Johnson, *President, Production Manager*
Jesse Sanford, *Associate Producer*
Ernesto Cervera, *Sound Technician*
Libby Wright, *Art Director*

SERVICES: Art, animation, still and live photography. Complete production of live and animated TV commercials, business films, sound slidefilms. Equipment distributor. FACILITIES: Art, animation, editorial departments; sound insert stage, dressing rooms, sound booth with Ampex equipment: 16mm and 35mm motion picture equipment; 16mm animation crane; still photography studio and equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Let's Sing*, series (self-sponsored). SLIDEFILMS: *National Integrated Distribution Systems* (J. M. Caldwell & Lockheed Air Craft); *Success Within Your Reach; What's Missing* (Bal-Nu-Vita Labs); *On the Job; A Van de Kamp Career* (Van de Kamp Holland Dutch Bakeries); *Fortify Your Family* (Visan Nutritional Labs); *The Garden of Eden* (Catalina Knitting Mills); *Philco Sales Plan* (Heintz & Co.); *Pre-Need* (Camelback Pre-Need Plan); *Blended Gas* (Signal Oil Co.); *Route Salesmen*, series of 4 (Knudsen Creamery Co.). TV FILMS: *Gracious Living in San Francisco* (Martin and Mills Estates). TV COMMERCIALS: for Cotofilm Burn Relief; Knudsen Creamery Co.; Karl's Shoe Co.; Hudson Shoe Co.; Reliable Mortgage.

FILMASTER, INC.

650 North Bronson Ave., Hollywood 4, Calif.
Phone: HOllywood 6-1681

Date of Organization: 1955

Branch Offices: 9 Rockefeller Plaza, New York 20, N. Y. Phone: JUdson 6-1404. H. Weller Keever, *Vice-Pres. Chg. of Sales;* John W. Murphy, *Exec. Prod.* 707 Nicolet Ave., Winter Park, Fla. Phone: MIdway 7-7011. Robert E. Kearney, *Vice-Pres. in Chg.*

Robert W. Stabler, *President*
Glenn N. Cook, *Vice-President & Prod. Mgr.*
William H. FitzSimmons, *Vice-President, Commercial & Industrial Divisions*

SERVICES: Motion pictures for industry, government, social agencies, TV and theatrical release. Services include creative outlines, scripts, production, editing and finishing, and distribution planning. FACILITIES: Nine stages at Hollywood studios; three sound stages at Florida studio. Complete location equipment, including rolling stock consisting of two airplanes, grip trucks, honeywagon and two station wagons.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Come Fly With Me* (American Airlines, Inc.); *A Town Has Two Faces* (The United Community Funds & Councils of America); *Character Judgement; Serving Mats; The Explosive Passenger; You Speak for Mats;* Untitled classified film (U. S. Air Force).

FORMAT FILMS, INC.

4741 Laurel Canyon Blvd., North Hollywood, California
Phone: POplar 9-3610

Date of Organization: October, 1959

Branch Office: 269 North Michigan Ave., Chicago 1, Ill. Jerry Abbott, *Vice-Pres. in Chg. of Mid-West Sales.*

Herbert Klynn, *President*
Bud Getzler, *Executive Vice-President*
Jules Engel, *Vice-President*
Henrietta Jordan, *Secretary*

SERVICES: Producers of animated films for TV commercials, TV programming, theatrical shorts and feature and industrial films. FACILITIES: Complete self-contained animated film studio including all creative departments, camera, editing, sound recording, dubbing.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Untitled training film (Bank of America). TV COMMERCIALS: for Stag Beer; Westclox; Folger's Coffee; Dreyfus Fund.

Grantray-Lawrence Animation, Inc.

716 North La Brea, Hollywood 28, Calif.
Phone: WEbster 6-8158
Teletype LA 1463

Ray Patterson, *President*
Robert L. Lawrence, *Vice-President*
Grant Simmons, *Secretary-Treasurer*

(See complete data under Robert Lawrence Productions, Inc., listing, New York City)

GRAPHIC FILMS CORPORATION

1618 N. Las Palmas, Hollywood 28, Calif.
Phone: HOllywood 7-2191

Date of Organization: 1941

Lester Novros, *President*
William Hale, *Secretary-Treasurer*
James Connor, *Chief, Camera Division*
J. Gordon Legg, *Chief, Animation Division*

SERVICES: Production of animated and live action films for industry and government. Design and publication of booklets, brochures and visual presentations. FACILITIES: Animation department including stand for 16mm and 35mm; 35mm Bell & Howell Standard camera; 16mm & 35mm Arriflex camera; 16mm & 35mm Moviolas; cutting and screening rooms; permanent animation and live action staffs.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Animation Sequences—*Trajectory Flight Control; Gyro Function in Missile Control* (U. S. Air Force); *Samos Development; A Better Way* (Lockheed Missiles Div.).

The Jam Handy Organization, Inc.

1402 N. Ridgewood Place, Hollywood 28.
Phone: HOllywood 3-2321

Thomas G. Johnstone, *in charge*

Service office and production.

(See complete listing under Detroit area)

HARRIS-TUCHMAN PRODUCTIONS, INC.

751 North Highland, Hollywood 38, Calif.
Phone: WEbster 6-7189

Date of Organization: 1950

Ralph G. Tuchman, *President & General Manager*
Fran Harris, *Vice-President*
Bennett Dolin, *Manager, Sales Development*

SERVICES: Creative writing, planning, production of motion pictures and sound slidefilms for business, industry, sales talks on film, promotion films for television, and TV commercials, live action or animation. FACILITIES: Staff writers and artists, fully equipped stage, complete working kitchen, all editing facilities for 35mm and 16mm, animation department, projection, music library, stock film library.

RECENT PRODUCTIONS AND SPONSORS
SLIDEFILMS: *Surround Yourself With Beauty* (Plywall Products Co., Inc.); *Keep It Clean* (Water-Boy Systems, Inc.); *Gypsy; Silhouette Symphony* (Cole of California); *New Horizons* (Union Label Council, Los Angeles).

ALFRED HIGGINS PRODUCTIONS

9100 Sunset Blvd., Hollywood, Calif.
Phone: BR 2-1564

Date of Organization: 1958

Alfred Higgins, *President*
Austin McKinney, *Production Manager*
Dorothy Prosser, *Administration*
William Thompson, *Camera Department*

SERVICES: Complete production service from script to screen for motion pictures and sound slidefilms; public relations, industrial, training and sales films. FACILITIES: Equipped for all phases of production; mobile lighting and location equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Navy's Toughest Job* (Lockheed Aircraft Corp.); *The Invisible Oil Well; The Blade of Progress; Baja Holiday* (Richfield Oil Corp.); *The Forgotten Ore of Eagle Mountain* (Kaiser Steel Corp.); *Hancock Presents Econ-O-Blending; Norwalk Presents Power-Blending* (Signal Oil & Gas Co.); *Automation with Magnetic Control* (Micro-Path, Inc.). SLIDEFILMS: *Let's Get the Show on the Road* (J. P. Hennessey Co.).

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LOS ANGELES

TOM HOTCHKISS COLORFILM PRODUCTIONS

817 South Glenoaks Blvd., Burbank, Calif.
Phone: VIctoria 9-3660

Date of Organization: 1950

Tom Hotchkiss, *Executive Producer*
Evelyn Hotchkiss, *Business Manager*
John A. Hanson, *Laboratory Services*

SERVICES: Complete 16mm film planning and production, including laboratory. FACILITIES: Mobile photography and sound unit, 16mm; editorial rooms and vault storage; color duplication facilities; sound recording and mixing.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Successfully Yours* (San Bernardino County Board of Trade); *Gift of the Desert* (Calif. Date Growers Assn.); *Land of Dust* (Conservative Baptist Foreign Mission Society); *These Are My People* (Navajo Mission); *The Egg Machine* (Food Machinery & Chemical Corp.).

KLEIN/BARZMAN

706 North LaCienega Blvd., Los Angeles 46, California
Phone: OL 5-6565

Date of Organization: November, 1960

Bob Klein, *Partner*
Alan Barzman, *Partner*

SERVICES: Creation and production of advertising campaigns, commercials, specializing in humor. Radio, TV, live action and animation, and print media. Also integration into marketing, promotion and merchandising. FACILITIES: Full animation and live action facilities producing and recording.

RECENT PRODUCTIONS AND SPONSORS
Productions in progress for clients including Coca-Cola, Bubble-Up, Plymouth-Valiant.

(New company—formed November, 1960)

LA BREA PRODUCTIONS, INC.

3371 Cahuenga Blvd., Hollywood 28, Calif.
Phone: HOllywood 4-7171

Date of Organization: June, 1956

O. Gail Papineau, *President*
Henry J. Ludwin, *Executive Vice-President*
F. H. Creger, *Sales Manager*

SERVICES: Films for industry, public relations, sales and training; TV commercials, insert photography; live action, animation. FACILITIES: Complete production facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Alaska and Its Natural Resources* (Richfield Oil Corp.); *Electra Flight; Electra Flight,* American Airlines version; *Electra Flight,* National Airlines version (Lockheed Aircraft Corp.); *Helicopter Salvage* (Astro Aviation Co.). TV COMMERCIALS: for Webers Bread; Log Cabin Bread; American Specialties; Italian Swiss Colony Wines; Squirt (Honig, Cooper & Harrington); New Richfield Boron (Hixson & Jorgenson); Carlings Beer (Lang, Fisher, Stashower); Forest Lawn (Doyle, Dane, Bernbach); Rice Chex, Wheat Chex (Guild, Bascom & Bonfigli); Wynn Oil (Kennedy-Walker).

Anthony Lane Film Studios, Inc.

11608 National Blvd., Hollywood, Calif.

Paul A. Wurtzel, *Manager*

(See complete listing under Minneapolis, Minn.)

METROPOLITAN LOS ANGELES:

McNAMARA PRODUCTIONS, INC.

8230 Beverly Blvd., Los Angeles 48, Calif.
Phone: OLive 1-2510

Date of Organization: October, 1956

Don C. McNamara, *President*
William Rieber, *Vice-President*
Margaret H. McNamara, *Secretary-Treasurer*
Lois K. Perry, *Assistant Secretary*
Don B. Driscoll, *Art Director*
Frank Riley, *Senior Writer*
Don L. Sykes, *Editorial Chief*
Don A. Piccolo, *Animator*

SERVICES: 16mm and 35mm industrial films, sales promotion, public relations, educational, medical, scientific and training; TV commercials; color and b&w. FACILITIES: Complete creative, production, animation, editorial facilities; 16mm and 35mm photographic and editing equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Reaching for the Stars* (General Atomic Div., General Dynamics); *Electromagnetic Interference Ashore* (U. S. Navy); *Seat Ejection System for F/106* (San Diego Div., Convair); *This Is Kraloy* (Kraloy Plastic Pipe Co.); *New Concept in Weapons Handling* (China Lake—U. S. Navy); *New Wings for Attack* (Lockheed Aircraft Corp.). TV COMMERCIALS: (Series) for Royal Woolyn (Wade Advg. Agcy.).

MPO Productions, Inc.

800 North Seward St., Hollywood, Calif.
Phone: POplar 9-0326

Mel Dellar, *Vice-President*

(See complete listing under New York City)

Metro-Goldwyn-Mayer, Inc.

Metro-Goldwyn-Mayer Studios
10202 West Washington Blvd., Culver City, California
Phone: UPton 0-3311

Tom R. Curtis, *Executive Producer of Commercial & Industrial Division*
Bud Brown, *Business Manager*
Jack Reynolds, *Producer-Director*
Jerry Warner, *Producer-Director*
Julian Plowden, *Producer-Director*
Robert C. Bennett, *Creative Director*
Kenneth Daniels, *Account Administrator, Western Division*

(See complete listing under New York City)

Mode-Art Pictures, Inc.

1904 Preuss Road, Los Angeles 34, Calif.

F. M. Joyce, *West Coast Representative*

(See complete listing under Pittsburgh, Pa.)

Fred A. Niles Productions, Inc.

650 North Bronson, Hollywood 28, Calif.
Phone: HOllywood 3-8154

Lionel Grover, *Vice-President*
Harry Holt, *Animation Director*

(See complete listing under Chicago area)

PACE PRODUCTIONS, INC.

155 North LaPeer Dr., Los Angeles 48, Calif.
Phone: BE 2-8067

Date of Organization: 1958

Robert Ellis, *President, Writer, Producer*
James Greer, *In Charge of Production*
Jean Guy Jacques, *Art Direction*
Robert Regester, *General Sales Manager, Account Executive*
Earl Scott, *Head, Photographic Dept.*

PACE PRODUCTIONS: CONTINUED

SERVICES: Complete production service specializing in 35mm color-sound filmstrip presentations. FACILITIES: Research and writing, art and animation departments; location equipment; production design and supervision; still studio, equipment and b&w still lab.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *System Makes Sense; Science and System* (System Investment Co. of Denver); *Land, California City and You* (Calif. City Development Corp.); *The FRP Story* (Family Record Plan, Inc.); *Vacation Land, U. S. A.* (Swan Pool Co.); *The LAK Story* (The LAK Corp.); *Your Future and Gamble Ranch* (Gamble Investments); *Valley of Gold* (G. V. Land Co. of Phoenix); *To Treasure Forever* (Diamond Distributors of America); *The Catalina Story* (Catalina Co.).

PARTHENON PICTURES—HOLLYWOOD

2625 Temple St., Hollywood 26, Calif.
Phone: DUnkirk 5-3911

Date of Organization: 1954

BRANCH OFFICES: Princeton, N. J. Phone: WAlnut 4-3550. In association with Princeton Film Center, Inc., Gordon Knox, *President*. Detroit 14, Mich. Phone: ADams 1-9113. Fred Frink, *Assoc. Producer*. Chicago 1, Ill. Phone: RAndolph 6-2919. Woodbury Conkling, Roger Clark, *Assoc. Prods.*

Charles (Cap) Palmer, *In Charge*
John E. R. McDougall, *Producer-Director*
Perry King, *Client Service*
Ted (W. T.) Palmer, *General Manager*
Sam Farnsworth, *Production Manager*
Shirley Hartman, *Production Coordinator*
David Bowen, *Producer—Techfilms Div.*
Al White, *Producer—Industrial Shows*
Jack Meakin, *Music Director*
Robert J. Martin, *Head—Camera Department*

SERVICES: Films for business, documentary and "photoplay." *Techfilms Division* makes technical and "report" films, manages In-Plant Film Units. *Datafilms Division* makes short films for individual instruction and information. *Industrial Shows Division* produces live-stage ("book show" or variety) and filmed shows for conventions. *Spectrofex* ("selective visibility") makes TV commercials and training inserts. FACILITIES: Main sound stage, 80′ x 90′ x 22′ headroom; offices, craft rooms and projection theatre adjoining. Usual full professional equipment in camera, lighting, sound, editorial and projection; 35mm and 16mm. Access to all Hollywood resources. Animation units in association.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Case of the Bewildered Bride* (Carnation Co.); *Headline for Harper* (Truck Div., International Harvester); *Fire Safety* (Pure Oil); *Dartmouth Revisited*, remake (Dartmouth College); *Intermittent Peritoneal Dialysis* (Don Baxter Laboratories); *Drilling the Bonus Yield; Harvesting the Top Quality Bale* (Farm Equipment Div., International Harvester). SLIDEFILMS: *Selecting Dairy Cattle; Judging Dairy Cattle* (Albers Milling). TV COMMERCIALS: for Chevrolet (Campbell-Ewald). PRODUCTION SERVICES: for Canadian Broadcasting Co.; Bell Telephone Labs., Bay State Film Productions.

Techfilms Division: Parthenon

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Locked On* (Convair Astronautics Div., General Dynamics); routine film reports.

Industrial Shows Division: Parthenon

RECENT PRODUCTIONS AND SPONSORS

STAGE SHOWS: *Work of Art* (Cadillac Div., General Motors Corp.); four dealer new car announcement meetings.

PICTURES FOR BUSINESS

1937 Holly Drive, Hollywood 28, Calif.
Phone: HOllywood 7-7009

Date of Organization: 1951

Bill Deming, *Executive Producer*
Ann Deming, *Associate Producer*
A. H. Holywell, *Administration*
Bob Heiner, *Art Director*
Sanford Strother, *Animator*

SERVICES: Motion pictures and slidefilms for business and government. Television program production and packaging (live and film). Animated and live TV spot production. Consultation and creative planning services. FACILITIES: Studio and location equipment; animation department, complete from planning through photography.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Family Affair* (Collins Radio Co.); *The Electronic Vote Tallying System*, two versions (Norden Div., United Aircraft Corp.). SLIDEFILMS: *Teen Magazine* (Petersen Publications); *City of Progress* (City of Covina); *The Family Plan; The Wright Way* (Wright Insurance); *Plan for Living* (Burtin Distributing Co.); *The New Product* (Proto Tools).

PLAYHOUSE PICTURES

1401 North La Brea Ave., Hollywood 28, Calif.
Phone: HOllywood 5-2193

Date of Organization: 1952
Date of Incorporation: 1957

Adrian Woolery, *President*
Mary Mathews, *Secretary*
Bill Melendez, *Producer-Director*
Peter Burness, *Director*
Robert Cannon, *Director*
H. A. Halderson, *Business Manager*
Irene Wyman, *Production Supervisor*
Chris Jenkyns, *Creative Story Director*
Sterling Sturtevant, *Layout & Design Dir.*
George W. Woolery, *Dir. of Public Relations*
Hugh Kelley, *Film Editor*
Allan Childs, *Head Cameraman*

SERVICES: Animation specialists in business, public relations, entertainment, educational films and television commercials. FACILITIES: Complete studio facilities for the production of animated films from story through camera, with exception of laboratory.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Falcon Wagons & Cars, Ford Cars & Trucks, Ford Dealers of Southern Calif., Lever Bros. Deodorant, Crocker-Anglo National Bank, Raisin Advisory Board (J. Walter Thompson); Burgermeister Beer, Farmers & Mechanics Bank, Western Air Lines, Pacific Tel. Yellow Pages & Dialing (B.B.D.&O.); Mars Candy Co., Peoples Gas Co., Best of Post Billboard (Needham, Louis & Brorby); Standard Oil of Ind., Studebaker Lark (D'Arcy Advg.); Carnation Evaporated Milk, Friskies Dog & Cat Food (Erwin Wasey, Ruthrauff & Ryan); Esso Flit, So. Calif. Gas Co. (McCann-Erickson); Kool Aid, Delsey Tissues (Foote, Cone & Belding); Interstate Bldg. Corp. (VanSant, Dugdale); Band of Gold Billboard (Tandem Prods.); Falstaff (Dancer-Fitzgerald-Sample); and others.

QUARTET FILMS, INC.

5631 Hollywood Blvd., Hollywood 28, Calif.
Phone: HOllywood 4-9225

Date of Organization: July, 1956

Arnold B. Gillespie, *President*
Stanley L. Walsh, *Vice-Pres. & Secretary*
Michael R. Lah, *Vice-Pres. & Treasurer*
Leslie A. Goldman, *Vice-President*

SERVICES: Motion picture animation: industrial, educational and public relations films, TV com-

QUARTET FILMS: CONTINUED

mercials, story development, full production. Cartoon shows: development and syndication of TV programs and specials. FACILITIES: Full creative staff, artists, recording, sound and insert stage, character development and point of purchase tie-ins.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Chester Peake Bay* (National Brewing Co.); *Juggernaut Jones* (Marlboro Cigarettes); *Homer and Roy* (Northern State Power); *The Firebird* (Pure Oil Co.); *The Wizard of Oats* (Kellogg's All Stars).

RENOVARE COMPANY

727 North Fairfax Ave., Los Angeles 46, Calif.
Phone: OLive 3-1680

Date of Organization: 1953

Kemp R. Niver, *Owner & President*
Mrs. P. I. Nolan, *Secretary & Gen. Mgr.*

SERVICES: 35mm and 16mm documentary, sales, medical, educational, industrial, training motion pictures. Sub-contractor of stock footage for films. FACILITIES: Sound stage, editing, projection and dark rooms, dubbing; all equipment company owned; air to air, under water and moving car to car; restoration, re-registering old or shrunken motion picture film.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Paper Film Story* (Academy of Motion Pictures, Arts & Sciences); *Paper Print Restoration Program* (U. S. Library of Congress); *Man Power Bank* (U. S. Air Force); *American Doctor* (American Osteopathic Assn. & Roland Reed Productions, Inc.); *Academy Awards Show,* news spectacular (N.B.C.).

ROLAND REED PRODUCTIONS, INC.

650 No. Bronson Ave., Hollywood 4, Calif.
Phone: HOllywood 9-1628

Date of Organization: 1936
Date of Incorporation: 1947

Branch Office: 2307 Chester Ave., Cleveland, Ohio. George Oliva, Jr., *Vice-Pres.*

Roland D. Reed, *President*
Arthur Pierson, *Vice-Pres., Chg. Prod.*
Fred R. Cross, *Vice-Pres., Chg. Sales*
Duke Goldstone, *Supervising Editor*
Raoul Pagel, *Production Manager*

SERVICES: Producers of feature motion pictures. Television film series, industrial films, education, public relations, etc., filmed commercials. FACILITIES: Based at California Studio, Hollywood, Calif. Rental studios with all facilities of a major picture lot. Access to free lance talent and craftsmen in Hollywood and New York.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *American Doctor* (American Osteopathic Assn.); *Indoctrination; Man In Flight* (U. S. Air Force); *Preventive Psychiatry* (U. S. Navy); *Progress Parade* (American Petroleum Institute). TV COMMERCIALS: for Miller Tires; Ford Tractors.

RIVIERA PRODUCTIONS

6610 Selma Ave., Hollywood 28, Calif.
Phone: HOllywood 2-8585

Date of Organization: 1947

BRANCH OFFICES: 566 Birch Drive, Cleveland, Ohio. Phone: REdwood 1-6076. Pat Rancati, *Eastern Repr.* 230 Westmoor Blvd., Milwaukee 14, Wis. Phone: SUnset 2-8815. Robert Zens, *Midwest Repr. & Assoc. Prod.*

F. W. Zens, *Executive Producer*
Leif Rise, *Associate Producer*
Vilis Lapeniecks, *Director of Photography*
Cliff Bertrand, *Production Manager*

SERVICES: Complete motion picture production from script to final prints for industrial, educational, public relations, advertising, sales, religious, technical motion pictures. TV programs and spots. FACILITIES: Executive offices; studios; editing rooms; projection room; sound recording and mixing. Location equipment, musical and sound effects library, complete departments for film production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Need to Excel* (Marquette Univ.); *Training with the Aqua Lung* (Marine World); *Bacon Line* (Crown Zellerbach); *Bond Check* (Magnaflux Corp.); *Aqua Lung Adventures* (U. S. Divers Corp.). TV COMMERCIALS: for Hobart Mfg. Co.; Santa's Village; Paramount Savings.

ROCKET PICTURES, INC.

6108 Santa Monica Blvd., Hollywood 38, Calif.
Phone: HOllywood 7-7131

Date of Incorporation: 1943

Dick Westen, *President*
Don Bartelli, *Vice-President, in Charge of Production*
Kay Shaffer, *Secretary-Treasurer*
Hal Holm, *Director of Sales*

SERVICES: Producers of ready-made and tailor-made audio-visual films and complete programs in the areas of sales training, personnel recruiting, indoctrination, management development and consumer selling—for business and industry. Programs for sales promotions (including booklets; manuals, sound slidefilms); complete meetings; training easels, charts. Single-step services from ideas to results. FACILITIES: Shooting stage, sound recording, art and animation, creative writing staff, camera department, editing.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *What Do You Want?; Just To Be Sure,* Agent Recruiting; *Additional Commissions; The Question Is . . . ; What Do I Do Now?; On Your Way,* Agent Training—Business Life Insurance; *Which Will It Be?; You and Yours; The Choice Is Yours; The Question Is . . . ; Just to Be Sure,* Consumer Selling; *The Second Look,* Custom Made (Better Selling Bureau—syndicated series).

FREDERICK K. ROCKETT COMPANY

6063 Sunset Blvd., Hollywood 28, Calif.
Phone: HOllywood 4-3183

Date of Organization: November, 1926

A. J. Sowers, *President*
John J. Hennessy, *Vice-Pres., Executive Producer*
F. Stanton Webb, *Vice-Pres., Dir. of Sales*
Kent MacKenzie, *Supervising Editor*
Allen Chandler, *Director of Photography*
William Keene, *TV Commercials*
Glen Holse, *Art Consultant*
Walter Wise, *Story Consultant*
Charles Cromer, *Creative Consultant*
Jerome Lipari, *Stage Manager*
James Fullerton, *Lab. & Sound Technician*
Iona Guyer, *Office Manager*

SERVICES: 16mm and 35mm motion pictures and slidefilms; industrial, documentary, public relations, training, sales promotion, religious and educational; TV commercials and programs. FACILITIES: Sound stage 85′ x 55′; Westrex sound system; complete carpenter shop for set construction; three dressing rooms; 16mm and 35mm cameras; complete lighting equipment, portable generators, camera truck; screening room, three editing rooms; 16mm and 35mm Moviolas; music library; large stock footage library; art and animation equipment; client office facilities; mobile Video-Tape Cruiser with complete videotape facilities and technical staff.



FRED K. ROCKETT: CONTINUED

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Ballads in Blossoms* (Tournament of Roses Assn.); *Put Yourself in the Picture* (Hilcoa Corp.); *Crown in Canada* (Crown Zellerbach, Canada); *What Are The Chances* (Vita-Life Corp.); *The Year of Wo—Ho—Lo* (Camp Fire Girls).

ROUNDTABLE PRODUCTIONS

275 South Beverly Dr., Beverly Hills, Calif.
Phone: CR 6-8288

Date of Organization: 1958

Leon S. Gold, *President*
Glenn D. McMurry, *Educational Advisor*
Nicholas Rose, Ph.D., *Head of Research*
Ralph Wilkinson, *Washington Repr.*

SERVICES: Production of supervisory, management development and sales training films. FACILITIES: Rented as needed.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Person to Person Communication* (McMurry-Gold Production); *Pattern for Instruction; The Engineering of Agreement; Imagination at Work; How Good Is a Good Guy; Breaking the Delegation Barrier* (all self-sponsored for industry sale).

JOHN SUTHERLAND PRODUCTIONS, INC.

201 No. Occidental Blvd., Los Angeles 26, Calif.
Phone: DUnkirk 8-5121

Date of Incorporation: 1943

BRANCH OFFICE: 408 West 34th St., New York 1, N. Y. Phone: OXford 5-7450. John Sutherland, *President.*

John E. Sutherland, *Writer-Producer*
Charles Bordwell, *Vice-President*
Carl Urbano, *Director, Animation*
George Gordon, *Director, Animation*
Irma Lang, *Secretary-Treasurer*

SERVICES: Complete production of live-action and animation films from research and script development through release printing. Industrial, documentary, public relations, sales promotion and educational films. FACILITIES: Motion picture studio. Completely staffed animation department, fully equipped, including two animation cameras and cranes. Live-action stage with electrical, grip and sound equipment. Set inventory, mill, paint shop, etc. Modern sound recording rooms and equipment. Editorial department equipped for 35mm and 16mm. Projection theatre equipped for 35mm and 16mm.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Far Sound* (American Tel. & Tel. Co.); *Good Looks* (Armour & Co.); *Portrait of a Man* (J. C. Penney & Co.); *Curtain Time* (U. S. Steel Corp.); *Wing-Shooting* (Richfield Oil Corp.).

Real Facts for Sponsors

—evidence of suppliers' good faith

☆ The detailed listings given specializing producers of business motion pictures and slidefilms furnish the buyer of sight sound media with solid evidence regarding any prospective supplier. Listing data requests emphasized the need for both film and sponsor references and it is this area of each listing which indicates the recent experience of each company in these pages.

METROPOLITAN LOS ANGELES:

Techfilms Division, Parthenon Pictures

2625 Temple Street, Hollywood 26, Calif.
Phone: DUnkirk 5-3911

David Bowen, *Producer*

(See complete listing under Parthenon Pictures, this section)

TECHNICAL COMMUNICATIONS, INC.

130 South La Brea Ave., Los Angeles 36, Calif.
Phone: WEbster 8-2878

Date of Incorporation: April, 1955

Leon Vickman, *President & Exec. Prod.*
Walter W. Lee, Jr., *Vice-President & Script Writing Supervisor*
Fred E. Miller, *Vice-President, Animation & Art Director*
Marilyn Hawley, *Script Editing Director*
Christopher Bristol, *Motion Picture Supvr.*
Harold Willard, *Animation Camera Supvr.*

SERVICES: 16mm and 35mm films, sound filmstrips and slide presentations for business and industry, with specialization in technical engineering films and military briefing aids. FACILITIES: Complete creative and production facilities totalling 4000 sq. ft., including 2000 sq. ft stage; complete animation art department; motion picture script writing department; all necessary production equipment, including complete animation crane.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Introduction to the Strategic Air Command Control System, Project 465L* (System Development Corp.); *The RW-400 Computer* (Thompson-Ramo-Wooldridge, Inc.); *Company Facilities* (Fenske, Fedrick & Miller, Inc., sub. of Ling-Temco); *Non-Linearity Variable in Filmic Presentation*, series of 4, art & animation production only (Univ. of South. Cal. for U. S. Dept. of Health, Education & Welfare); *Air Research and Development Command Report*, films, animation sequences only (Space Technology Labs); *Sound Control in Design*, animation and graphic displays only (U. S. Gypsum). SLIDEFILMS: *The Strategic Air Command Control System* (System Development Corp.).

TELEFILM, INC.

6039 Hollywood Blvd., Hollywood 28, Calif.
Phone: HOllywood 9-7205

Date of Organization: 1938
Date of Incorporation: 1939

J. A. Thomas, *President*
James B. Pinkham, *Executive Vice-President*
Peter Comandini, *Secretary-Treasurer, Director of Production*
Melvin J. Bassett, *Sales Manager*
William F. Steen, *Customer Relations*
Donald O. Harrold, *Chief Recording Engr.*
Lowell M. Johnson, *Dir., Art & Animation*
Peter Butzen, *Head of Animation*

SERVICES: Complete 16mm motion picture technical services from scripts through final release prints, including art, animation, titles and special effects. Any or all services available to producers. FACILITIES: Storyboards, writing, art, animation, titles, color and b&w processing, cinematography, editing, recording, special effects, serial image, printing, slides, and slidefilms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Water and You* (Feather River Research & Education Assn.); *Guardian in the Sky* (Douglas Aircraft Co.); *Mauler* (Convair Pomona); *Scanfar* (Hughes Aircraft Ground Systems Div.). SLIDEFILMS: *Indoctrination Program* (Grand Lodge B.P.O. Elks).

TELEPIX CORPORATION

1515 North Western Ave., Hollywood 27, Calif.
Phone: HOllywood 4-7391

Date of Incorporation: 1948

Robert P. Newman, *President*
Phil T. Hanna, Jr., *Vice-President, Sales and Public Relations*
James Simmons, *Executive Producer*
Patrick Sexton, *Slidefilm Division*
Thomas Beemer, *Producer-Director*
Edward Schryver, *Production Manager*
Arthur Manikin, *Stage Manager*
Joseph Thielman, *Electrical Supvr.*
Lee Frost, *Unit Manager*
Linda Darneal, *Traffic Manager*
Lynn Elrod, *Office Manager*

SERVICES: TV commercials; industrial and audio-visual motion pictures and slidefilms; stage rentals and recording service. FACILITIES: Studio 52′ x 95′; truck entrance 14′ high. Interlocked magnetic recording channels; mixing-dubbing; projection room, three-channel stereophonic magnetic recording; Ampex, Video-Tape; producers' editing rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Saturday Miracle* (Simpson Logging Co.); *Earth Is the Lord's* (Farm Equipment Bureau); *How We Elect Our Presidents* (Birad Corp.); *I Could Have Been a Millionaire* (James Donegan); *Chet Huntley Reporting* (Landreth Industries). SLIDEFILMS: *The Trimpot Story* (Bourn's Labs.). TV COMMERCIALS: for Creme Puff & Hi-Fi Liquid (Max Factor International).

UPA PICTURES, INC.

4440 Lakeside Drive, Burbank, Calif.
Phone: THornwall 2-7171

Date of Incorporation: 1945

Henry G. Saperstein, *President*
Hal Elias, *Studio Manager*

SERVICES: Animation studio for production of cartoon films; educational, industrial, theatrical short subjects and features; TV commercials and programs. FACILITIES: All equipment necessary for the production of cartoon films.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Mr. Digit and the Battle of Bubbling Brook; The Big Bounce* (American Tel. & Tel. Co.); *Inside Magoo* (American Cancer Society); *Dealer Reel* (General Electric Co.); *Traffic Safety* (American Automobile Assn.). TV COMMERCIALS: for Global Van Lines (Tilds & Cantz); Pacific Tel. & Tel., Scheaffer Pen, General Electric (B.B.D.&O.); Richfield Boron (Hixson-Jorgensen); Real-Kill Insecticide (Allmayer, Fox & Reshkin); Stagg Beer (Edw. H. Weiss & Co.); Dawson Gold Cream Beer (Hoag & Provendie); Mission Pak (Stanley Pflaum & Assoc.); Garry Moore 10 second Billboard (N. W. Ayer & Co.).

Van Praag Productions, Inc.

6269 Selma Ave., Hollywood 28, Calif.
Phone: HOllywood 2-2341

J. Vallier, *General Manager*

(See complete listing under New York City)

WESTMINSTER FILMS

1399 East Washington St., Pasadena, Calif.
Phone: SYcamore 4-1171

Date of Organization: November, 1951

William E. Brusseau, *Dir. of Production*
Ray Ivory, *Business Manager*

SERVICES: Motion picture production of theatrical, promotional, sales and training films. FACILITIES: Production offices, research library, cutting rooms, recording facilities, insert and recording sound stage and art department. *(Cont'd above)*

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Cry in the Night* (World Vision, Inc.); *The Glass Mountain* (The Glass Mountain Assn.); *Journey Into Darkness* (Sudan Interior Mission); *Sumi San*, theatrical (W. I. Films, Inc.); *Tournament of Roses*, 1956 through 1960 (Pasadena Tournament of Roses Assn. & Los Angeles County).

Wilding Inc.

832 North Lillian Way, Hollywood 38, Calif.
Phone: HOllywood 9-5338

T. A. Goetz, *Manager*

(See complete listing under Chicago area)

RAPHAEL G. WOLFF STUDIOS, INC.

1714 North Wilton Place, Hollywood 28, Calif.
Phone: HOllywood 7-6126

Date of Organization: 1930

Branch Office: Creative Services, Inc., 6404 Woodward Ave., Detroit 2, Mich. Phone: TRinity 1-2209. Stanley E. Staffeld.

Raphael G. Wolff, *President & Treasurer*
Arthur W. Treutelaar, *Vice-President, Production Manager*
Blanche Drucker, *Executive Secretary*
Hoyt Curtin, *Musical Director*

SERVICES: Sales promotion, industrial, business, technical, training and institutional motion pictures; TV programs and TV commercials. PHOTOGRAPHICS INTERNATIONAL, a division of Raphael G. Wolff Studios, Inc. Cameramen in 72 foreign countries and U. S. Film requirements photographed on assignment throughout the world. Complete library of foreign and domestic film. FACILITIES: Stages and complete production facilities; lighting equipment, generators, camera equipment. Mobile units for nationwide production; staff of editing, animation, anistration, music and creative personnel. Stereo motion picture cameras, 16mm and 35mm for 3-dimensional films. Cleared for complete security for all types of classified production work, for national defense agencies and armed services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Architects of Space* (U. S. Information Agency); *Michio School Boy of Japan* (Classroom Film Distributors); *River of No Return* (Ford Motor Co.); *Five Rivers to the Future* (Dept. of Water & Power, City of Los Angeles); *Water Is the Enemy* (Office of Civil Defense); Untitled Navy training films (Westinghouse & Atomic Energy Commission); *Boy of France; Moslem People of Nigeria* (Photographics International).

NORMAN WRIGHT PRODUCTIONS

1836 Hyperion Ave., Hollywood 27, Calif.
Phone: NO 5-1191

Date of Organization: 1948

Norman Wright, *President*
C. M. Wright, *Secretary-Treasurer*
Kenneth Homer, *Vice-President*
Pat R. Shields, *Prod. Vice-President*
Gilbert Wright, *Writer-Director*
Errol Gray, *Writer-Director*

SERVICES: Creative writing, planning and production of business, television, government and theatrical motion pictures in all types of live action and animation. FACILITIES: Mobile filming and sound equipment. Sound stage, complete editing and animation facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The World of Halliburton* (Halliburton Co.); *Sonar Set AN PQS-1 Operation; Tacan-Tactical Use* (U. S. Navy); *This Is Telecontrol* (Telecontrol Corp.); . . . *And On Beyond* (Lear Inc.).

OREGON

NORTHWESTERN INCORPORATED
Motion Pictures and Recording

411 Southwest 13th Ave., Portland 5, Ore.
Phone: CApitol 3-4107

Date of Organization: 1953

Robert M. Lindahl, *President—Head of Recording Division*
Sheldon Goldstein, *Vice-President—Head of Photographic Division*
C. W. (Chris) Christenson, *Chief Cameraman*
Alfredo Montalvo, *Manager, Animation & Editing Departments*

SERVICES: Public relations, sales, industrial and training motion pictures; TV commercials, sound slidefilms, scripting, artwork. Complete package service from script to screen. FACILITIES: Complete sound stage for 16mm or 35mm b&w or color photography; lighting, editing, animation, music and sound effects library, interlock projection, remote services, recording for motion pictures and radio, still photography, hot press.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Because You Give* (United Good Neighbors); *Case Goods Handling with Hyster Cart-N-Grab; A New Approach* (Hyster Co.). SLIDEFILMS: *Mutual Funds for Millions* (Bestron Productions, Inc.); *Thars Gold in Them Thar Teeth* (ESCO Corp.); *I.H.A.* (Industrial Hospital Assn.); *The Third Step* (Memory Gardens Memorial Park). TV COMMERCIALS: for First National Bank of Oregon, Northwest Natural Gas Co., Blue Bell Potato Chips (Cole & Weber Advg.); Pacific Power & Light Co. (McCann-Erickson, Inc.); White Satin Sugar (Pacific National Advg.); Mercer Steel Co. (Nelson, Pedersen & Allen, Advg.); Committee on Highway Regulations (Gerber Advg. Agcy.); Turbo Industries, Inc.

WASHINGTON

EMPIRE FILMS CORPORATION

503 West Indiana Ave., Spokane 17, Wash.
Phone: FAirfax 6-0222

Date of Organization: 1952

C. H. Talbot, *President*
A. R. Godfrey, *Vice-President*
P. W. Carter, *Secretary, Recording Supvr.*
M. O. Talbot, *Treasurer*

These Listed Companies Provide Essential Facts for the Buyer

The hundreds of companies listed in these pages have *voluntarily* furnished you, the prospective user of their services, with *detailed reference data* and key facts regarding their people, facilities and *recent experience.*

No producing company *anywhere in the world* has been refused admittance to these listing pages *provided they laid the facts you need on the line* and met our minimum reference requirement.

We urge you to *visit the studios* and shops of these listed companies, *to view titles of films* and other work submitted as references. *Meet the principals* involved. This large group of listed companies easily *includes the best in the business* and merits your full support.

EMPIRE FILMS: CONTINUED

SERVICES: Motion pictures serving business, industry, TV and the professions. Filming and recording either on location or in studio. Planning, research, script, casting, construction, directorial and production supervision for both cinematography and sound recording. FACILITIES: New studios house production facilities; sound stage; recording studio; editorial department; standing sets and backgrounds; lip-sync or post recording; creative staff available for preparation and production of narration, dialogue, special music and dramatic sequences; own all camera, sound and lighting; no laboratory facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Take Gonzaga,* in production (Gonzaga Univ.); *Newsreel, Confidential* (Kaiser Aluminum & Chemical Corp.); *Pre-Operative Study* (Dr. Hurley). SLIDEFILMS: *The Thoughtful Way* (Riverside-Greenwood Cemetery Assn.). TV COMMERCIALS: for Mayflower Van & Storage; Homelite Chain Saws; Ross Tires; Lincoln Savings; Self-Service Furniture Cos., and others.

FORDE MOTION PICTURE PRODUCTIONS

306 Fairview North, Seattle 9, Wash.
Phone: MAin 3-4100

Date of Organization: 1955

Richard W. Cameron, *Producer*
Fred deArmand, *Writer-Director*
Ludwig Zwilgmeyer, *Director*
Edward Watton, *Sound Engineer*
Willard Hatch, *Cameraman*
John Hardin, *Still Cameraman*

SERVICES: 16mm and 35mm motion picture production; slidefilms; color and b&w 16mm film processing and printing. FACILITIES: 40′ x 60′ sound stage and complete sound service; animation art and filming facilities including background projection.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *There Is a Way* (Wash. State Health Dept.); *Kitchen Beautiful* (The McCarty Co.); *Rose Bowl*—1961 (Univ. of Wash.); *Parkinson's Law* (Wash. State Research Council); *Prevention of Disability from Stroke* (Health Film Associates). SLIDEFILMS: *Floral Hills* (Garden of Floral Hills).

LOUIS R. HUBER PRODUCTIONS

Box 98—Main Office Station, Seattle 11, Wash.
Phone: ATwater 2-6362

Date of Organization: 1952

Louis R. Huber, *President*

SERVICES: Motion pictures, 16mm color and b&w; specially qualified and equipped for Alaskan and field production. FACILITIES: Four specialized Bell & Howell cameras; one Cine Special II camera; wide assortment of lenses for all cameras; special camera truck; field high-fidelity magnetic-tape recording; 16mm Magnasync magnetic-film recording; two-channel sound editing; film researching, planning, editing, script-writing and animation.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Friendly 49th* (State of Alaska); *Angler's Paradise* (Northern Consolidated Airlines, Inc.); *Eskimo River Village; Beach Journey; Tundra Treasure* (Northern Films).

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PACIFIC NORTHWEST

RARIG MOTION PICTURE COMPANY

5510 University Way, Seattle 5, Wash.
Phone: LAkeview 2-0707

Date of Incorporation: 1946

Max H. Rarig, *President*
Edith A. Rarig, *Vice-President, Treasurer*
Carolyn Dickson, *Secretary*
James H. Lawless, *Director of Contract Productions*
Joe F. Nelson, *Director of Production Services*
John H. Dubuque, *Sound Engineer*

SERVICES: Public relations, sales promotion and training films. TV programs and commercials. Complete productions from idea to prints. Special services include: writing, directing, editing, recording, studio facilities, animation, mixing and original music. FACILITIES: 16mm and 35mm Arriflex and Bell & Howell cameras, blimp, Westrex 16mm magnetic recording, sound stage, lighting equipment. Full permanent staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Armored Sky; The 720 Story; Air Age Distribution; Saint* (Boeing Airplane Co.); *Seattle's Heritage* (Seattle Water Dept.); *The Language Laboratory in Action* (Electronic Teaching Laboratories); *Art Sources in Nature* (Rarig Motion Picture Co.); *Milt's Three Minutes; You Are There* (United Good Neighbors); Packaging Film (Olympia Brewing Co.); *Grocery Handling with the Cart-N-Grab* (Hyster Co.).

HAWAII

CINE'PIC HAWAII

1847 Fort Street, Honolulu 13, Hawaii
Phone: 50-2677

Date of Organization: 1947

George Tahara, *Owner-Producer*
Maurice Myers, *Animation Department*
Molley Shell, *Writer*
Spence Brady, *Writer*
Vincent Dugdale, *Narrator*
Harry Onaka, *Editor*

SERVICES: Production of industrial, educational, theatrical and TV motion pictures and TV commercials. FACILITIES: Complete IATSE technicians; 16 and 17½mm synchronous tape recorders. Maurer professional cameras and sound-on-film recorders, sound stage, lighting equipment, music library, animation dept.; editing and projection facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Somebody Cares* (Honolulu Community Chest); *Hawaii in a Nutshell* (Castle & Cooke, Inc.); *Ancient Dances of Hawaii* (Honolulu Art Academy); *Lucky Lager Musical* (Johnston & Busher); *Hawaii Kai* (Kaiser-Burns Development Co.); *Leilani Estates* (Leilani Estates, Inc.). TV FILMS: *History of Hawaii,* series of 10 (Citizenship Hawaii). TV COMMERCIALS: (Series) for Hawaiian Telephone.

Note on Omissions and Correction

Three first-class mailings to producing companies throughout the U. S. and abroad were used to compile this section. Listing data received after extended deadlines and corrected material will appear in our 1st Production Review supplement to be published this year.



MASTER FILM STUDIOS LIMITED

811 - 17th Avenue S.W., Calgary, Alberta
Phone: CH 4-2008

Date of Organization: May, 1955

A. Bruce McLean, *President*
Ted Macintosh, *Secretary-Treasurer*
Robert Willis, *Vice-President & Gen. Mgr.*
C. Jorg, *Director of Photography*

SERVICES: Motion pictures for industry, education, TV, sales meetings, etc., TV commercials; live-action and animated. Services to independent producers. Slide and balop artwork, etc. FACILITIES: Auricon Super 1200, double-system only, Arriflex, Cine Special cameras; O.K.O. and Mole-Richardson portable lighting, 65,000 watts; Magnasync recording and dubbing; complete editing, cutting, etc.; animation and art department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *This Is Alberta—People and Places; Behind Your Clock* (Calgary Power Ltd.); *Air Cadet—Ambassador at Large* (Air Cadet League); *Calgary—Boom Town!* (Canada-wide Investments Ltd.); *Woodward's Chinook* (Woodward's Stores).

BRITISH COLUMBIA

ARTRAY LIMITED

1219 Richards Street, Vancouver 2, British Columbia
Phone: MU 4-4554

Date of Organization: January, 1948

Art Jones, *President*
E. D. "Bud" Jones, *Vice-Pres. & Gen. Mgr.*
E. G. Eakins, *Secretary-Treasurer*
J. McCallum, *Production Manager*
H. Darbyshire, *Editorial Supervisor*
M. Embra, *Chief Engineer*
C. Diven & B. Staley, *Still Dept.*

SERVICES: 16mm and 35mm motion pictures for business, television; sound slidefilms; illustrative photography; animation and sound recording services. FACILITIES: Sound stage, illustration studio, recording, mixing, dubbing and post syncing facilities in downtown location. Editorial, animation, art and still photo departments. Set design & construction. Wardrobe facilities. 800 amps of stage lighting. Mobile and remote equipment. Theatre for interlock screening.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Broken Crutch* (B. C. Polio Foundation). TV COMMERCIALS: for Alberta Government Telephones; White Spot; Perfex Bleach; Nelson Launderers.

S. W. Caldwell Ltd.

311 Alaska Pine Bldg., 1111 W. Georgia St., Vancouver, British Columbia
Phone: MU 5-8733

Florence Ward, *Representative*

(See complete listing under Toronto, Ont.)

Chetwynd Films Limited

1118 Melville Street, Vancouver 5, British Columbia
Phone: MUtual 5-0027

(See complete listing under Toronto, Ont.)

PARRY FILMS LTD.

1825 Capilano Road, North Vancouver, British Columbia
Phone: YUkon 8-3164

Date of Incorporation: 1955

C. W. Gibson, *Chairman of the Board*
L. M. Parry, *President & Exec. Producer*
J. R. Murray, *Vice-President*
R. W. Richards, *Comptroller*

SERVICES: Motion pictures for industry, documentary and news films, TV entertainment features and commercials. FACILITIES: Studios and offices cover 9,000 sq. ft.; cameras, lighting, sound and dubbing equipment; all services. 16mm and 35mm.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Turn of a Value* (Canadian Western Natural Gas); *It Just Makes Good Sense* (Nutri-Food of Canada Ltd.); *The Barber of Kitimat* (Aluminum Co. of Canada); *Saga of the Sudburys* (Island Tug & Barge); *Vancouver Honeymoon* (The City of Vancouver); Untitled, five engineering films (B. C. Electric Co. Ltd.).

MANITOBA: Winnipeg

S. W. Caldwell Ltd.

801 Lindsey Bldg., Notre Dame Ave. Winnipeg, Manitoba
Phone: 92-4643

(See complete listing under Toronto, Ont.)

PHILLIPS-GUTKIN & ASSOCIATES LTD.

276 Main St., Winnipeg, Manitoba, Canada
Phone: WH 3-0544

Date of Organization: 1947

John Phillips, *President*
Harry Gutkin, *Vice-Pres., Managing Director*
Barrie Helmer, *Animation Unit Super.*
Tom Ashdown, *Animation Unit Super.*
Barrie Nelson, *Animation Unit Super.*
Dennis Pike, *Animation Unit Super.*
Michel Benard, *Camera*
Jeff Kool, *Editor*

SERVICES: Creative planning and production for live and animated films; script, storyboard, sound to completed film. FACILITIES: 35 & 16mm cameras; editing; complete facilities for motion picture production and film animation. Acme 35 Animation Camera and zoom stand; 35 Arriflex; 16mm Cine Kodak; 35 Moviola; sound recorders, portable and studio lighting.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: for Hydro Power Commission of Ontario; Salada-Shirriff-Horsey; Blue Ribbon and Red Rose Tea and Coffee; Bayer Nose Spray; Andrews Effervescent Salt; Great West Life Assurance Co.; Windsor Salt.

ONTARIO: Ottawa

S. W. Caldwell Ltd.

355 Main Street, Ottawa, Ontario
Phone: CE 5-1023

Donald Manson, *Representative*

(See complete listing under Toronto, Ont.)

CRAWLEY FILMS LIMITED

19 Fairmont Avenue, Ottawa 3, Ontario
Phone: PArkway 8-3513

Date of Organization: 1939

Branch Offices: 181 Eglinton Avenue E. Toronto, Ontario. Phone: HUdson 5-0325 William C. Kennedy, *Manager*. 1467 Mansfield Street, Montreal 2, Quebec. Phone AVenue 8-2264. Arnold Shuster, *Mgr.*

Subsidiary: Graphic Films Limited, 19 Fairmont Ave., Ottawa 3, Ontario

F. R. Crawley, C. A., *President*
Graeme Fraser, *Vice-President*
Charles Everett, *Vice-President*
William C. Kennedy, *Manager, Toronto Office*
Arnold Shuster, *Manager, Montreal Office*
Thomas Glynn, *Production Manager*
Ivor Lomas, F.R.P.S., *Laboratory Manager and Quality Control*
Peter Cock, Rene Bonniere, Tom Farley, Lou Lemkow, *Senior Producers*
Jim Turpie, *TV Division*
Sally MacDonald, *Producers' Services Div.*
William O'Farrell, *Asst. Production Mgr.*
Paul Naish, *Chief Accountant*
Alex Murray, *Office Manager*
Mary Whalen, *Purchasing Agent*
Rod Sparks, *Chief Engineer*
Stan Brede, *Camera Department*
Ivan Herbert, *Lighting Department*
Tony Betts, *Recording Department*
Vic Atkinson, *Animation Department*
Judith Crawley, *Script Department*

SERVICES: Motion pictures and slidefilms for Canadian and United States industry, Government, education and television; plus recording, editing, animation and extensive laboratory services for producers, independent cameramen, ten provincial governments and other organizations from coast to coast. FACILITIES: 42,000 sq. ft. studio buildings, 40-acre studio lot, two sound stages and two recording studios. 17 cameras: Mitchells, Maurers, Bell & Howells, Arriflexes, Cine-specials and Newman-Sinclair; blimps, dollies, 375,000 watts of lighting equipment with two generators and transformer station; RCA 35mm and Maurer 16mm re-recording theatres with 8 and 4 mixing consoles. Stancil-Hoffman 35mm and 16mm magnetic recording, 8 magnetic recorders—Rangertone, Ampex, Magnecorder and Tapak, disc recorder; animation department with Saltzman stands; engineering development facilities; 35mm and 16mm laboratory; casting files; music library; script dept. with research library; fleet of 16 trucks and trailers. Electronic service dept.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Year of the Crown for Art Wall Jr.; Caribbean Tour* (Seagram's); *Independence of Dave Barnes* (Industrial Development Bank); *Harry's in a Hurry* (Confederation Life); *Waters of the Whiteshell* (Manitoba Dept. of Industry & Commerce); *Bright Century* (Steel Co. of Canada); *A Simple Detail* (The Ontario Hospital Services Commission); *You Are the Bank* (Bank of Montreal); *C-I-L Today* (Canadian Industries Ltd.); *The Better Way* (Ontario Hog Producers Assn.); *Next Time You Spill the Beans* (W. Clark Ltd.); *Stainless Steel in Architecture* (Union Carbide Canada Ltd.); *The Marvelous Mineral* (The Canadian Salt Co.); *Saguenay* (Aluminium Ltd.); *Power to Live By* (Federated Co-operatives Ltd.); *Royal Tribute* (The Hudson's Bay Co.). TV FILMS: *St. Lawrence North*, series of 13 (Canadian Broadcasting Corp.). Other productions for Weekend Magazine; Ontario Hockey Assn.; Reddy Kilowatt; Harding Carpets Ltd.; Northern Electric; R.C.A.F.; Nova Scotia Dept. of Trade & Industry; Canadian Schenley Ltd.; Film Producers Guild; The United Church;

* The best of Canada's vigorous, growing film industry have been invited to appear in these pages. Producers whose listing text does not appear may submit similar data (including production references) for appearance in our 1st Production Review Supplement to appear later this year and will be included in the 12th Annual next year.

CRAWLEY FILMS: CONTINUED

Northern Wood Preserves; Outboard Marine Corp.; Dept. National Defence; Caland Ore; Shell Oil Co.; Sask. Photo Service; Phillips Electric Co.; Poultry Products Institute; Canadian Labour Congress; Dominion Boy Scouts, and others.

GRAPHIC FILMS LIMITED
(A Subsidiary of Crawley Films Limited)

19 Fairmont Avenue, Ottawa 3, Ontario

SERVICES: Laboratory and producers services division of Crawley Films Limited. FACILITIES: 16mm and 35mm negative-positive. 16mm Bell & Howell, 35mm and 16mm printers; 16mm Union Step printer; Moy 35mm and 16mm edge numbering machines; negative cutting department, Sensitrometric Control.

ONTARIO: Toronto

S. W. CALDWELL LTD.

447 Jarvis Street, Toronto 5, Ontario
Phone: WA 2-2103

Date of Organization: 1949

BRANCH OFFICES

BRITISH COLUMBIA: 311 Alaska Pine Bldg., 1111 West Georgia St., Vancouver. Phone: MU 5-8733. Florence Ward, *Repr.* MANITOBA: 801 Lindsey Bldg., Notre Dame Ave., Winnipeg. Phone: 92-4643. ONTARIO: 355 Main St., Ottawa. Phone: CE 5-1023. Donald Manson, *Repr.* QUEBEC: Suite 319, 1410 Stanley St., Montreal. Phone: AV 9-0528. Bud DeBow, *Repr.*

Spence Caldwell, *President*
Gordon F. Keeble, *Exec. Vice-President*
Sydney Banks, *Vice-Pres., Production*
Ken Page, *Vice-President, Sales*

SERVICES: 16mm and 35mm TV film commercial production. Documentaries, theatrical shorts, 35mm & 16mm processing and printing, animation (cell & camera), artwork, slides, filmstrips, studio rental, motion picture equipment rental, TV program air check, filming service (Kinerecording), sound recording. TV film sales, Canadian distributor for CBS Television Film Sales, Towers of London, BBC, Caldwell A-V Equipment Co. Ltd. FACILITIES: All facilities required to render above services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Shaping Tomorrow's Landmarks* (Atlas Steel & International Nickel); *Pure Water—The Best of Gifts* (Cities Service Oil Co.); *Rehabilitation Centre* (The Workmen's Compensation Board of Ontario); Untitled sales film (Crane Ltd.); *Secret of Karsh* (sponsor unidentified). TV COMMERCIALS: Famous Players (Muter Culiner Frankfurter & Gould Advg.); Hillman Cars (Erwin, Wasey Advg.); Vita-Ray Lotion (Collyer Advg.); Triang Trains (Walsh Advg.); Canadian Cancer Society; World Refugee Year.

CHETWYND FILMS LIMITED

21 Grenville Street, Toronto 5, Ontario
Phone: WAlnut 4-4493

Date of Incorporation: Ontario—1950
British Columbia—1960

Branch Office: 1118 Melville St., Vancouver 5, British Columbia. Phone: MUtual 5-0027.

Arthur Chetwynd, *President & Gen. Mgr.*
Marjory Chetwynd, *Vice-President & Secretary-Treasurer*
Robert Wilson, *Sales Manager*
J. L. McCormick, *Supervisor Producer's Services & Technical Operations*
Ross McConnell, *Producer-Director & Production Coordinator*

(LISTING CONTINUES ON FOLLOWING PAGE)

REFERENCE LISTINGS OF WORLDWIDE FILM PRODUCTION COMPANIES IN CANADA AND LATIN-AMERICA • EUROPE • AFRICA • AUSTRALIA • JAPAN AND SOUTHEAST ASIA • INCLUDING LEADING COMPANIES IN MEXICO • SOUTH AMERICA • AND IN ENGLAND • FRANCE • GERMANY • SCANDINAVIAN LANDS • AND SPAIN



CHETWYND FILMS: CONTINUED

Robert Barclay, *Producer-Director & Supervisor of Editing*
Robert Brooks, *Supervisor of Camera Dept. & Equipment Rentals*
Don Virgo, *Unit Manager & Supervisor of Still Photography*

SERVICES: 16mm and 35mm motion picture production, color and b&w, for education, sport, travel, industry, advertising, public relations, television, industrial stills; projection service; research, writing, editing, scripting, sound processing, printing. FACILITIES: Auricon, Arriflex, Kodak, Bell & Howell 16mm and 35mm motion picture cameras; Speed Graphic 4x5, Nikon 35mm still cameras, enlargers, etc. Titling, artwork and shooting, animation. 16mm and 35mm editing and negative cutting equipment. Stancil-Hoffman 16mm sprocket tape; Ampex ¼" tape; 3 Magnasync 16mm dubbers, six-channel custom mixing panel; voice recording studio; sound cutting facilities; small sound stage, screening rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *It Takes Two to Crosswalk* (Metropolitan Toronto Safety Council); *The Choice* (The Canadian Cancer Society); *Grey Cup Festival '60* (Molson's Brewery Ontario Ltd.); *Epidural Anaesthesia for Vaginal Delivery in Obstetrics* (Winthrop Labs). TV FILMS: *This is Young Canada* (Canadian Broadcasting Corp.). TV COMMERCIALS: for Canadian Cancer Society; Canadian Standards Assn.

JACK CHISHOLM FILM PRODUCTIONS LTD.

96 Bloor Street West, Toronto 5, Ontario
Phone: WAlnut 5-2281

Date of Organization: June, 1956

Jack Chisholm, *President*
F. M. Chisholm, *Vice-President*
M. di Tursi, *Secretary-Treasurer*
Don Hutchison, *Editor*

SERVICES: Producers of industrial, educational, sales training, motion pictures and slidefilms. Specializing in construction, industrial and engineering films. FACILITIES: Motion picture production equipment for 16mm and 35mm.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Adventure in Steel; Algoma's Blooming & Plate Mill* (The Algoma Steel Corp. Ltd.); *Springtime's Harvest; Parks for Ontario; Pioneer Maple Sugar; Minister's Inspection Tour 1960; Wild Rich Harvest* (Ontario Dept. of Lands & Forests); *The Crusade Petroleum Story* (Crusade Petroleum Corp. Ltd.).

Crawley Films Limited

181 Eglinton Avenue E., Toronto, Ontario
Phone: HUdson 5-0325

William C. Kennedy, *Manager*

(See complete listing under Ottawa, Ont.)

Real Facts for Sponsors

—evidence of suppliers' good faith

The detailed listings given specializing producers of business motion pictures and slidefilms furnish the buyer of sight/sound media with solid evidence regarding any prospective supplier. Listing data requests emphasized the need for both film and sponsor references and it is this area of each listing which indicates the recent experience of each company in these pages.

ROBERT LAWRENCE PRODUCTIONS (CANADA) LTD.

38 Yorkville Avenue, Toronto, Ontario
Phone: WAlnut 5-5561

Date of Organization: April, 1955

John T. Ross, *President*
Robert M. Rose, *Vice-President & Director of Production*
Marilyn Stonehouse, *Production Supvr.*
Doug Patten, *Production Supervisor*
Hugh Spencer, *Director of Design*
Fritz Spiess, *Director of Photography*
Don Hall, *Unit Manager*
John Grinsky, *Comptroller*
Raymond Cole, *Supervising Editor*

SERVICES: Producers of motion pictures for TV, industry and education, both live action and animation. FACILITIES: Two sound stages, 110′ x 70′ x 25′ and 50′ x 30′ x 20′; sound recording studios with Westrex system; 35mm Mitchell and 16mm Arriflex cameras; 35mm interlock and 16mm projectors, editing, conference and casting facilities; mobile video tape facilities with Ampex VTR's.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Untitled sales film, English and French (Traders Finance Corp.). TV COMMERCIALS: for Tide, Crest (Benton & Bowles); Lyon's Tea (Burley, Norman, Craig & Kummel); Shirriff Instant Potato (Leo Burnett of Canada Ltd.); Oxydol (Dancer-Fitzgerald-Sample); Craven "A" Cigarettes, Nestea (F. H. Hayhurst Co. Ltd.); Chex Cereals (James Lovick & Co. Ltd.); Coca-Cola (McCann-Erickson Canada Ltd.); Minute Rice (McConnell, Eastman Co. Ltd.); Carlings Red Cap Ale, Players Cigarettes (McKim Advg. Ltd.); Johnson's Wax (Needham, Louis & Brorby Ltd.); Texaco Gasoline, Ban, Bufferin (Ronalds-Reynolds & Co.); Labatts Pilsener, IPA (Stanfield, Johnson & Hill Ltd.); Pet Milk (Vickers & Benson, Ltd.); Spic and Span, Noxzema (Young & Rubicam Ltd.); Kodak (J. Walter Thompson Ltd.).

(Also see Robert Lawrence Productions, New York City)

THE MERIDIAN STUDIOS

(Meridian Films Limited; Videotape Centre)

1202 Woodbine Ave., Toronto, Ontario
Phone: Oxford 8-1628

Date of Organization: 1956

Ralph Foster, *President*
Julian Roffman, *Secretary-Treasurer*
Herbert S. Alpert, *Director of Film Prod.*
James Leitch, *Chief Engineer, Prod.*
Robert Hinze, *Chief Engineer, Recording*
Robert Gross, *Creative Director*

SERVICES: Videotape services; motion picture production services. FACILITIES: Three I O cameras, special effects, etc., electronic high definition film recording and tape-to-film transfer; mobile videotape production and recording facilities, including three broadcast Vidicon cameras; 35mm and 16mm motion picture production, dramatic features, industrial, documentary; sound stage 125′ x 55′.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Mask*, theatrical in production (Taylor-Roffman Productions). VIDEOTAPE FILMS: *The Magic Carpet; Get the Picture?; It's in the Bag; The Song Is You* (sponsor unidentified). TV COMMERCIALS: for General Motors: Imperial Oil; Kraft; Imperial Tobacco; Ford Motor Co.; I.G.A.; Bissell Cleaners; Lever Bros.; Ovaltine; Revlon; Coca-Cola; Dow Breweries; Dominion Carbide; H. J. Heinz Co.; Timex; Massey-Ferguson; Gattuso Foods; Tuckett's Tobacco.

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a Copyrighted Business Screen Feature

CANADIAN PRODUCERS

MOTION PICTURE CENTRE LIMITED

577 Jarvis Street, Toronto 5, Ontario
Phone: WA 4-8329

Date of Incorporation: 1953

G. S. Kedey, *President*
David A. Smith, *Writer-Director*
Robert Stagg, *Sound Department*
Mrs. Margaret Harris, *Office Manager*

SERVICES: Motion pictures and slidefilms for TV, industry, sales promotion, staff training, religious, travelogues and public relations use. FACILITIES: Auricon, Arriflex cameras, Magnasync recording equipment, recording studio, editing, writing and screening facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *New Dimensions in Thinking; Partners in Profit* (Swift Canadian); *Canada Farm Safety Week* (Canadian Retail Farm Equipment Dealers Assn.); *Noel* (Imperial Oil Ltd.); *Royal Winter Fair* (Ford of Canada); *Highway Housekeeping* (Ontario Dept. of Highways). SLIDEFILMS: *Toward the Centre* (Anglican Church of Canada).

SCOTT PETERS PRODUCTIONS

200 Bay St., Suite 322, Toronto 1, Ontario
Phone: EM 2-3542

Date of Organization: July, 1960

Scott Peters, *President*
Ted J. Sikorski, *Secretary-Treasurer*
Adam Sikorski, *Vice-President*

SERVICES: Complete production and writing services for 35mm theatrical, 35mm and 16mm industrial, documentary motion pictures, educational; TV commercials and promotion and development of TV series. FACILITIES: Subcontracted or rented until early 1962.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Direct Artificial Respiration* (Safety Supply Co.); *Direct Artificial Respiration*, revised version (Wilson Safety Products).

(New company—Organized July, 1960)

PETERSON PRODUCTIONS LIMITED

121 St. Patrick St., Toronto 2B, Ontario
Phone: EMpire 2-3287

Date of Organization: 1947
Date of Incorporation: 1959

Branch Office: Room 903, 245 West 55th St., New York 19, N. Y. Phone: PL 7-9357. John R. Heaney, *Manager*.

Subsidiary: Television Editorial Services, 125 St. Patrick Street, Toronto 2B, Ontario. Phone: EM 4-8297.

S. Dean Peterson, *President*
Walter J. Rapson, *Secretary-Treasurer*
S. Dean Peterson, *C.S.C., Director of Photography*
Lawrence Bartram, *Art Director*
Derek Smith, *Film Editor*
Douglas Kennedy, *Studio Manager*

SERVICES: Production of 35mm film commercials. Production of company owned TV film programs. FACILITIES: Main studio 51′ x 60′ x 21′, insert studio 24′ x 24′ x 11′; complete lighting equipment; 35mm and 16mm cameras; Crab and Fearless dollies; two microphone booms; three editing rooms complete with 35mm and 16mm Moviolas, etc.; re-recording and dubbing theatre; two sound rooms; six-channel mixing console; 35mm and 16mm magnetic recorders; four 35mm magnetic dubbers, turntable; Selsyn interlock for 35mm and 16mm projection; conference room with 35mm and 16mm projection; five dressing rooms; make-up room; dietician's kitchen; carpenters shop, flats.

PETERSON PRODUCTIONS: CONT'D.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Kellogg's Cereal, Camay Soap, Pillsbury, Franco-American, Allstate Insurance, Ovaltine, Salada-Shirriff-Horsey ass'd products (Leo Burnett Co.); Canada Packers York Peanut Butter, Schick Razors, Purina Dog Chow, British American Oil (James Lovick & Co.); Nestle Chocolate, General Mills Cereals, Vita Pops (Ronalds-Reynolds); Listerine, Nescafe Coffee (F. H. Hayhurst Co.); H. J. Heinz Baby Foods, Buckingham Cigarettes, Molson's Brewery, Lever Bros., Pontiac (MacLaren Advg. Co.); Johnson & Johnson Cough Syrup, Robin Hood Flour (Young & Rubicam Ltd.); and others.

THATCHER FILM PRODUCTIONS

871 O'Connor Drive, Toronto 16, Ontario
Phone: PLymouth 9-2711

Date of Organization: January, 1940

Leslie P. Thatcher, *Owner & Producer*

SERVICES: 16mm commercial, industrial, educational, medical motion pictures; TV programmes and commercials on film. FACILITIES: All equipment, facilities and personnel necessary for all types of 16mm motion picture production.

RECENT PRODUCTIONS AND SPONSORS

TV FILMS: *The Unknown City; The Living Word*, series of 12, titled *Weather; Salt; Sheep; Love Never Faileth; Decision; The Roomer; Cave-In; Seaway; What Does It Profit a Man; Clocks; Variety; Perfect Love* (The Salvation Army).

WESTMINSTER FILMS LTD.

457 Church Street, Toronto 5, Ontario
Phone: WAlnut 1-3138

Date of Organization: January, 1959

Miss Lee Gordon, *President*
Roy Krost, *Producer-Director*
Don Haldane, *Director*
Hal Liddel, *Sales*
Paul Morison, *Editor*

SERVICES: 16mm and 35mm films for business, industry, public relations, TV and theatrical productions, TV spots, sound slidefilms. FACILITIES: Small stage, editing room, projection facilities, sound and camera equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Our Man in Muskoka; They Come to Huronia* (Ontario Dept. of Travel & Publicity); *An Adventure in Taste* (Canada Dry Ltd.); *Nomads of the North* (Walt Disney Productions). SLIDEFILMS: *A Head Start in Life* (Dominion Flouridators).

QUEBEC: Montreal

S. W. Caldwell Ltd.

Suite 319, 1410 Stanley St., Montreal, Quebec
Phone: AV 9-0528

Bud DeBow, *Representative*

(See complete listing under Toronto, Ont.)

Crawley Films Limited

1467 Mansfield Street, Montreal, Quebec
Phone: AVenue 8-2264

Arnold Shuster, *Manager*

(See complete listing under Ottawa, Ont.)

OMEGA PRODUCTIONS INC.

1103 St. Matthew St., Montreal 25, Quebec
Phone: WEllington 7-3525

Date of Incorporation: 1951

T. S. Morrisey, *President*
Pierre Harwood, *Vice-President*
Leonard M. Gibbs, *Secretary-Treasurer*
Robert L. Harwood, *Director of Sales*
Henry A. Michaud, *Director of Production*
John Burman, *Chief Engineer*
Lise Caron, *Chief Editor*
Denis Mason, *Chief Cameraman*
Bernard Letourneau, *Chief Electrician*

SERVICES: Educational, industrial, sales promotion, theatrical, and television motion pictures. FACILITIES: 16mm and 35mm cameras, tape and film recording equipment, projection and editing facilities, sound shooting stage, animation department.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *The Foreman*, four versions (Bell Telephone Co. of Canada Corp.). TV FILMS: *Professor Calculus*, series of 26; *L'Art et son Secret*, series of 13; *Courrier du Roy*, series of 5 (Canadian Broadcasting Corp.). TV COMMERCIALS: (Series): for DuPont of Canada, Canada Starch Co., Dow Brewery Ltd., B. Houde & Grothe Ltd. (Vickers & Benson Ltd.); Campbell Soup Co. Ltd., Trans Canada Airlines, Molson's Brewery Ltd., Imperial Tobacco Co. of Canada Ltd., Montreal Trust Co., Canadian Industries Ltd., John Ritchie Co. Ltd., Lever Bros. Ltd., Wabasso Cotton Co. Ltd., Tilden Rent-A-Car (Cockfield, Brown & Co.); Canadian Pacific Airlines, Church & Dwight Ltd., Imperial Tobacco Co. of Canada Ltd., Federal Government Canada (McKim Advg. Ltd.); Burlington Hosiery Canada Ltd. (Donahue & Coe Ltd.); Kraft Foods Ltd. (J. Walter Thompson Co. Ltd.); Yervants Rugs Ltd. (Industrial Advg. Agcy.).

QUEBEC: Quebec City

LES FILMS LAVOIE

477 Dolbeau St., Quebec City, Quebec
Phone: 683-7601

Date of Organization: 1949

Hreménégilde Lavoie, *Director*
Richard Lavoie, *Asst. Dir. & Prod. Mgr.*
Therese Richard, *Secretary*

SERVICES: Producers of motion pictures; industrial, educational films for TV commercials. Translations. FACILITIES: Full production facilities for all phases of motion picture photography. Studio, sound studio, recording, editing, animation.

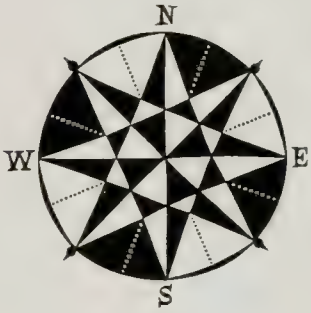
RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Produit de Santé* (Laiterie City, Québec; *Old Québec Gateway to Canada's New Wealth* (Le Soleil Ltée); *Ancillae Domini* (Sisters Servant of the Holy Heart of Mary); *Itarnitak; Operation Survie*, montage and post sync (T. Beaudoin, Montreal).

Production Review Copies

—for year-around buyer reference

☆ Extra copies of this useful 11th Annual Production Review issue may be obtained from Chicago office of publication at only $2.00. This annual edition is included (with other special feature issues) in all regular subscriptions at only $3.00 per year (domestic); $4.00 annually, outside U. S. Send check with order.



BUSINESS SCREEN INTERNATIONAL

Section Two

Film Producing Companies Outside the Continental United States and Canada

•

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CANADA IS A FOREIGN COUNTRY

Canada is the United States' best friend and best customer—but it is a "foreign" country with its own identity, its own customs and its own national outlook. Wise Americans recognize this fact and tailor their message to Canadians.

When it comes to films, most choose Crawley's, Canada's largest film production company.

Crawley Films Limited

181 Eglinton Ave. E. Toronto, Ontario | 19 FAIRMONT AVENUE OTTAWA, CANADA | 1467 Mansfield St. Montreal, Quebec

TIESLER PRODUCTIONS

Presently serving clients for whom we have produced at least three—or more—successful motion pictures.

304 EAST 52nd STREET
NEW YORK 22, N. Y.
PLaza 5-7364

PRODUCTION IN LATIN-AMERICA

MEXICO

Alexander Film Co.

Balderas 36-602, Mexico D. F., Mexico
Phone: 10-33-72

(See listing under Colorado)

AUDIOVICENTRO

Ave. Cuauhtemoc 226, Mexico 7, D. F., Mexico
Phones: 10-25-13; 10-30-29

Cable: AUDIOVICENTRO

Date of Incorporation: 1956

Dr. David Grajeda, *President Director*

SERVICES: Spanish versions of foreign films. Optical and magnetic sound recording. Dubbing. Animation. Documentary, scientific and educational film production. Audio-Vex system (slides and records). TV commercials. Titling. Distribution of Spanish language films. FACILITIES: Sound studios; Arriflex, Bolex, Cine-Kodak Special cameras; Ampex; Magnasync, RCA sound; VI-Mex titles system.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Agricultura*, series (International Cooperation Admin.); *Operacion Prostatectomia* (Ayerst Labs.); Untitled series of 10 educational (University of Mexico). FILMSTRIPS: *La Salud*, series (American Embassy); Untitled sewing series (McGraw-Hill Book Co.).

R. K. TOMPKINS Y ASOCIADOS, S. A. de C. V.

Cuauhtemoc 60, Mexico 7, D. F., Mexico
Phone: 10-01-75

Date of Organization: November, 1952

R. K. Tompkins, *Managing Director*
N. P. Rathvon, *Chairman of the Board*
F. K. Anderson, *General Manager*
John Page, *Sales Manager*

SERVICES: Production of live-action and animated commercials and documentaries. Revoicing of TV programs and feature films in Spanish. Weekly newsreel. FACILITIES: Acme and Oxberry animation stands; Mitchell and Arriflex cameras with synchronous, variable speed and stop-motion motors; Stancil-Hoffman and Magnasync magnetic recording systems; RCA sound channel; 1000 sq. meter stage.

RECENT PRODUCTIONS AND SPONSORS

THEATRE SCREEN & TV COMMERCIALS: for Ford, General Motors, Revlon, Sanka Coffee, Carnation, Goodyear Tires, Bourgeois, Gillette, Pepsi-Cola, Lemont Shirts, Phillips, R.C.A., Celanese, Hunt's, Viceroy.

PUERTO RICO

Alexander Film Co.

Edificio El Imparcial, Calle Comercio 450, San Juan, Puerto Rico
Phone: 3-2898

Haskel Marshal, *Res. Vice.-Pres.*

(See listing under Colorado)

SOUTH AMERICA

ARGENTINA

AUDIO VISUAL ARGENTINA

Alsina 1535 -6°-603 604, Buenos Aires, Argentina
Phone: 46-0112; 46-0364

Date of Organization: May, 1957

Arnold E. Mirkowicz, *Owner, in Charge of Management*
Mario Marino, *Associate, in Charge of Design*
Patricio R. Azcuenaga, *Assoc., in Charge of Analysis*
Eduardo Zavalet, *Associate, in Charge of Production*

SERVICES: Two divisions—Film commercials unit producing film spot commercials for TV and screen advertising; General A-V services including industrial motion pictures, sound slidefilms, filmstrips, specialized art, special advertising advisory services. FACILITIES: Two 35mm animation stands, complete with special filmstrip attachment; two 16mm cameras, one 35mm camera; these cameras for live action and stop-motion; stage, sound and editing room; slide photography unit; slide and filmstrip printing; staff of 25.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A cada barba le llega su Philips* (Philips Argentina S. A.); *Golden Service* (Braniff International Airways, S. A.); *The* 1961 (Peugeot Argentina S. A.); *Fine Hospitality* (Bols Argentina S. A.); *Thousand Wells* (Southeastern Drilling Co.); *Doble W* (Hiram Walker & Sons); *Safety in Drilling* (Shell Petroleum Ltd.); *Motivation* (Tecnica Industrial Argentina). SLIDEFILMS: *Safety in Drilling* (Shell Petroleum Ltd.); *Motivation* (Tecnica Industrial Argentina); *Inside the Atom* (Buenos Aires Univ.).

BOLIVIA

Potomac Films, Inc.

Casilla 555
La Paz, Bolivia

Kenneth Wasson, *Repr.*

(See complete listing under Washington, D. C.)

SOUTH AMERICA:

PERU

ESTUDIOS CINEMATOGRAFICOS ROSELLO

P. O. Box 3116, Lima, Peru
Phone: 30-553

Date of Organization: 1952

Jose Maria Roselló, *President and Treasurer*
R. De Nardo, *Vice-President*
Luis Roselló, *Production Mgr.*

SERVICES: Complete production of films, black & white and color, 35-mm and 16mm, travel, newsreel, TV commercials, artistic, productions (drama, comedy, musical), documentary, etc. FACILITIES: 16mm and 35mm cameras, lighting, sound truck, magnetic and optic sound, b&w, 35mm and 16mm developing laboratories, etc. All services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Ayer y Hoy* (Laboratories Lusa); *Accidentes Electricos* (Ministerio Salud Publica); *Convencion Autos Ford* (Ford Autos); *Misslyn* (Cox Brothers). THEATRE SCREEN & TV COMMERCIALS: More than 200 for various clients.

FILM PRODUCTION IN EUROPE

AUSTRIA

Rampart Associates, Inc.

Bergmillergasse 8, Vienna 89, Austria
Phone: 92-48-324

Gunther von Fritsch, *Executive Producer*

(See listing in New York City)

ENGLAND

HALAS & BATCHELOR CARTOON FILMS, LTD.

Lysbeth House, Soho Square, London W. 1, England
Phone: GERrard 7681-2-3-4

Date of Organization: 1941

Studios: Dean House, 2, 3 & 4 Dean Street, London W.1. Animation Stroud, Church Road, Caincross, Stroud, Gloucester.

BRANCH OFFICES

NEW YORK: c/o Louis de Rochemont Associates, Inc., 380 Madison Ave., New York 17. Phone: OXford 7-0350. ILLINOIS: 134 North LaSalle St., Suite 1300, Chicago 2. Phone: FInancial 6-4384. John C. Oberly. FRANCE: Cinestyl, 400, Rue St. Honore, Paris 1e. Phone: Opera 91-26. M. Jean Naudet. WEST GERMANY: Lumina Propaganda, Dusseldorfer Strasse 1, Frankfurt (Main). Phone: 33-45-26. Robert Muller. HOLLAND: 32 Marsmanstraat Weesp, Amsterdam. A. C. Standen.

John Halas, *Director*
Joy Batchelor, *Director*
S. Eckman, Jr., C. B. E., (U. S. A.), *Director*

SERVICES: Staff of 65 for animated film production for advertising and entertainment for television and cinema. Industrial, public relations and educational films. FACILITIES: Studio for both celluloid animation and 3-dimensional puppet, model animation. Five animation cameras, including an Oxberry; 3 model camera setups. Editorial and projection equipment for 35mm and 16mm.

HALAS & BATCHELOR: CONT'D.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *For Better, For Worse* (N. V. Philips' Gloeilampenfabrieken); *Dam the Delta* (Netherlands Government). TV FILMS: *Habatale*, series of 13; *Snip and Snap*, series of 14 (A. B. C. Television Ltd.). TV COMMERCIALS: for various clients and advertising agencies.

KINOCRAT FILMS LIMITED

85 Cromwell Road, London S.W.7, England
Phone: FRObisher 2242-3-4

Date of Organization: 1937

Associate Companies: Photographic Illustration Limited; Sixteen Services Limited.

Gerald Cookson, FIBP, *Managing Director*
Brian Gibson, FIBP, *Technical Director*
Innes Watson, *Sales Director*
Ann Martin, *Production Controller*
Odran Walsh, *Head of Script Department*

SERVICES: Production of 16mm technical, industrial, sales, TV and all other films for specialized purposes from script to screen, except processing. Through associate companies provide still photography, film strips, studio and production facilities for industrial units, recording, titling, animation, editing, shooting, etc. FACILITIES: Two sound stages; full 16mm editing and animation equipment; scripting; recording studio with dubbing and postsyncing; preview theatre; 16mm Arriflex cameras; permanent technical crews. Represented in Manchester and Birmingham, England; South Africa, Australia and Canada.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Highland Fling* (Castrol Motor Oils, C. C. Wakefield Ltd.); *In Two Dimensions* (National Cash Register Co. Ltd.); *Plan for Progress* (John Lysaght's Bristol Works Ltd.); *Racing and Roadcraft* (Temple Press Ltd.); *Dustbins Get the Sack* (Reed Paper Group). Additional sponsors, no titles indicated: Government Departments—Health, Agriculture, Foreign Office, Colonial Office, Cen-

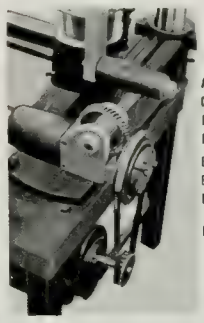
LISTING CONTINUES NEXT PAGE

TEL-Animastand® with Electronic Zoom
ANIMATION and SPECIAL EFFECTS CAMERA STAND

Greatest Value in the Low Cost Field!

TEL-Animastand is world famous—the most economical solution to all animation and special effects problems in Motion Pictures and Television. Embodies features of photo enlarger, movie cameras, micrometer, railroad roundhouse and all movements associated with much higher priced stands. Every type of variation for trick photography and optical effects such as pans, angle shots, montages, zooms, matching zooms, spins and quick closeups are accomplished by simply raising or lowering the camera—as well as Animation, Special Effects, Titles, Stills, Film Strips, Cartoons, Enlarging, Etc. Operator can also work comfortably in sitting position.

A camera fitted to a movable, counterbalanced vertical carriage photographs the art work. Will accept even the heaviest 16mm or 35mm camera (Acme with stop motion motor illustrated). Accuracy is assured through precise registration of art work. The only difference between TEL-Animastand and the very expensive models is primarily a few rarely used special features.



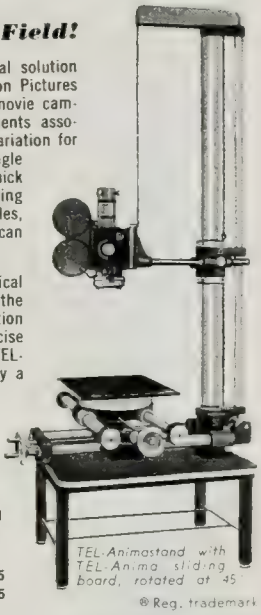
Electronic Zoom Control

Features:

Adjustable Dynamic Braking
Constant Motor Torque at any speed
Instant Response at any position
Infinite Variable Speeds

Basic Title Stand	$1495
Basic Stand with Compound	$2995
Basic Stand, Compound, Electronic Zoom	$3740
Electronic Zoom	$ 750

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TEL-Animastand with TEL-Anima sliding board, rotated at 45

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Western Branch: 6331 Hollywood Boulevard, Hollywood 28, Calif. — Phone: HO 7-2124

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1960 — Honors for Distinctive Motion Pictures

from the United States:

- San Francisco Film Festival
- National Visual Presentation Association (2 Awards)
- Art Directors Club of New York (4 Awards)
- American Film Festival

from England:

- London Film Festival (2 Awards)
- British Film Institute

from France:

- Tours Film Festival (2 Awards)
- Cannes-Annecy Film Festival

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MUSICAL SOUND EFFECTS



- A unique and inexpensive library of musical sound effects is now available on two LP records (4 sides) for outright sale with full rights for any use.
- Pings, boings, drum rolls, cymbal crashes, tympani slides and booms, celeste bridges, xylophone glisses and slide whistles—practically any musical effect required.
- Particularly useful for accenting important points in industrial and television films, TV commercials and slidefilms

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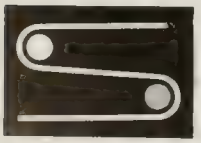
Bob Velazco

ci 6-4061

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Your 16mm color productions deserve the finest color printing available. Investigate TRIAD® scene-to-scene additive color control printing for your next production.



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ENGLAND

KINOCRAT FILMS: CONT'D.

tral Office of Information; Anglo-American Corp.; British Aluminium Co. Ltd.; British Broadcasting Corp.; British Oxygen Co. Ltd.; Heinz Ltd.; Holland and Hannen and Cubitts Ltd.; Universal Sky-tours Ltd., etc.

Marathon News

73 Delamere Road, London W.5, England

Maurice Ford, *in charge*

(See listing in New York City)

Washington Video Productions, Inc.

203 Regent Street, London W1, England

Howard Connell, *Representative*

(See complete listing under Washington, D. C.)

WORLD WIDE ANIMATION LTD.

34 Cursitor Street, London E.C.4, England
Phone: HOlborn 4683-4-5-6-7

Date of Organization: 1955

Hindle Edgar, *Managing Director*
James Carr, *Director*
V. L. Price, *Secretary*

SERVICES: Animated cartoon and puppet films, film credits and titles. FACILITIES: Same as World Wide Pictures Ltd.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Untitled diagram and cartoon films for Unilever Ltd.; Central Office of Information; Philips-Eindhoven. TV COMMERCIALS: for various clients.

WORLD WIDE PICTURES LTD.

34 Cursitor Street, London E.C.4, England
Phone: HOlborn 4683-4-5-6-7

Date of Organization: 1942

James Carr, *Managing Director, Executive Producer*
Hindle Edgar, *Company Director, Producer*
V. L. Price, *Company Director, Company Secretary*

SERVICES: 35mm and 16mm sponsored public relations, documentary, training and sales films for industry and Government departments. TV programs. FACILITIES: Theatre and cutting rooms at Cursitor Street (fully equipped). Studio and recording theatre—Western Electric, at Clapham S.W.4.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *State Opening of Parliament* (Central Office of Information); *Outline of Detergency* (Unilever Ltd.); *Fuel for the Future* (Philips-Eindhoven); *Kerosine* (Shell Petroleum Ltd.);

WORLD WIDE: CONTINUED

Milk is Big Business (Milk Marketing Board); *Arid Lands* (UNESCO).

WORLD WIDE TELEVISION FILM SERVICES LTD.

34 Cursitor Street, London E.C.4, England
Phone: HOlborn 4683-4-5-6-7

Date of Organization: 1957

Douglas Kentish, *Managing Director*
James Carr, *Director*
Hindle Edgar, *Director*
V. L. Price, *Secretary*

SERVICES: All types of TV and cinema advertising films. FACILITIES: Same as World Wide Pictures Ltd.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: Serviced various clients during 1960 through the majority of principal advertising agencies.



CINEMA et PUBLICITE—Société Anonyme

24 Avenue Marceau, Paris 8eme, France
Phone: BALzac 21-28

Date of Organization: 1939

Jacques Meynot, *President*
Jacques Zadok, *General Manager*
Charles Peiffert, *Manager*
Pierre Picherit, *Foreign Dept.*
Guy Brun, Maurice Chatelain, Pierre Grimblat, Christian Duvaleix, Robert Gudin, Bernard Lemoine, *Producers*

SERVICES: Advertising films, 35mm Eastmancolor and b&w for commercial TV and cinema—live action and stop motion. FACILITIES: Exhibition of advertising films in cinemas. Exclusive screening rights in 1432 cinemas in France, 550 in North Africa, 160 in West Africa, 30 in Equatorial Africa, 19 in Madagascar.

RECENT PRODUCTIONS AND SPONSORS

THEATRE ADVERTISING FILMS: *Duvaleix en Plein Cirage; Record Mondial* (Hoover Washing Machine); *Les conseils de l'oncle Hippolyte*, series of 7 (Paic); *Fraicheur de la vie* (Frigidaire, General Motors, France); *C'est elle*, series of 5 (La Régie Francaise des Automobiles Renault); Untitled, series of 7 (Colgate Toothpaste); Untitled, series of 3 (Cadum Palmolive). TV COMMERCIALS: (series) for Philips; Lincoln Tobacco; British American Tobacco; Aspro; Phillips Petroleum; Delco-Remy; Chevrolet, and others.

Halas & Batchelor Cartoon Films, Ltd.

Cinestyl, 400, Rue St. Honore, Paris 1e, France
Phone: Opera 91-26

M. Jean Naudet, *Representative*

(See complete listing under London, England)

FRANCE

Robert Lawrence Productions

5 Avenue Velasquez
Paris 8e, France

Jacques de Faramond, *General Manager*

(See listing under New York City)

LES ANALYSES CINEMATOGRAPHIQUES

6 rue Francois Premier
Paris 8eme, France
Phone: BALzac 40-58

Date of Organization: 1947

Georges Rozé, *General Manager*
Jean Vincent, *Sales Manager*
Robert Arquer, *Production Mgr.*

SERVICES & FACILITIES: Department Production and Realization: Documentaries, industrial and sales promotion films, 16mm and 35mm and filmstrips. Department Ultra-Ralenti: Studios with high speed Kodak camera. Department Film: Editing, titles, effects, synchronization, dubbing (cutting rooms, projection rooms). Department Equipment: Authorized dealer for Bell & Howell. Department Edition: Diffusion and sale of sales-training films.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Manureva—Girl of Tahiti; Spring in Paris; Travelling Through France* (Air France); *Tentez Que Diable* (Arthur Martin). SLIDEFILMS: *Jouez Gagnant; Deux Roues . . . Une Vie; L'Automobile D'Hier A Aujourd 'Hui* (Mobil Oil Francaise).

LES FILMS PIERRE REMONT

35 rue Washington, Paris 8eme, France
Phone: ELYsées 95-70

Date of Organization: July, 1949
Date of Incorporation: June, 1956

Pierre Remont, *President*
Raymond Barré, *Business Manager*
Monsieur Dimka, *Co-Producer*
Albert Champeaux, *Director, Animation Department*
Jean-Pierre Ganancia, *Production Manager*
Raymond Kerba, *Producer*
Philippe Condroyer, *Producer*

SERVICES: Production of motion pictures and commercials; live, animation, cartoon, stop-motion, special effects. FACILITIES: Two studios; animation, special effects, art departments; cameras, etc.

RECENT PRODUCTIONS AND SPONSORS

PROGRAMS & COMMERCIALS: *Jeux de Volant* (Sté Shell-Berre, France); *Lexington* (Lexington, Holland); *Stop—Encombrement* (Michelin, France); *Paris—Tokyo; New York—Stockholm* (Pond's, Geneva); *New York—Stockholm* (Kodak, New York); *Lights of Paris* (Renault, France); *Park Band* (Piels, New York); *Prefontaine* (Ste Dubonnet, France).

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Marathon Newsreel

12 Rue Lapegrere, Paris 18 E, France

Jean Magny, *in charge*

(See listing in New York City)

Vavin, Inc. (Video & Visual Information Films)

72 Boulevard Raspail, Paris XVI, France
Phone: LITtre 99-61

Mme. Yvonne Oberlin, *Manager*

(See listing in New York City)



CENTRALFILM G.m.b.H.

Monckebergstrasse 19, Hamburg I, Germany
Phone: 33-72-27

Date of Organization: 1959

Associated Companies: Centralfilm A/S, Copenhagen, Denmark. Oy Centra-film Ab, Helsinki, Finland. Centralfilm A/S, Oslo, Norway. AB Centralfilm, Stockholm, Sweden.

Erik F. Gustavsson, *General Mgr.*

SERVICES: Production of motion pictures, slidefilms. FACILITIES: Necessary equipment for film production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES & OTHER ACTIVITY: Untitled for Lintas (Unilevers Advg. Co.); Henkel; Mason & Ferguson; J. Walter Thompson; McCann-Erickson. Also see listings of Associated Companies.

Halas & Batchelor Cartoon Films, Ltd.

Lumina Propaganda,
Dusseldorfer Strasse 1,
Frankfurt (Main), West Germany
Phone: 33-45-26

Robert Muller, *Representative*

(See complete listing under London, England)

LAUX TONBILDSCHAU KG.

An der Hauptwache (Schillerstrasse 2), Frankfurt (Main), West Germany
Phone: Frankfurt (Main) 27441

Date of Organization: 1947

Helmut Laux, *President*
Achim Koch, *Vice-President*
Ehrenfried Fischer, *Production Manager, Sound Slidefilms*
Wolfgang Fuchs, *Technical Prod. & Export Manager*
Dr. Herbert Koch, *Manager, Sales Promotion Dept.*
Dr. Paul Koch, *Administration Director*
Werner Harzer, *Art, Animation Director*
Erik Fenn, *Manager of Photography Dept.* *(Continued)*

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MUSIC & SOUND EFFECTS
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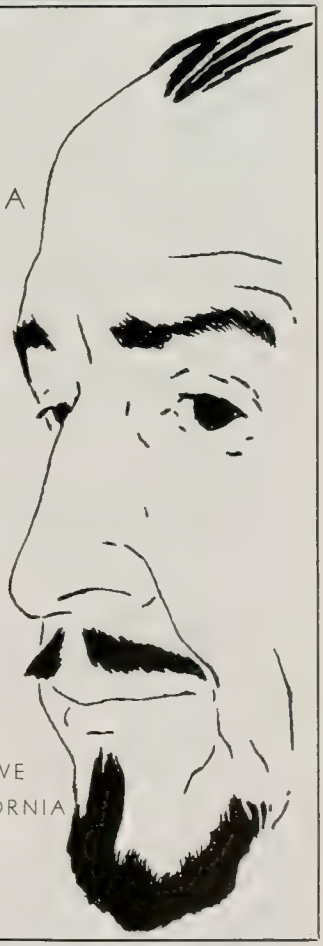
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IN THE
HOLLYWOOD AREA



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Motion Picture Scripts

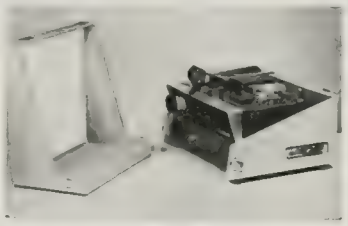
17329 CASTELLAMMARE DRIVE
PACIFIC PALISADES, CALIFORNIA
GLADSTONE 4-2310

LaBelle Combines Film-strip and Tape in the

"Tutor" Automatic Audio-Visual Projector

Introduces a New Dimension for Creative Imagination!

Think of it—no records to break, change, jump, wear out or cause accidental tripping of the picture change due to similar frequencies on the recording. Think of it—no tape threading . . . simply slide in cartridge and go. The story unfolds continuously and automatically . . . the story you so proudly produced is presented with brilliant pictures—high fidelity sound—fully automatic.



LaBelle "Tutor" with cartridge—also in reel type tape

Unleash your bold new ideas for punch and drama. Sequence shots add animated action, charts built up in separate scenes save the punch picture for the punch line. The silent signal on a separate track on the tape commands a new picture to appear . . . always in perfect synchronization to the sound.

No longer is "Costs too much!" a deterrent. Now this type of live, actionized-projection program can be made to meet the most restrictive budget. No longer is "Not ready yet!" a valid reason for delay. Now story and pictures can be brought up to the minute and inexpensively at that, whether there's a new addition being planned, or a new executive starting soon, or a new product going to be introduced, or a change in packaging or design planned.

See and hear a LaBelle "Tutor" . . . get the facts—arrange for demonstration. Write to LaBelle Industries, Inc., Dept. B, Oconomowoc, Wisconsin. (*Adv.*)

IN THE PACIFIC NORTHWEST IT'S RARIG FILM PRODUCTIONS

- For complete productions
- For topflight writing
- For superb photography
- For sound stage
- For Westrex Sound Recording
- For art, layout, production & animation
- For expert cutting
- For library scenes

Rarig Film Productions

5510 University Way • Seattle, Washington • LAkeview 2-0707

GERMANY

LAUX TONBILDSCHAU: CONT'D.

SERVICES: Producers of sound slidefilms for business and industry, domestic and abroad. FACILITIES: Necessary equipment and personnel for production of slidefilms.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Mit weniger Menschen mehr Arbeit bewältigen* (International Business Machines); *Das neue Fahrerlebnis—Kapitän mit Hydra-Matic* (Opel); *Hostalen* (Farbwerke Hoechst); *Liegen Sie richtig mit Ihrem Gewinn* (Continental); *Das Rad des Schicksals* (Coca-Cola).

Potomac Films, Inc.

8 Martiusstrasse,
Munich, West Germany

Dr. Norman P. Schenker, *Representative*

(See complete listing under Washington, D. C.)

HOLLAND

CARILLON FILMS N.V.

Koninginnelaan 45, Rijswijk, (The Hague), Holland
Phones: 986765-6-7 The Hague

Cable Address: CarillonFilms TheHague

Date of Organization: October, 1949

Ted de Wit and Gerard J. Raucamp, *Managing Directors and Executive Producers*
H. G. C. Bergman, *General Manager*
John van der Steen, *Script & Narration Dept. Head*
Prosper Dekeukeleire, *Camera Department Head*
Nico van Baarle, *Art Director*
Peter Konings, *Sound Department Head & Foreign Version Dubbing Service*
Eva van Beverwijk, *Editing Department Head*
André de Vries, *Animation Department Head*
Puck Vrolijk, *Commercial Still Photography Dept. Head*
M. J. Gascard, *Administration Department Head*

SERVICES: Complete production services from script to screen in 35mm and 16mm color, live-action, animation and soundslides. Specialists in public relations, tourist and sales promotional films; TV commercials and spots. Distribution arrangements for sponsored films. Special equipped studio and narrators for foreign versions dubbing services. Foreign narrations in authentic idiom: French, German, Spanish, Portuguese, Brazilian, Dutch, Danish, Swedish, Norwegian, Italian, Arabic. FACILITIES: Shooting stage; Newman Sinclair, Arriflexes, Bell & Howell, Cine Kodak Specials, 16-mm and 35mm cameras; blimps, dollies, booms; 60,000 watt lighting equipment; sound with Philips 4 channel 17½mm, 4 channel 35mm and 4 channel twin or triple track 35mm stereophonic sound; Leevers-Rich sound recording system with

HOLLAND

CARILLON FILMS: CONT'D.

synchro-pulse; fully automatic 35 mm Crass-Berlin animation camera and stand; 40-seat screening theatre for 35mm and 16mm and double head magnetic soundtracks; script department with research library, casting files, sound effects and music library; cutting room facilities with 35mm Steenbeck (Cinemascope) for magnetic tracks in 17½ mm and 35mm; 35mm Acmiola; 16 mm, 17½mm and 35mm Moviola with soundtracks.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Bread To-Day* (Royal Netherlands Fermentation Industries Ltd.); *Anatomy of an Industry* (Philips Electrical Co.); *Candid Europe; Holland, Memorably Yours* (KLM—Royal Dutch Airlines); *Lyril* (Unilever); *Mare Liberum* (Royal Navy).

Halas & Batchelor Cartoon Films, Ltd.

32 Marsmanstraat Weesp
Amsterdam, Holland

A. C. Standen, *Representative*

(See complete listing under London, England)

ITALY

Gilbert Altschul Productions, Inc.

Via Aristide Leonari 67,
Rome, Italy

Rodolfo Besesti, *in charge*

(See listing in Chicago, Ill.)

Marathon TV Newsreel

Via Lucrezia Caro 12, Rome, Italy

Giovanni Pucci, *in charge*

(See listing in New York City)

SWITZERLAND

Vavin, Inc. (Video & Visual Information Films)

31 Grande Rue, Geneva,
Switzerland
Phone: 26-21-27

N. Z. Moreno, *Vice-President and Manager*

(See listing in New York City)

Overseas Producers Invited to Submit Listing Text

Producers in lands worldwide are invited to submit listing data for these pages. Write: Production Review Editor, c/o BUSINESS SCREEN, 7064 Sheridan Road, Chicago 26, Ill. for free invitation forms to submit listing.

SPAIN

ESTUDIOS MORO S. A.

Los Mesejo 15, Madrid, Spain
Phone: 251-18-00

Date of Organization: 1950

U. S. Sales Office: Master Films Distributors, Inc., 509 Madison Ave., New York, N. Y. Phone: MUrray Hill 8-8227. George Caputo, *Manager*

Santiago Moro, *General Mgr.*
Jose Luis Moro, *Animation Manager*
Eduardo Augustin, *Sales Dir.*
Felix Carrasco, *Production Director*

SERVICES: Commercial and TV films; documentary films; short subjects in live action or cartoons. FACILITIES: Studios with three stages; model animation stage; cartoon animation studio equipped with 35mm animation stands; dubbing and recording.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Burlesque* (Galina Blanca of Spain); *The Swan Lake* (Movado Watch Co. of Switzerland); *Aujourd'Hui Tout S'Arrange* (White Cross of Belgium); *Calico Cat* (Kellogg's of New York); *The Golden Bridge* (Williams & Humbert Ltd. of London).

Potomac Films, Inc.

Juaquin Maria, Lopez 68
Madrid, Spain

Hugo Serra Hamilton, *Representative*

(See complete listing under Washington, D. C.)

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COMMERCIALS
FOR
TV & THEATERS

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CANNES 1959
1st PRIZE OF CARTOONS
VENICE 1960

SCANDINAVIA

DENMARK

CENTRALFILM A/S

Astrids vej 13, Copenhagen, Denmark
Phone: 50-51-63

Date of Organization: 1961

Associated Companies: Oy Centra-film Ab, Helsinki, Finland. Centralfilm G.m.b.H., Hamburg, Germany. Centralfilm A/S, Oslo, Norway. AB Centralfilm, Stockholm, Sweden.

Erik Witte, *General Manager*

SERVICES: Motion pictures, slidefilm production. FACILITIES: Production equipment as needed.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES & OTHER ACTIVITY: Untitled for Lintas. Also see listings of Associated Companies.

MINERVA-FILM A/S

Toldbodgade 18, Copenhagen K, Denmark
Phone: Minerva No. 1

Date of Organization: July, 1936

Torben Madsen, *President*
Ingolf Boisen, *Vice-President*
Jorgen Roos, *Chief Director*
Hans Christensen, *Director*
Ole Berggreen, *Director*
Niels Drechsel, *Production Mgr.*

SERVICES: Motion pictures in 16mm and 35mm color and b&w; slidefilms. Specialties: industrials, sales, public relations, TV, education, training, medicals, documentary and merchandising. FACILITIES: Complete 16mm and 35mm camera, lighting and sound production equipment; cutting and screening rooms; shooting stage; special effects; animation; storyboard personnel; script writers; creative staff.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Oppe Over Byen* (Danish Employers Confederation); *Danish Design; The Faroe Islands* (Danish Government); *Uglemose* (Kobenhavns Handelsbank); *The Last Winter*, feature (self-sponsored).

FINLAND

OY CENTRA-FILM Ab

Norra Esplanadgatan 25 b, Helsinki, Finland
Phone: 31-949

Date of Organization: 1960

Associated Companies: Centralfilm A/S, Copenhagen, Denmark. Centralfilm G.m.b.H., Hamburg, Germany. Centralfilm A/S, Oslo, Norway. AB Centralfilm, Stockholm, Sweden.

Mrs. Singa Sandelin, *General Manager*
Arne Nilsson, *Production Mgr.*

SERVICES: Motion pictures for government, business and industry.

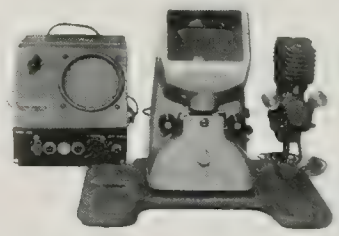
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FINLAND

OY CENTRA-FILM: CONT'D.

FACILITIES: Film studios with cameras, cameramen, recording and cutting equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES & OTHER ACTIVITY: Untitled for Lintas; U P O; Volvo; Finnish Post Office Bank Organization; Remington, and other sponsors. Also see listings of Associated Companies.

NORWAY

CENTRALFILM A S

Akebergveien 56, Oslo, Norway
Phone: 67-63-93

Date of Organization: August, 1952

Associated Companies: Centralfilm A/S, Copenhagen, Denmark. Oy Centra-film Ab, Helsinki, Finland. Centralfilm G.m.b.H., Hamburg, Germany. AB Centralfilm, Stockholm, Sweden.

Knut-Jorgen Erichsen, *Managing Director*
Kjell Austad, *Production Director*

SERVICES: Production of all types of sponsored films and slidefilms. FACILITIES: Studio with 200 KW; 35mm and 16mm cameras; recording and cutting equipment; theatre.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Lilleborg-Lade* (Norwegian Unilever Associate); Untitled films for Esso; Philips; Renault; nearly 50 films for the Norwegian market. SLIDEFILMS & TV COMMERCIALS: for various sponsors and Finland and Germany. Also see listings of Associated Companies.

SVEKON FILM

Seiersbjerget 7, Bergen, Norway
Phone: 14688-14680

Date of Organization: 1950

Haakon Sandberg, *Owner, Managing Director*
Sverre Sandberg, *Owner, Managing Director*

SERVICES: 16mm and 35mm film production for documentary, educational, public relations and TV films. FACILITIES: 16mm and 35mm sound recording studio, 16mm single and double system equipment; 16mm and 35mm cameras.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *How to Sell Paint* (Monopol); *Med Klover Som Merke* (Kloverhuset); *Bergen Anno 1960* (Bergens Privatbank); *Ambassador* (Lepsoe); *Youth Hosteeling* (Norwegian Youthhosteeling Assn.).

Production Review Supplement

A supplement to this 11th Annual Production Review will include additional listings and corrections received after deadline dates. Please send text to our Chicago offices.

SWEDEN

AB CENTRALFILM

Kaknäs, Stockholm, Sweden
Phone: 63-14-30

Date of Organization: 1947

Associated Companies: Centra film A/S, Copenhagen, Der mark. Oy Centra-film Ab, He sinki, Finland. Centralfilm G.m b.H., Hamburg, Germany. Cer tralfilm A/S, Oslo, Norway.

P. O. Nuhma, *Managing Directo*
Arne Nilsson, *Production Manager*

SERVICES: Production of all type of sponsored films and slidefilms FACILITIES: Film studios with cam eras, cameramen, recording, cuttin equipment, modern laboratories, etc

RECENT PRODUCTIONS AND SPONSOR

MOTION PICTURES & SLIDEFILMS Untitled for Lintas; Facit, AI Volvo; Findus; ASEA; Electrolux and other sponsors. TV COMMER CIALS: for Great Britain, Germany and Finland. Also see listings o Associated Companies.

FORBERG—FILM AB

Kungsgatan 27, Stockholm, Sweden
Phone: 111655

Date of Organization: 1934

E. Forberg, *Pres., Gen Mgr.*
O. Forberg, *Assistant*
T. Hultgren, *Executive Sec. & Treasurer*
H. Peters, *Director*
K. Pill, *Art Department*

SERVICES: Motion pictures in 35 and 16mm and slidefilms for industrial, sales and personnel training. FACILITIES: Camera and lighting for 35 and 16mm motion pictures; sound recording; complete facilities for sound slidefilms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Timber Floating Device* (Water Building Bureau). SLIDEFILMS: Seven untitled (Swedish Society for Mental Health); *Board and Plywood* (Swedish Cellulose Co.); *ABC on ASG* (Swedish Goods Transports); *On Boilers* (Husqvarna Arms Factory Inc.); *Care of Volkswagen* (Scania-Vabis); *Supervision and Maintenance of Pneumatic Tools* (Atlas-Copco); *Mineral Wool* (Swedish State Forest Industries); *Stave Linings for Ball Mills* (AB Bofors); *Diesel-Electric Generators* (Royal Swedish Road and Waterbuilding Board); *Modern Floors* (Casco).

AB SVENSK FILMINDUSTRI

Kungsgatan 36, Stockholm, Sweden
Phone: 221400

Date of Organization: 1907

C. A. Dymling, *Managing Director*
B. Lauritzen, *Head Sponsored and Documentary Dept.*
B. Almberg, *Producer-Director*
Karsten Wedel, *Producer-Director*
Gösta Werner, *Director*
Nils Jerring, *Director*

LISTING CONTINUES NEXT PAGE

SWEDEN

SVENSK FILMINDUSTRI: CONT'D.

B. Forslund, *Producer, Educational Films*
L. Krantz, *Distribution Officer*

SERVICES: Production and distribution of documentary, sponsored, advertising and educational films. FACILITIES: Six studios, including sound department. Owning and/or controlling over 100 leading Swedish cinemas. Leading Swedish distribution of sponsored and educational films.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Virgin Spring*, etc. (feature release); *Souvenirs from Sweden* and other films for the Swedish Institute; ASEA; Royal Swedish Water Power Board; Savings Banks Promotion Board, etc. THEATRE & TV COMMERCIALS: for Colgate-Palmolive; Sunlite-Unilever; Beecham's International; Reckitt & Colmans; Findus; Volvo, and others.

FILM PRODUCTION IN AFRICA

KENYA

FACTUAL FILMS LIMITED

P.O. Box 8290, Nairobi, Kenya
Phone: 27704

Date of Organization: 1958

John C. Gee, *Managing Dir.*
Luke Broadley, *Technical Dir.*

SERVICES: Producers of 35mm and 16mm documentary, advertising and industrial films. Services of equipment, personnel and general assistance available to other units visiting territory. Footage shot for overseas buyers. Mobile cinema operators. FACILITIES: Production and recording studio; 16mm and 35mm cameras and equipment.

RECENT PRODUCTIONS AND SPONSORS

THEATRE ADVERTISING FILMS: *Crown Kerosine* (Shell Co. of East Africa Ltd.); *Philips Radio* (Philips, Holland); *Tusker Beer* (East African Breweries); *Ever Ready Batteries* (Equipment Ltd.); *Singer Sewing Machines* (Singer Sewing Machine Co.).

SUDAN

SUDAN PUBLICITY CO. LTD.

Publicity House, Khartoum, Sudan
Phone: Khartoum 71046-7

Cable Address: Publicity

Date of Organization: 1950

Hamish Davidson, *Managing Director*
Gabriel Tokatleian, *Prod. Sup.*
Abdel Rahman Ziada, *A. V. Supervisor*

SERVICES: 35mm and 16mm b&w and color films; 35mm b&w and color sound filmlets; soundtracks in Arabic, English, French, Greek. FACILITIES: Air conditioned sound studio; art, carpenter shop, production offices.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Oasis* (Blue Mile Brewery Ltd.); *Vital Spark* (Champion Spark Plugs); *Refreshments of Friendship*, series of 5 (Pepsi-Cola); *Your Cotton* (Sudan Cotton Publicity Committee); *Robia* (Tootah, Broadhurst, Lee Co.).

FILM PRODUCTION: PACIFIC & FAR EAST



AUSTRALIAN INSTRUCTIONAL FILMS PTY. LTD.

6 Underwood Street, Sydney, New South Wales
Phone: BU 6557 (Sydney)

Date of Organization: 1951

Lex Halliday, *Director*
Jean Halliday, *Director*
Philip J. Pike, *Production Mgr.*
Margaret Arditto, *Distribution*

SERVICES: Production for screen and TV specializing in 16mm and 35mm color and b&w; world-wide locations, specifically Australia and adjacent Pacific islands; general research and scripting; educational and scientific advising facilities; cued musical scores composed, symphony orchestra recordings arranged; equipped to provide advisory service to overseas film and TV companies on location in Australia (as with Warner Bros. "The Sundowners"). FACILITIES: 35mm Arriflexes and 16mm Cine Specials, blimped; studios, theatrette, complete lighting; dollies; 17½mm magnetic film, ¼" tape recorders; camera car; editing facilities; Moviolas; synchronizers, etc. Editing, research and scripting staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Horizons Underground* (Peko Copper Mines); *Ant Menace* (Dept. of Agriculture); *Meat—with Care!* (State Met. Meat Board); and others.

CAMBRIDGE FILM AND TV PRODUCTIONS PTY. LTD.

221 Pelham St., Carlton N.3, Melbourne, Victoria
Phones: 34-2166-7-8

Cable: CAMFITEL, Melbourne

Date of Organization: 1949

W. V. Morgan, *Chairman*
George Morcom, *General Mgr.*
Neil Duncan, *Secretary*
Dennis Trewin, *Film Dir. in Charge Production*
John Atkinson, *Chief C'man.*

LISTING CONTINUES NEXT PAGE

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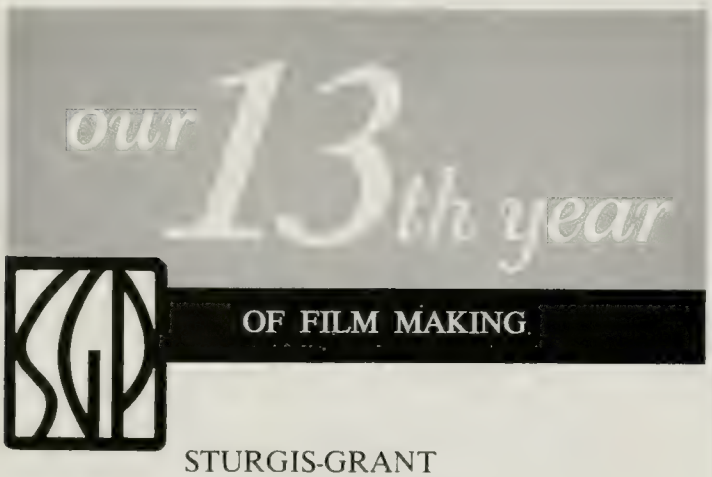
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- Producers
- Salesmate

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Murray Hill 2-3625

AUSTRALIA

CAMBRIDGE FILM: CONT'D.

Barry Woodhouse, *Asst. C'man.*
Ron Haymes, *Sound Recordist*
Kevin Franzi, *Film Editor*
Barbara Millar, *Animation*
Barbara Shaw, *Prod. Asst.*
Tricia Tatham, *Reception*

SERVICES: Producers of all types of commercial motion pictures and slidefilms; theatre and TV commercials, business and industrial films, television slides. FACILITIES: Animation department with 35mm and 16mm Oxberry type tables; sound stage with comprehensive 35mm and 16mm camera equipment; double system recording on 17½mm sprocketed magnetic film; preview theatre with interlock facilities, 35-mm or 16mm; complete still photography department.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Pattern for Living* (I.C.I.A.N.Z.). THEATRE & TV COMMERCIALS: for Kodak Pty. Ltd.; Balm Paints; Victorian Milk Board; Neptune Oil Co.; BP Australia Ltd.; Brockhoffs Biscuits; Spencer Motors Pty. Ltd.; Volkswagen Ltd.; Hartford House Laboratories; Albright & Wilson Pty. Ltd.; Maeder Salons.

SENIOR FILM PRODUCTIONS PTY. LTD.

88 Acland St., St. Kilda,
Melbourne, Victoria
Phone: 94-2427 *(see above)*

SENIOR FILM: CONTINUED

Date of Organization: June, 196

David J. Bilcock, *Prod. Dir.*
Nicolas Vastchenko, *Tech. Dir.*
Nigel J. Tulloh, *Admin. Dir.*
Mervyn L. Hughes, *Sales Dir.*
Leonard G. Heitman, *Dir. of Photography*

SERVICES: Production of 16mm an 35mm motion pictures, b&w or colo sound or silent for documentary industrial, sales training and pr motion; theatrical shorts an trailers for advertising or ente tainment; TV commercials. Soun slidefilms for sales training an promotion, industry; slides for TV FACILITIES: Complete sound stag fully treated acoustically; disc, fil and tape recording including stereo phonic; multiple channel dubbin and interlock, closed circuit TV projection theatre equipped for 16 mm and 35mm; processing labora tory; editing and cutting rooms; still photography department; art an scripting services; full equipmen in cameras, lighting, sound, editin and projection.

RECENT PRODUCTIONS AND SPONSOR
MOTION PICTURES: *The World I Yours* (Stewart Moffat Travel Pty Ltd.); *Surf Carnival* (Anode Latex Co. Pty. Ltd.); *Selling the Cus tomer* (Gold Cross Shoes Pty. Ltd.) *Armstrong* 500 (Volkswagen Pty Ltd.). SLIDEFILMS: *Servicing the Ford Falcon* (Ford Motor Co. o Aust. Pty. Ltd.); *All Seasons Room Heater* (Frigidaire Aust., G.M.H.)

FILM PRODUCTION IN JAPAN

EDUCATIONAL FILM EXCHANGE, INC.

3 Ginza Nishi 6-Chome,
Chuo-Ku, Tokyo, Japan
Phone: (571) 9351-5

Date of Organization: February, 1949

Branch Offices: Tokyo, Osaka, Nagoya, Fukuoka, Sapporo, Kanazawa, Takamatsu, Fukushima.

E. Kanazashi, *President*
E. Ikeda, *Managing Director*
T. Iseki, *Director*
I. Hirao, *Studio Manager*
Y. Katagiri, *Kwanto General Manager*
S. Tanaka, *Kwanto Branch Mgr.*
T. Kikuchi, *Hokkaido Branch Manager*
K. Yano, *Kwansai General Mgr.*
Y. Kuroda, *Kwansai Branch Mgr.*
M. Imaizumi, *Chubu Branch Mgr.*
Y. Yabe, *Kyushu Branch Mgr.*

SERVICES: Production and distribution (also renting film libraries) of educational and cultural films; children's films (dramas and animation); sponsored and TV films and commercials. FACILITIES: 21,648 sq. ft. studio; four stages, 4,592 sq. ft.; other buildings, 3,936 sq. ft.; 600,000 watts power supply; 600,000 watts lighting. Parvo, Arricord, Special Cine-Kodak, Mitchell, Bell & Howell Filmo cameras; 35-mm animation stands; Topcon, Primo, etc., still cameras; management and staff of 40; animation staff of 40.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Dog and His New Owner* (Mingei Co.—joint production); *The Adventure of Peter Rabbit* (Dentsu Film—joint production); Educational films, series (joint productions with various producers). TV FILMS: *Tokyo Tower Knows*, series (Yawata Steel Foundry Co.). TV COMMERCIALS: for Showa Petroleum Co.; Mitsubishi Heavy Industry Co.; Toshiba Electric Co., etc.

INTERLINGUAL INTERNATIONAL (JAPAN), INC.

Shimonaka Bldg., 36-1 Akasaka
Hitotsugi-cho, Tokyo, Japan
Phone: 481-7450

Date of Organization: 1957
Date of Incorporation: 1958

Affiliate Company: Interlingual Television, Inc., 701 Seventh Ave., New York 36, N. Y. Phone: CI 6-7565. L. Jamel, *Gen. Mgr.*

George A. Shirokow, *Representative Director*
M. C. Lu, *Representative Director*
T. Asada, *Director*
T. Okita, *Office Manager*
S. Ikeda, *Operations Manager*

SERVICES: Animated cartoons in b&w and color for export to U. S. A.; animated and live TV spots; stop-motion work; rotoscop-

INTERLINGUAL: CONT'D.

ing; sound-color filmstrips; motion pictures for business and TV in 16-mm and 35mm; technical assistance to U. S. film producers on location shooting in Japan; foreign language film dubbing. FACILITIES: Complete line of Oxberry animation equipment; permanent staff of animation artists trained to U. S. standards and requirements; sound recording on tape, film, magnetic film, Ampex and Magnasync equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Step to Tomorrow* (Standard Vacuum Oil Co.); *Visit to Utzunomiya* (Singer Sewing Machine Co.). FILMSTRIPS: for Coca-Cola Co., Singer Sewing Machine Co. TV FILMS: *Courageous Cat and Minute Mouse*, series (Trans-Artists Productions). TV COMMERCIALS, FILM DUBBING, SERVICES: for Pepsi-Cola International; Alexander Film Co.; Philip Morris; Ballantine Beer; General Foods; Japan Air Lines; Fuller Advg.; Columbia Films; Coca-Cola Co.; Standard-Vacuum Oil Co.; International Business Machines; Goodyear Tire Co.; National Cash Register Co.

INTERNATIONAL MOTION PICTURE COMPANY, INC.

Katakura Bldg., Kyobashi, Chuo-ku Tokyo, Japan
Phone: 281-5778-9

Cable Address: IANMUTSU, Tokyo

Date of Organization: February, 1952

Ian Mutsu, *President*
Shokichi Mogami, *Director*
Jujun Furukawa, *Director*

SERVICES: Producers of industrial and business films; TV films; newsreel assignments; 16mm and 35mm. FACILITIES: Full time camera, sound and office staff; own production equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Pakistan Prime Minister Visits Japan; Symphony Japan* (Japanese Foreign Office); *Shonai* (Yamagata Prefectural Govt.); *Furukawa Cables* (Furukawa Electric Co.); *U. S.-Japan Security Treaty* (Govt. of Japan).

MITSUI PRODUCTIONS, LTD.
(Formerly Mitsui Art Film Productions Co., Ltd.)

Mitsui Main Bldg., Room 555 No. 1, 2-Chome Nihonbashi, Muromachi, Tokyo, Japan
Phone: 241-1570, 6755, 2251

Date of Organization: May, 1952

Noboru Andoh, *President*
Takaosa Mitsui, *General Mgr.*
Soya Mizuki, *Director & Production Head*
Haruto Nishihara, *Director*
Takanaru Mitsui, *Auditor*
Hisayoshi Satoh, *Counsellor*

SERVICES: Documentary production of motion pictures, TV commercials and sound slidefilms for art, historical assets, natural and medical science, teacher's guide, industry and engineering, public and civil relations, etc. FACILITIES: Complete motion picture production facilities.

MITSUI PRODUCTIONS: CONT'D.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Modern Bank* (Mitsui Bank Ltd.); *Blood Vessel of Tetoron* (Toyo Rayon Co., Ltd.); *Kobe Steel Works Co., Ltd., Marches On*, 1961 Edition (Kobe Steel Works Co. Ltd.); *Iron Into Our Daily Life* (Amagasaki Iron & Steel Mfg. Co. Ltd.); *Pipe Line on the Sea* (Mitsui Shipbuilding & Engineering Co., Ltd.).

SHU TAGUCHI PRODUCTIONS, INC.

2, 5-Chome, Shiba-Tamuracho, Minato-ku, Tokyo, Japan

Mailing Address: Central P. O. Box 394, Tokyo
Phone: 431-0461, 4741

Date of Organization: January, 1948

Takeshi Kawai, *President-Prod.*
Yasushi Taguchi, *Director-Prod.*

SERVICES: 16mm and 35mm films in color or b&w for business and industry; sales promotion, public relations, educational, medical, scientific and travel films. FACILITIES: 35mm N. C. Mitchell, Eyemo cameras; 16mm Cine Kodak Special, Bell & Howell Filmo cameras; 100 kw. lighting equipment; editing room with all necessary equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *My Diary in Japan; Paper Making Machine* (Mitsubishi Heavy Industries, Reorganized, Ltd.); *Hiroshima Shipyard* (Mitsubishi Shipbuilding & Engineering Co. Ltd.); *Enchanting Japan* (Japan Tourist Assn.); *New Fluid* (Morishita Pharmaceutical Co., Ltd.).

TOKYO CINEMA COMPANY, INC.

Omi Brotherhood Building 2-1 Surugadai, Kanda, Tokyo
Phone: Tokyo 291-6351-4

Date of Organization: March, 1954

Sozo Okada, *President*
Akira Iwasaki, *Director*
Yutaka Yoshimi, *Director*

SERVICES: 16mm and 35mm motion pictures in color, b&w for industry, education and medical-scientific fields. FACILITIES: Complete facilities and permanent staff for modern production of all types.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Lubricating Oil; Marine Snow* (Maruzen Oil Co., Ltd.); *The Tubercle Bacilli and Drugs; Cancer Cells; The World of Microbes* (The Chugai Pharmaceutical Co. Ltd.).

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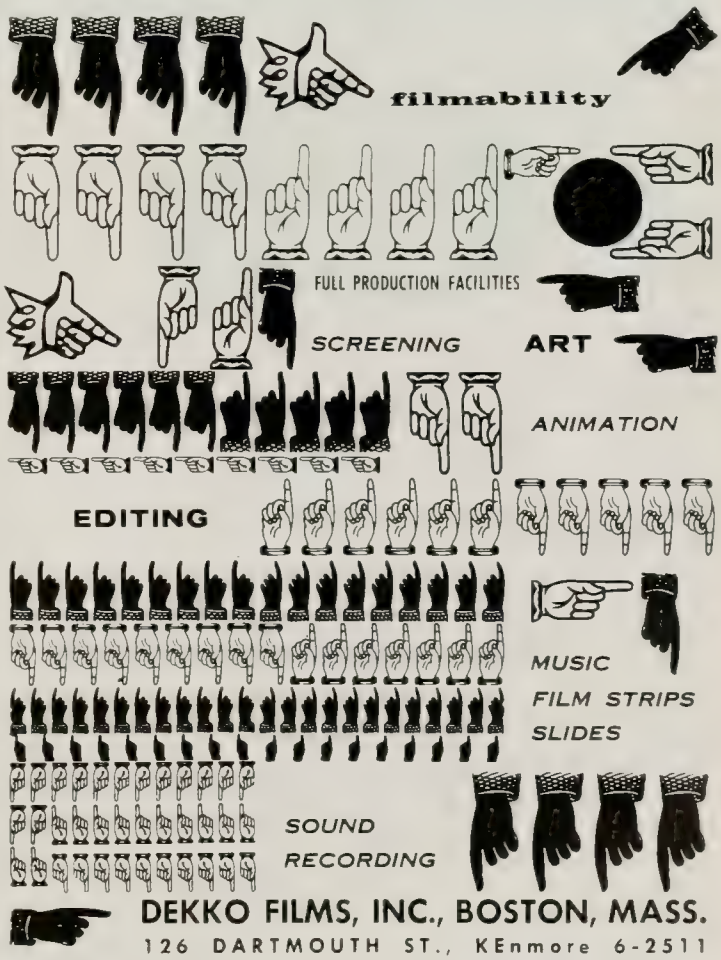
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JU 2-5558
SCUDDER BOYD • GENE SEARCHINGER
CHARLES MATHEWSON, *Sales Manager*

PRODUCERS IN JAPAN & AUSTRALIA:

JAPAN

Washington Video Productions, Inc.

CPO Box 710, Tokyo, Japan
Ian Mutsu, *Representative*
(See complete listing under Washington, D. C.)

HONG KONG

CATHAY FILM SERVICES (HONG KONG) LTD.

Princess Theatre Building, Kowloon, Hong Kong

Tom Hodge, *Managing Director*
David Lam, *Animation Director*

SERVICES: Animated cartoons, live action films for cinema & TV commercials; 35mm and 16mm, color and b&w. FACILITIES: Only commercial cartoon film company in Southeast Asia; animation director Hollywood trained.

RECENT PRODUCTIONS AND SPONSORS
TV FILMS: for CBC; Hong Kong Govt. THEATRE & TV COMMERCIALS: for Japanese Air Lines; Carlsberg Beer; Watson's Drinks.

SINGAPORE

CATHAY FILM SERVICES LTD.

Cathay-Keris Film Studios, East Coast Road, Singapore 15, Malaya

Date of Organization: 1957

Tom Hodge, *Managing Director & Executive Producer*
Noni Wright, *Producer & Writer-Director*

SERVICES: Production of advertising, public relations, documentary and news and training films. Location shooting anywhere in East; 35mm and 16mm b&w and color. FACILITIES: Fully-equipped modern studio for rental with qualified technicians.

RECENT PRODUCTIONS AND SPONSORS
TV COMMERCIALS: for Alcan; Shell; Brand's Chicken Essence; ICI.; White Label Whiskey; Guiness Stout; Sheaffer Pens; Brooke Bonds Tea; Gordon's Gin; Caltex; Governments of Singapore; Hong Kong; Sarawak; United Kingdom.

AUSTRALIA

This listing (received at press-time) is included to complete Australian sources:

ARTRANSA PARK TELEVISION PTY. LTD.

Warringah Road, French's Forest, Sydney, N. S. W.
Phone: JY 9311

Date of Organization: Septembe 1956

Branch Offices: 22 Bendigo Stree Richmond, Victoria. P. Britne *Prod. Manager.*
Amalgamated Television Ser ices Pty. Ltd., 229 West 43 Street, New York 36, Ne York. L. Mauger, *Dir. of Inte national Operations.*

D. L. Hall, *Manager*
L. Becker, *Manager, Production Development*
A. Ezard, *Sr. Prod.-Dir.*
R. Frank, *Sales Manager*
W. Frecker, *Manager, Program Development*
A. R. Litchfield, *Manager, Documentary Development*
C. Lowry, *Mgr., Prod. Fac.*
G. Pike, *Animation Director*
G. Lowe, *Dir. of Photography*
A. Allen, *Recording Director*
R. Weaver, *Dir. of Facilities*

SERVICES: Production of film ar videotape of all types of educ tional, documentary, advertisin feature films, etc., for release on T and theatrical circuits. Slides f TV. FACILITIES: Necessary equi ment and personnel for motion pi ture and slide production.

RECENT PRODUCTIONS AND SPONSO
MOTION PICTURES: *Australia's Go Coast* (Alfred Grant Pty. Ltd.) *Motoring the Mother State; Autum in Canberra* (Vacuum Oil Co.) *Australia's Valley of Contrast* (A fred Grant Real Estate); *The Wo We Live* (Dept. of Immigration) *Corrosion Control* (Dunlop Rubb Co.); *A Bird's Eye View* (Gordo Edgell & Sons Ltd.); *Paper Ba Manufacture* (Australian Pape Mfrs.); *The Olympic Equestria Team* (Peter Stuyvesant); *Cig rette Manufacture* (Rothmans Pall Mall); *Australian Boy Sco Jamboree* (Coca Cola Expor Corp.); Untitled films for Duly Hansford Pty. Ltd.; Encyclopaedi Britannica, Inc.; Police Boys Clu Australia; Australian Canne Fruits Industry; Crippled Children Assn.; Toohey's Beer; Hardie Rub ber Co.; Deaf and Blind Institut Personnel and equipment hired f production of following: *Summer the Seventeenth Doll; The Su downers; On the Beach*, theatric motion pictures. TV FILMS: *Whi lash*, series of 34 (sponsor unident fied) and others. TV COMMERCIALS for various sponsors.

Additional Sources of Film Production Overseas

☆ BUSINESS SCREEN surveys of overseas film production resources continue at press-time and a supplementary report on additional companies is scheduled to appear with our first Supplement.

REPRESENTATIVES OF THE FILM MANUFACTURERS

A convenient reference listing of field offices and technical specialists for America's leading film manufacturing companies:

ANSCO
MOTION PICTURE DIVISION

Vestal Parkway East, Binghamton, New York, Phone: RAymond 9-6555

H. B. Davis, *Professional Sales Manager*

E. G. Stamboulian, *Marketing Manager*

Motion Picture Specialists

William H. Metzger, Chrysler Bldg., 405 Lexington Ave., New York 17, N. Y., Phone: OXford 7-6161

Harold Jones, Charles Street, Binghamton, N. Y., Phone RAymond 6-6555

George Boemler, 1001 N. LaBrea Ave., Los Angeles 38, Calif. Phone: OLdfield 4-0550

Regional Sales Offices

Prof. Regional Sales Managers

Northeastern

R. G. Tourangeau, 80 Federal St., Boston, Massachusetts
Phone: HUbbard 2-0850

Eastern

H. W. Gost, 763 Penobscot Bldg., Detroit 26, Michigan
Phone: WOodward 2-7028

Southern

T. D. Coil, 1219 Williams St., Atlanta 9, Georgia
Phone: TRinity 6-0351

Central

P. V. DeGraff, 4255 W. Touhy Ave., Chicago 46, Illinois
Phone: ORchard 5-6015

Western

L. E. Purcell, 1001 N. LaBrea Ave., Los Angeles 38, California
Phone: OLdfield 4-0550

Canadian

F. A. Cripps, 1450 Queensway, Toronto 18, Ontario, Canada
Phone: CLifford 5-0141

EASTMAN KODAK COMPANY

W. J. German, Inc., agents for sale and distribution of Eastman professional films: Fort Lee, New Jersey; 6040 N. Pulaski Rd., Chicago; and 6677 Santa Monica Blvd., Hollywood, Calif. *See adv. this issue.*

EASTMAN KODAK COMPANY
Motion Picture Film Department

General Offices: 343 State Street, Rochester 4, N. Y., LOcust 2-6000.
D. E. Hyndman, *Manager.*
(Four Territorial Divisions)

East Coast

E. M. Stifle, *Manager*, 342 Madison Ave., New York 17, N. Y.
Phone: MUrray Hill 7-7080

Southern

Gordon A. Chambers, *Manager*, 343 State St., Rochester 4, N. Y.
Phone: LOcust 2-6000

Midwest

K. M. Mason, *Manager*, 130 E. Randolph Dr., Chicago 1, Ill.
Phone: RAndolph 6-7476

West Coast

Dr. N. L. Simmons, *Manager*, 6706 Santa Monica Blvd., Hollywood 38, Calif., Phone: HOllywood 9-3101

E. I. DU PONT DE NEMOURS & CO.
Photo Products Department
Wilmington 98, Delaware

H. L. Graham, *Director, Sales Division*

F. B. Astley, *Assistant Director, Sales Division*

H. T. Harding, *Motion Picture Product Manager*

Regional Sales Offices

Atlanta

R. C. Mason, Jr., *Field Sales Mgr.*, 1737 Ellsworth Industrial Dr., N. W., Atlanta 18, Ga., Phone: SYcamore 4-9581. *Technical Representatives*: C. D. Nesbitt, Birmingham, Alabama (TRemont 9-2232); J. R. Shull, Jr., Charlotte, N. C. (EM 6-4108); F. M. Shuster, Ft. Lauderdale, Fla. (LOgan 4-1056); K. E. Stalnaker, Doraville, Ga. (GLendale 7-7360).

Boston

W. J. Cannon, Sr., *Field Sales Mgr.*, 45 Fourth Ave., Waltham 54, Mass., Phone: TWinbrook 9-8300. *Technical Reps.*: R. C. Dykins, Glastonbury, Conn. (MEdford 3-4398); K. S. Phelps, Box 44, R.F.D.

(CONTINUED ON FOLLOWING PAGE)

3 free answer prints

An opportunity to judge for yourself our claim to superiority in care, quality and service at no cost or obligation. On first order we offer recognized SLIDEFILM producers a set of color-corrected answer prints in three densities from unprocessed #5250 Eastman Color Negative exposed with an index of 50.

. . . answer prints returned within 24 hours

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Dept. A, Box 2408, Gary 5, Indiana
Telephones: Gary, YEllowstone 8-1113 • Chicago, SAginaw 1-4600

50th Year in Continuous Production

- Script Writing
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- Electronic Films
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- Safety & Health Films
- Animated Cartoons
- Film Reports
- Training Films

A complete organization to plan and produce any kind of color or black-and-white motion picture and slidefilm.

BRAY STUDIOS, Inc.

729 Seventh Ave. • New York 19, N. Y. • CIrcle 5-4582

Bray Studios

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FREDERICK K. ROCKETT Company

CREATIVE • IMAGINATIVE • PROFESSIONAL

A Complete Service for Your Every Film Requirement

6063 Sunset Boulevard • Hollywood 28, California

HOllywood 4-3183

DuPONT FIELD MEN:

(CONT'D FROM PRECEDING PAGE)

#2, Middleboro, Mass.; F. J. Piateski, Natick, Mass. (OLympic 3-3508).

Chicago

H. B. Ruble, D. F. Jones, *Field Sales Managers*, 4560 Touhy Ave., Lincolnwood, Edgebrook Station, Chicago 46, Ill., Phone: ORchard 5-5500. *Technical Representatives*: E. R. Baron, G. G. Cambanes, C. A. Perry, Jr., J. E. Thorn at Chicago District Office; B. B. Personius, Milwaukee, Wis. (HOpkins 1-8604); D. E. Pierce, Jr., St. Louis, Mo., (WOodland 1-7891).

Cleveland

R. E. Nase, *Field Sales Mgr.*, 20575 Center Ridge Rd., Room 116, Cleveland 16, Ohio, Phone: EDison 1-0375. *Technical Reps.*: J. L. Fossett, at Cleveland District office; R. A. Aubrey, Detroit, Mich. (KEnwood 5-0293); H. Croskell, Indianapolis, Ind. (CLifford 5-6509); R. W. Knudsen, Sheffield Lake, Lorain, Ohio (ATlantic 8-6975); R. W. Parmenter, Royal Oak, Mich., (LIncoln 5-6476); A. W. Schultz, Columbus, Ohio (BElmont 5-4430).

Dallas

R. B. Sutherland, *Field Sales Mgr.*, 1628 Oak Lawn Ave., Dallas 7, Texas, Phone: RIverside 1-1404/1-1405/8-3007. *Technical Reps.*: R. J. Trinkle, Jr., Dallas District Office; J. D. Boladz, Memphis, Tenn. (MUtual 3-8567); D. R. Clohessy, Jackson, Miss. (FL 3-7905); R. G. Coffman, Houston, Texas (IDlewood 3-4632); W. A. Gatlin, Houston, Texas (HOmestead 8-4124).

Los Angeles

M. A. Hatfield, *District Manager*, 7051 Santa Monica Blvd., Hollywood 38, Calif., Phone: HOllywood 9-5147. *Technical Reps.*: W. R. Holm, at Hollywood Office; W. A. Cushman, J. W. DuVall, at Los Angeles District Office.

New York

F. G. Headley, *District Manager*, 248 West 18th St., New York 11, N. Y., Phone: WAtkins 4-3100. *Technical Reps.*: J. N. Bennett, J. T. Dougherty, 45 Rockefeller Plaza, Room 550, Building 6, New York, N. Y.

Philadelphia

W. F. Lockwood, *Field Service Mgr.*, 308 East Lancaster Ave., Wynnewood, Pa., Phone: TRinity 8-2700. *Technical Reps.*: A. L. Bartlett, Charleston, W. Va. (DIckens 6-5203); J. L. Davidson, Jr., Pittsburgh, Pa. (LOcust 1-5161); L. D. Field, Jr., Gladwyne, Pa. (MIdway 9-2695); F. W. Gerretson, Washington, D. C. (NAtional 8-0330 8-7027); A. R. Hobbs, Baltimore, Md. (Valley 5-6645); R. E. Stewart, Levittown, Pa. (WIndsor 5-7721); A. S. Wagner, Jr., Richmond, Va. (ATlantic 8-1210).





At lunch time, Hancock's 75-seat theatre is filled to capacity.

Noon Hour Films "Lift" Employee Morale

They're Daily Fare in Boston's Hancock Insurance Theatre

As FILMS CONTINUE to play important roles in 20th century industrial operations, their expanding and versatile tasks have extended beyond the area of strictly business. One of these most useful functions is that of company-sponsored recreational facilities.

At the John Hancock Mutual Life Insurance Company in Boston, for example, a free movie program is offered, in a 75-seat theatre, to some 5,500 employees —an integral part of the company's noontime recreational opportunities which include a library, lounges, card and game rooms.

Now In Its Tenth Year

Inaugurated in 1951, the Hancock film program was established primarily for its educational value, as a means of entertainment and a pleasant "break" in an eight hour day. Patronized by personnel in all types of positions and age groups varying from recent high school graduates to long-standing members approaching retirement, the theatre is open Monday through Thursday from 11:30 to 2:00.

With some eight to ten showings daily, the room is usually filled to capacity. Most films last about 15 minutes, allowing audiences a balance of 25 minutes in the official company lunch periods which are staggered over a two and one half hour span.

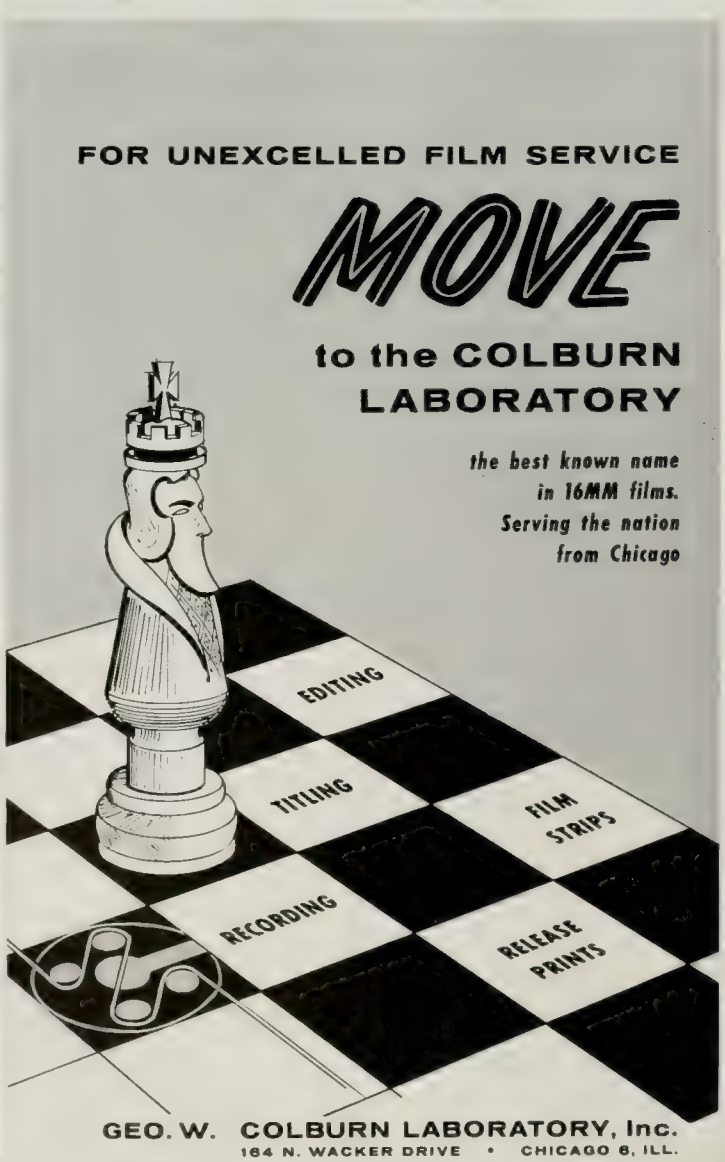
Wide Variety of Sources

All films are obtained on free loan from a variety of sources ranging from libraries, business film distributors, the armed forces and national travel bureaus, like Canadian Travel. With a change of program once a week, billing varies from travelogues and occupational movies, to scientific, civic and campaign films. The latter often are run in connection with local and national fund drives, such as Red Cross, Muscular Dystrophy, Crusade for Freedom, and the United Fund.

Other films are seasonal. At Christmas, for example, the theatre features films on Yuletide customs around the world. And throughout the winter season, films on winter sports are a favorite attraction. Travel films hold first place in popularity the year 'round.

Men Like Remington Film

While audiences are comprised of a fairly equal representation of both sexes, some films, naturally, attract more of one than the other. The Remington Arms film on *Exhibition Shooting*, for instance, played to an almost all-male audience. And the men's reaction to the film? Wholly enthusiastic! "Terrific marksmanship, photography, and just enough





Noon-hour movies *are publicized to attract Hancock audiences.*

pulchritude thrown in to make it a thoroughly enjoyable film for every man," said Stanley T. Dingman, director of the Hancock's public relations department.

Dingman, by the way, along with the company photographer, Alan Lydiard, initiated the John Hancock's recreational film program back in 1951. Both feel that the enthusiastic response throughout the company makes the project well worth the efforts of planning, scheduling, and maintenance.

Dingman's reaction to the Remington film was echoed throughout the company from maintenance to actuarial departments, and from the sub-basement divisions to the building's 26th floor.

Some Viewing Serial-Style

William Barber of the Hancock's Heating and Air Conditioning Division said it took him two days to see the film. He watched half of it one day, the other half the next day. Barber catches most of the films that way, he explained. Allows him more time to eat lunch and gives him something to do two days out of the week.

Many of the gals use his system too, those who do catching a film a week. "The movie is a terrific way to kill some time, and often educational too," voiced Florence Bouchard, a secretary in the company's Group department. On the non-movie days, Florence and many of the other moviegoers spend the time shopping. Funny thing about the Hancock's movie fans, those who frequent the shows usually see all of them. There are many more "regulars" than "sometime" patrons.

Photo Bureau Selects Films

For the most part, film selection is handled by the company's photo bureau under the management of Al Lydiard. All films are returned to their source with a film report card giving a complete evaluation of audience attendance and reaction.

As a result of the report, the Canadian Travel Bureau some time ago formulated a two months' program covering sport, social, and economic life in that country. The series was almost as popular as a TV western.

Before released in the theatre, every film is previewed by the company photo bureau. If considered controversial, it is submitted to a review board of five who determine whether it shall be released. It has seldom been necessary, however, to exercise censorship.

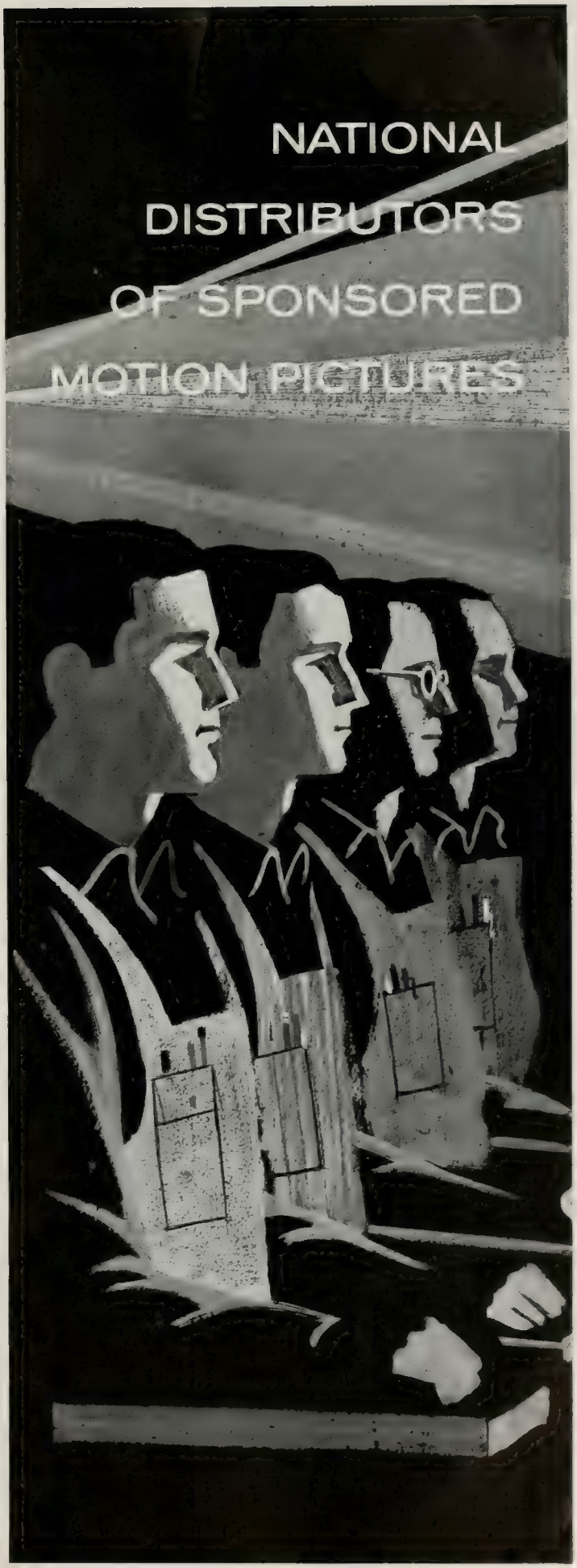
* * *

Technical Subjects Listed in Modern's New Free Film Catalog

A new guide to technical films listing more than 130 technical subjects has just been published by Modern Talking Picture Service.

Titled Modern's Catalog of Free Loan Technical Films, the listing includes topics in the realm of pure sciences as well as those affecting practical considerations of production and distribution. Almost all basic American industries are represented by one or more films in the catalog.

Copies of the catalog may be obtained from Modern at 3 East 54th Street, New York.

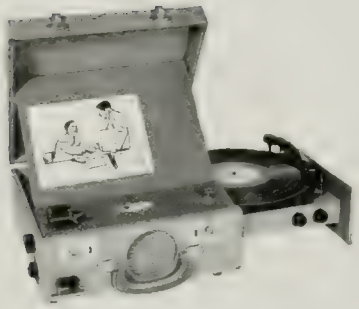


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Haverland Service can sell it!

We're aiming at the soaring, prosperous sixties with budget-minded-but skillful-productions that have built-in "sellability."

Check Our References!

HAVERLAND FILM PRODUCTIONS
INDUSTRIAL-EDUCATIONAL-TV FILMS
104 W. 76th St., New York 23 • TRafalgar 4-1300



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THEY HEAR
THEY SIGN

ON THE DOTTED LINE with Viewlex Tabletalk

It's as simple as... Ready! Set! Sell!

Keep pen and order blanks handy. Open the lid of Tabletalk . . . and . . . Presto! Picture after picture flashes on a large screen as it "talks" with your sales message in compelling tones that convince and "close" on call after call! No screen to set up! No complicated focusing or film-threading! Tabletalk is a self-contained combination 35mm filmstrip projection unit and 4-speed hi-fi record player in an attache case! Keeps you and your sales story as fresh on the last call as the first in the morning.

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40 BROADWAY, HOLBROOK, L.I., N.Y.

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Company_____
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City_____ Zone____ State_____

IN CANADA—ANGLOPHOTO LTD., MONTREAL

FILM DISTRIBUTION:

ASSOCIATION FILMS, INC.

Headquarters Office:
347 Madison Ave., New York 17, N. Y.
Phone: MUrray Hill 5-2242

J. R. Bingham, *President*

A. L. Fredrick, *Executive Vice-President and Treasurer*

Reg. S. Evans, *Vice-President, Sales*

Robert Finehout, *Vice-President, Sales & Sales Promotion*

Robert Mitchell, *Vice-President, Operations*

Robert Bucher, *Vice-President, Director of Advertising & Television*

REGIONAL FILM DISTRIBUTION: *for the Eastern Area*, Broad at Elm, Ridgefield, N. J. Phone: WHitney 3-8200. E. H. Johnson, *Manager and Sales Rep.; For the Midwestern Area*: 561 Hillgrove Avenue, La Grange, Ill. Phone: FLeetwood 4-0576. M. G. Weiland, *Manager and Sales Rep.; For the Western Area*: 799 Stevenson St., San Francisco 3, Calif. Phone: UNderhill 1-5305. W. O. Siler, *Manager and Sales Rep.; For the Southwestern Area*: 1108 Jackson St., Dallas 2, Texas. Phone: RIverside 2-3144. Carl Stahl, *Manager and Sales Rep.*

BACKGROUND: Founded in 1911 (as "The YMCA Motion Picture Bureau," a division of the International Committee of the YMCA's), Association Films was the first sponsored film distributor in America. In 1949, the company was incorporated as an independent national distribution service.

SERVICES: promotion, publicity; booking, shipping, storage and inspection of prints (electronically); film programming (community and school groups); film programming (TV stations). Furnishes monthly reports on print activity and audiences (IBM tabulated); advance booking notices to sponsors; correspondence and confirmations (to users); merchandising of teaching aids and other film-related materials; and print servicing (physical handling of professional, sales and TV prints).

OPERATION: prints and bookings are serviced from four regional film distribution centers, wholly owned by Association Films.

THE JAM HANDY ORGANIZATION, INC.

Headquarters Office:
2821 E. Grand Blvd., Detroit 11, Mich.
Phone: TRinity 5-2450

Betty Watters, *in charge, Distribution Services*

SERVICES: Currently distributing theatrically throughout the U. S. A. with several decades of active experience in this field. Special services include physical handling of sponsored films for self-equipped audiences; major convention projection service in all principal cities. See studio listing pages for complete data on corporate background and recent client experience.



THE JAM HANDY ORGANIZATION: CONT'D.

IDEAL PICTURES, INC.

Headquarters Office:
58 East South Water St., Chicago 1, Ill.
Phone: FInancial 6-5480

Paul R. Foght, *President*

Lyle F. White, *Vice-President, Secretary*

C. M. Hadden, *Treasurer*

Harlow D. Stevens, *Sales Manager*

Henry Soulen, *Eastern Representative*

A. J. McClelland, *West Coast Representative*

BRANCH EXCHANGES: 2114 Eighth Avenue N., Birmingham 1, Ala.; 1840 Alcatraz Ave., Berkeley 3, Calif.; 2221 S. Olive St., Los Angeles 7, Calif.; 714-18th St., Denver 2, Colo.; 55 NE 13th St., Miami 32, Fla.; 52 Auburn Ave., N.E., Atlanta 3, Ga.; 1370 S. Beretania St., Honolulu, Hawaii; 58 E. South Water St., Chicago 1, Ill.; 15 E. Maryland St., Indianapolis 4, Ind.; 616 S. 5th St., Louisville 2, Ky.; 1303 Prytania St., New Orleans 13, La.; 102 W. 25th St., Baltimore 18, Md.; 42 Melrose St., Boston 16, Mass.; 15924 Grand River Ave., Detroit 27, Mich.; 3400 Nicollet Ave., Minneapolis 8, Minn.; 1402 Locust St., Kansas City 6, Mo.; 3743 Gravois St., St. Louis 16, Mo.; 6509 N. 32nd St., Omaha 1, Neb.; 1558 Main St., Buffalo 9, N. Y.; 233-9 W. 42nd St., New York 36, N. Y.; 2110 Payne Ave., Cleveland 14, Ohio; 1201 S. W. Morrison, Portland 5, Ore.; 1906 Market St., Philadelphia 3, Pa.; 119 Ninth St., Pittsburgh 22, Pa.; 18 S. Third St., Memphis 3, Tenn.; 2434 S. Harwood, Dallas 15, Texas; Brigham Young University, Provo, Utah; 219 E. Main St., Richmond 19, Va.; and 4401 W. North Ave., Milwaukee 8, Wis.

BACKGROUND: Founded in 1920 in Chicago. In the past 40 years, has grown into a national organization of 29 offices handling rental films for schools, churches, clubs and industry. In 1948 Ideal began the distribution of industrial films, for the first time making available a proven paying customer list for the distribution of industrial films services.

SERVICES: promotion, publicity; booking, shipping, storage and inspection of prints (electronically); film programming (community and school groups); film programming (TV stations). Furnishes monthly reports on print activity and audiences, all supported by actual signed audience reports; advance booking notices to sponsors; correspondence and confirmations (to users); merchandising of teaching aids and other film-related materials; print servicing (physical handling of professional, sales and TV prints).

OPERATION: prints and bookings are serviced from 29 company controlled distribution centers.

INSTITUTE OF VISUAL COMMUNICATION, INC.

10 East 49th St., New York 17, N. Y.
Phone: ELdorado 5-1443

Vincent J. Capuzzi, *Distribution Mgr.*

SERVICES: A pioneer distributor of sponsored and educational motion pictures, etc., to self-equipped audiences, television stations, etc. For complete details on corporate background, staff and facilities see page 110 in this issue.

MODERN TALKING PICTURE SERVICE, INC.

Headquarters Office:
3 East 54th St., New York 22, N. Y.
Phone: PLaza 8-2900

Frank Arlinghaus, *President*

Carl Lenz, *Vice-President, Sales*

W. H. (Bill) MacCallum, *Vice-President, Modern Learning Aids Division*

Elsie Cox, *Treasurer*

Ralph Del Coro, *General Manager, Operations*

Phil Murphy, *Advertising & Promotion Manager*

NATIONAL SALES OFFICES

EASTERN DIVISION SALES

3 East 54th St., New York 22, N. Y.
Phone: PLaza 8-2900
R. H. (Dick) Rogers; James (Jim) Davis; Ernie Lutz; and Joseph Lynch.

AT DETROIT:

19818 Mack Avenue, Detroit 36, Mich.
Phone: TUxedo 4-6222
W. M. (Bill) Oard, *Vice-President*

AT PITTSBURGH:

210 Grant St., Pittsburgh 19, Pa.
Phone: GRant 1-9118
Don Konny, *in charge.*

CENTRAL DIVISION SALES

Prudential Plaza, Chicago 1, Ill.
Phone: DElaware 7-3252
A. R. (Art) Bach, *Vice-President*
Dan Kater, Cliff Wells

WESTERN DIVISION SALES

612 S. Flower St., Los Angeles 17, Calif.
Phone: MAdison 9-2121
R. M. (Dick) Hough, *Vice-President*

SOUTHERN DIVISION SALES

1710 H. Street, N. W.
Washington 6, D. C.
Phone: STerling 3-3377
Jack Lalley, *Vice-President*

BACKGROUND: the outgrowth of a pioneering program in the field of talking motion pictures by Electrical Research Products, Inc., a subsidiary of the Western Electric Co., formed in 1927 at the birth of the commercial sound motion picture medium, Modern Talking Picture Service first emerged as the non-theatrical department of that company. An early pioneer in the licensing and operation of portable sound projection apparatus and also providing projection service for industry, etc., Modern's present trade name was adopted by its licensees in 1935 and Frank Arlinghaus, then of ERPI, was placed in charge of this growing activity. Modern became an independent corporation on July 1, 1937, under the ownership and management of its distribution employees.

SERVICES: In 1961, in its 24th year, Modern represents over 400 organizations from industry, commerce and the professions, distributing their public relations films to schools, colleges, industrial plants, offices, and to the public and private clubs, and social groups throughout the United States and Canada. Other primary channels of distribution in which Modern is a leading specialist include: theatres showing sponsored short subjects; television stations; and rural roadshow operations. Modern operates a network of 30 regional libraries. For sponsors utilizing its service, the company promotes, ships, cleans, repairs, maintains and stores their films. Additionally, it counts audience attendance, records their comments and furnishes the sponsor a monthly tabulation. Extensive IBM facilities and

equipment for promotional printing are maintained at New York headquarters. All regional libraries are equipped for electronic film inspection and handling. In 1960, Modern established its Modern Learning Aids division to distribute educational films for purchase, subscription (series rental) and lease-to-buy. MLA distributes the high school physics films developed by the Physical Science Study Committee.

REGIONAL EXCHANGES are located in Atlanta, Boston, Buffalo, Cedar Rapids, Charlotte, Chicago, Cincinnati, Cleveland, Dallas, Denver, Detroit, Harrisburg, Houston, Indianapolis, Kansas City, Los Angeles, Memphis, Milwaukee, Minneapolis, New Orleans, New York, Omaha, Philadelphia, Pittsburgh, St. Louis, San Francisco, Seattle, Washington D. C. as well as in Honolulu, Hawaii and Anchorage, Alaska.

SPECIAL ACTIVITIES & PUBLICATIONS: A physical handling service is maintained for technical, professional and special films. Recent references for sponsor reading (available on letterhead request or by telephone from listed sales offices) include: "The Opportunity for Sponsored Films" —"Business Films at the Movies"—"How Television Stations Use Business Sponsored Films" —"The Teen Age Market"—and "Series Programming, PR Films Free From Modern TV."

THE PRINCETON FILM CENTER, INC.

P. O. Box 431, Princeton, N. J.
Phone: WA 4-3550

Gordon Knox, *President*

SERVICES: Distribution of sponsored motion pictures to self-equipped audiences and television stations. See Production Review listing, New Jersey area, this issue for further details on other corporate activities.

DISTRIBUTION OFFICES: Atlanta, Ga.; Chicago, Ill.; Dallas, Texas; San Francisco, Calif.

ROTHACKER, INC.

Time & Life Building, Rockefeller Center
New York 20, New York
Phone: CIrcle 5-6878

Douglas D. Rothacker, Jr., *President*
W. Stanfield Cooper, *Vice-President*
Mayme R. Dawson, *Secretary*

BACKGROUND: Established in 1910 as the Rothacker Film Manufacturing Co., producer and distributor of educational films, the organization was subsequently reorganized as Rothacker, Inc., and is currently engaged in specialized business film distribution through all available media to audiences throughout the world.

SERVICES AND OPERATION: For all types of non-theatrical audiences, and for theatrical and television showings, individual promotional campaigns, audience selection, publicity, multiple confirmation, audit follow-up are done on a separate basis for each film. Prints are all hand-inspected, sound-read, cleaned, repaired, shipped, stored and a complete record maintained on condition of each print; annual print breakdown with classifications sent as well as monthly exhibition reports with full information of each showing; special questionnaires provide additional information on audience reaction, comments. Supervisory operation in New York supplemented by distributors functioning locally in New England, the South, Middle West and Far West.

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this symbol over distributor listings in these pages refer to display advertisements within this Production Review issue.

FILM DISTRIBUTION:

FOREIGN DISTRIBUTION: In addition to full coverage nationally, Rothacker, Inc., now offers its international distributing service covering Europe, the Orient and Latin America. The same standards of operations, available domestically, are handled, for Europe and the Far East, through our representatives working through New York. For Latin America, arrangements are made through the facilities of Servicio de Informacion Panamericana.

STERLING-MOVIES U.S.A., INC.

Headquarters Office:
375 Park Ave., New York 22, N. Y.
Phone: JUdson 6-1717

Charles Dolan, *President*
Sophie Hohne, *Exec. Vice-President*
Robert Kirsten, *Vice-President, in charge, Programming*
Roger Cahaney, *General Manager*
Kadoza Worthy, *Comptroller*
Ophelia Brussaly, *Manager, Television Distribution*
Gordon Hempel, *Manager, General Distribution* (located at Chicago exchange)
Morton J. Fink, *Manager*, NEWS-SCREEN, Inc., (located at Headquarters Office)

REGIONAL FILM EXCHANGES: *Eastern Area*: 43 W. 61st St., New York 23, N. Y., Phone: JUdson 6-1717, Richard Zerweck, *Manager*. *Midwestern Area*: 100 W. Monroe St., Chicago 3, Ill., Phone: FInancial 6-0155, Donald Freese, *Manager*. *Western Area*: 1469 Vine St., Hollywood 28, Calif., Phone: HOllywood 4-6256, Ralph Rafik, *Manager*. *Southwestern Area*: Miller's Visual Aids, 519 Pennsylvania Ave., Fort Worth, Texas, Phone: EDison 2-7184.

SERVICES: National distribution of sponsored motion pictures to self-equipped audiences and television stations. Programming, publicity and promotion for sponsored films. Physical print handling, inspection and shipping. Also active in servicing sponsored and public relations films via Videotape to tape-equipped television stations and television networks.

NEWS-SCREEN, INC.: Syndication of sponsored newsfilm stories to TV stations. Production, editing, script preparation, distribution, reporting.

UNITED WORLD FILMS, INC.

Headquarters Office:
1445 Park Ave., New York 29, N. Y.
Phone: TRafalgar 6-5200

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John D. Desmond, *Vice-President, Distribution Services*
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William B. Laub, *Director, Publicity*
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DIVISION OFFICES (for sponsored films): 287 Techwood Drive, Atlanta, Ga., Leonard Berch, *Manager*. 2227 Bryant St., Dallas, Texas, Eugene Remels, *Manager*. 542 S. Dearborn St., Chicago, Ill., Louis Chiecki, *Manager*. 6608-10 Melrose Ave., Los Angeles, Calif., Herman Block, *Manager* and 5023 N. E. Sandy Blvd., Portland, Ore., Francis Schulz, *Manager*.

SERVICES: United World Films, Inc., a division of Universal-International Pictures, Inc., is exclusively a film distribution organization. Physical handling of sponsored film prints is served by 43 regional film libraries. Distributes sponsored business films to self-equipped audiences and television, nationally and internationally.

Meat for Theatre Audiences

Top Cast, Light Touch Wins Bookings for National Meat Board's Picture



High in the Himalayas, *Hans Conreid pursues his vain quest for a really luscious meal.*



Conreid portrays a suburbanite *who dreams of high adventure in far-away places.*



In a parody *on the Stanley-Livingston rescue, our hero prepares to eat a ham dinner.*

SPONSOR: National Live Stock and Meat Board.

TITLE: *The Adventures of Dudley Worthington*, 15 min., color, produced by Wilding, Inc.

☆ Pointing up how fortunate we are to have in this country a readily available supply of a wide variety of wholesome, appetizing, high quality meat items, *The Adventures . . .* creates a strong, immediate desire for a good, tasty meat meal. And it's not done subliminally; the specially-prepared dishes featured in the film have some of the "meatier" roles.

The Adventures of Dudley Worthington, starring Hans Conreid, popular television, motion picture and radio performer, consists of a number of dream sequences in which a suburban USA resident, who usually leads a normal life, continually finds himself in far-off lands, engaged in adventurous, appetite-stimulating situations.

He Dreams of Food . . .

Since Dudley went to bed hungry, with only a water-cress sandwich for energy, each of his dreams involves food. Each dream ends just as a mouth-watering meat meal is being served—and then is lost. In each instance, the meat is shown in a close-up shot, literally focusing the audience's attention on its taste-tempting desirability and appetite appeal.

After conquering Mt. Everest, the hero's porterhouse steak is stolen by an Abominable Snow Man; in the jungle a ham is taken by a cannibal; in his desert adventure Dudley loses a tempting plate of ready-to-serve meat items, and even in a jail sequence, as a condemned man eating his last meal, he is deprived of a standing rib roast when he is pardoned.

By now awakened, Dudley jumps out of bed and heads for the refrigerator, where he takes advantage of a well-stocked meat compartment. He and his wife prepare a big, meat-filled breakfast, and this time Dudley is able to enjoy the nutritious dishes before him. His dreams are over, but he will never again take for granted the mealtime benefits provided him by the livestock and meat industry of the United States.

Prepared in Studio Kitchen

The meat dishes used in the color film were prepared by the Meat Board's staff of skilled home economists in a special kitchen at Wilding Studios. Stand-ins for the meat cuts were also prepared to have the best appearing meat ready for the camera and the hot spotlights.

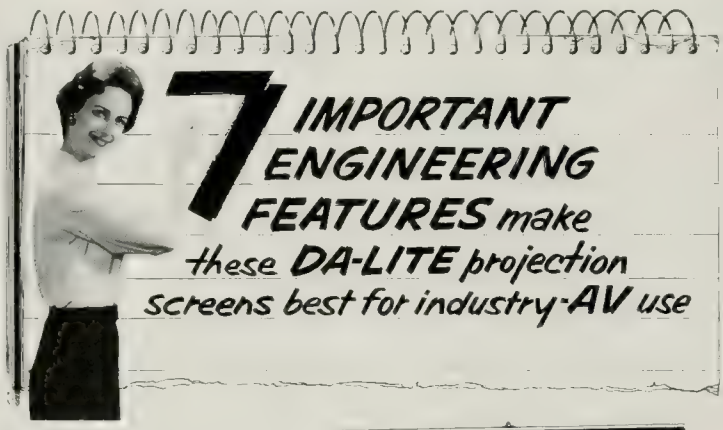
The Adventures . . . is an extension of the Board's program of reaching more people with more information on meat. While the Board's previous nine motion pictures were 16mm films for use in classrooms, on television and before special audiences, the new film is a 35mm production, made specifically for use in motion picture theaters as a short feature. It is being scheduled at theaters by a commercial booking agency and has also been cleared for use on television.

* * *

United Film Studios' Slidefilm Featured in Hospital Journal

We Appeal, a sound slidefilm produced by United Film & Recording Studios, Inc., Chicago, for the Weiss Memorial Hospital, also in Chicago, was the subject of a feature article, and scenes were reproduced on the cover of the November, 1960, issue of HOSPITALS, the Journal of the American Hospital Association.

It is pointed out that the results of the film were so rewarding that it is now used as a regular part of employee indoctrination.



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Scenes from "Financial Planning"—latest in . . . the film project covering "The Later Years"

Our National Goals for "The Later Years"

Film on "Financial Planning" Helps Aging Prepare for Retirement

AWARE THAT LIFE EXPECTANCY in the United States is rising sharply—(in 1900 it was about 47 years; today it is almost 70)—and concerned with the effect of this phenomenon on our economic and social life, Dynamic Films, Inc., began an active collaboration in 1955 with the National Council on the Aging, a standing committee of the National Social Welfare Assembly.

Seeking useful ways to serve the cause of the aging, the collaborators brought out a motion picture, the first of its kind, called *A Place to Live*, dealing with institutional care of the aged. This film has been seen by over 18,000,000 people since it was produced in 1955.

Over 15 Million in U. S. Over 64

But *A Place to Live*, successful as it was, touched only briefly on a problem with many wide-ranging and serious aspects. When it was considered that this aging process was nagging at the whole country and everyone working in it—(there are now close to 15,000,000 people in the United States over 64, and by 1975 it is estimated there will be 20,000,000)—Dynamic probed deeper to see if more definite and useful film approaches to the problem could be devised.

It was found that some 400 bills relating to the aging had been introduced into Congress before a decision was made to hold a White House Conference on Aging in 1951. Also that some 35 states and nearly all the major cities have established official committees or commissions on aging. Programs on preparation for retirement have become the concern of many industry, labor and community groups; millions of dollars have been spent on medical research on aging; universities have established departments on gerontology; and institutes are frantically training workers everywhere to deal with older people.

Advisory Board Guides the Program

After determining that there was crying need for materials with which to educate people for their later years, Dynamic Films in association with the National Council on the Aging and the National Association for Mental Health set up an advisory board two years ago to plan overall objectives and supervise content for a definitive film approach, in depth, on the problem.

On this board now sit representatives of industry, commerce, national and state governments, the major religious denominations, labor, medicine, psychiatry, the universities, social welfare and mental health.

Financial Preparation for Retirement

The meetings of this board have been on the highest level of competency. The decision was unanimous that the first film, in addition to stating the general problem, should relate itself in great measure to financial preparation for retirement.

Knowing from experience that a public service film must never be confused with other types of film making, but unlike these must be planned simultaneously with a program for distribution, Dynamic Films set about publicizing the first of the *Later Years* films even before the script was finished.

It winnowed out the names of the 500 biggest industrial and commercial concerns in the country, and with the approval of Frank H. Cassell, of Inland Steel Company, who is a member of the advisory board for the *Later Years* project, sent a mailing, mentioning his name, which told them about the project and asked for information, based on their own experience, which would assure maximum usefulness for the films.

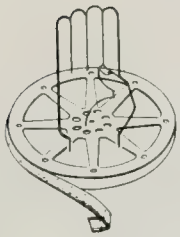
Project Has Been Widely Publicized

This was followed by press releases to newspapers and specialized publications. Articles began to appear in the New York *Times* and other dailies, in AGING, the official publication of the U. S. Department of Health, Education and Welfare, in PROGRESS REPORT, issued by the National Social Welfare Assembly, and in film and business periodicals.

A second mailing, sent on stationery of the National Association for Mental Health, again to top industrial firms and others who were known to have retirement plans of varying character, brought excellent results. In answer to a questionnaire which accompanied this mailing came about 20% replies.

At this point a far-seeing sponsor with "corporate citizenship" insight and a desire to serve the American community was found.

(CONTINUED ON THE FOLLOWING PAGE)



Business Screen Previews the Sponsored Films of the Month



THE "LATER YEARS" PROGRAM:

(CONTINUED FROM THE PRECEDING PAGE)

The Mutual Benefit Life Insurance Company made a grant to the National Council on the Aging which has partially financed the first film in the *Later Years* Series, *Financial Planning*.

"Improve Economic and Social Climate"

In announcing this grant, H. Bruce Palmer, president of Mutual Benefit, said: "Mutual Benefit is proud to be associated with this undertaking which we believe will provide a genuine public service. Our fundamental objective as a business is to provide a needed service through life insurance protection. However, we believe that as a good corporate citizen we must be actively involved in projects that will strengthen and improve the economic and social climate in which we operate.

"Problems of aging have always been with us, but only in recent years has society begun to face up to them. Education of this kind is imperative for all citizens if they are to be better equipped to live in their later years."

Emphasis Is On Financial Security

Production of the film, *Financial Planning*, has recently been completed. It provides a general introduction to the problems of retirement with emphasis on maintaining financial independence in the later years. It depicts some of the ways in which the individual can plan retirement well in advance, thus making the most of this later period of life and guarding against its pitfalls.

Although the film ends on a hopeful note, it very realistically depicts the problems of an aging couple who had *not* planned for retirement—who, for a time, lived in agonizing frustration at having to deny themselves the little luxuries and even some necessities of former years.

Test Audience Reactions Are Noted

Financial Planning has now been thoroughly tested in actual audience situations at many locations in the Metropolitan New York area during the past several months. Summarizing the film's results, the testing group reported to the *Later Years* advisory committee as follows:

1. We learned from our test showings that our film did best before precisely the age group for whom it was made—people between 45 and 55.

2. Also, that passive reaction to the film was unlikely. Both those who liked it, or reacted away from it, agreed that it "hooked" them one way or another. They were forced to attend to what it had to say and often admitted that though they might try to minimize its importance, it "worried" at them sufficiently to require attention. In the 45-55 age showing, where we got the most stimulating audience discussion, we later learned that the film resulted in increased requests for individual counseling. So it "worked" the way we wanted it to.

3. We are also ready to say now, as a result of these showings, that there is no such thing as a "uniform" retirement audience.

(CONCLUDED ON THE FOLLOWING PAGE 192)





Scenes from American traditions and of the present are shown in Birad's "How We Elect"

A Film You Can Sponsor: "How We Elect Our Presidents"

In these times, with communistic influences infiltrating so many parts of the world, many management men believe they have a responsibility to project an image of the American democratic system in action.

One useful vehicle in carrying this idea to realization is a new film recently released on our election system. Called *How We Elect Our Presidents*, the film was prepared particularly for syndicated sponsorship by American industry. It is sold with the suggestion that prints may be offered by business sponsors as a public relations gesture, to schools, civic groups, political and veterans' groups, and other vital organizations in the community.

The film starts with the national conventions, as documented by excellent color scenes of the 1960 conventions. It goes on to depict how delegates are chosen, the "pattern" of voting results to watch on election night, and succeeds in capturing much of the campaign excitement of the big quadrennial event.

Where to Acquire Sponsor Prints

Birad Corporation (1564 Broadway, New York), producer and distributor of the film, offers prints at $50 in b/w and $125 in color. Birad will also make arrangements for credit titles for industrial sponsors, if desired.

Dramatic Portrait of Our Latin-American Neighbors

Haunting Beauty, Age-Old Culture Pictured in Panagra's "South America"

SPONSOR: Pan American Grace Airways

TITLE: *South America, Continent of Contrasts*, 27½ min., color, produced by Coleman Productions.

Audiences of prospective visitors to South America's West Coast nations will be intrigued by this entertaining motion picture combining the dramatic photography of travel film expert, Harry Coleman, and his lyric scripter, Millard Lampell.

From Panama to Ecuador and Peru

Starting at the gateway to the west coast, the film first visits Panama. We might see almost anyone here—sailors from Bremen or merchants from Bombay—on the crowded streets of this crossroads of the world.

Quito appears—dyed in the colors of Spain

Colorful Indian dancers perform *in a scene from Panagra's new film by Harry Coleman.*





Machu Piccu . . . Andes' stronghold of Incas.

—as if seen in an ornate mirror of Barcelona or Madrid.

Proud Peru, with its roots in the New World dating back to the 16th Century, shows us the treasures of its architecture and its arts—particularly its finely wrought silver pieces. At the same time, Peru has other than austere aspects—here are surfboarders and bathing beauties on the beaches, tennis players at Lima's ultra-modern country club.

Striking Scene of Inca Stronghold

Machu Piccu, last stronghold of the Incas high in the Andes, was photographed by a Coleman crew at dawn after having camped out all night in one of the ruins waiting for the perfect shot in the morning.

Much of this part of the continent has a

haunting, mysterious quality, reflected in the scenes of Cuzco, with its mountains surrounded in the mist, or in the stoic faces of the Bolivian Indians.

But there is always a balance. Harry Coleman's lenses gravitate back to sea level and the exquisitely pretty girls of Santiago, Chile. This nation seems to have such great contrasts of scenery—deserts, thousands of miles of seacoast, the majestic Andes, and the thousands of lakes like fallen fragments of sky.

South America—Continent of Contrasts is a beautiful reminder to winter-bound audiences in the United States that summer is only a day away—via Panagra.

In "Tale of Three Chemists"

Geigy Chemical Views Past, Present & Future

SPONSOR: Geigy Chemical Corp.

TITLE: *A Tale of Three Chemists*, 13½ min., color & b/w, produced by Willard Pictures.

The three chemists of this interesting film represent the past, present and future of Geigy pharmaceutical and chemical activities. Played by Bil Baird puppets, the three chemists meet on the front lawn of the Geigy plant in Ardsley, New York, and discuss the parts they play in the scientific discoveries of their ages.

In the course of this, we can see the origination of the Geigy company in Basle, Switzerland. In 1880-1890, the company enjoyed the services of a wizard dye chemist, Traugott Sandmyer, who led Geigy to a leading place—worldwide—in the dye industry.

Paul Meuller, a Geigy scientist who is much alive today, invented D.D.T. insecticide.

Long a resident citizen of the United States, the Geigy company has plants all over the map, and makes a long line of agricultural products—Diazinon, a new and highly effective insecticide, and Simazin, a weed killer, are leading examples. Sequestrin, a new chemical discovery, removes iron salts and oxides from water. Other interesting Geigy products prevent static in carpets, control foaming action in soap and detergents.

A Tale of Three Chemists is distributed to television stations by Modern TV.

Bil Baird puppets *as the three chemists who relate stories of scientific discoveries.*



Pure's Pictorial Report on Oil Transportation

"Get Me There" Completes Series on Exploration, Production and Refining

SPONSOR: The Pure Oil Company.

TITLE: *Get Me There*, 33 minutes, color, produced by Atlas Film Corporation.

What is transportation? A commuter or traveler would ordinarily think of trains, busses, automobiles, airplanes and lately, rockets. But when you are in the oil business in a big way you think of transportation as tankers, barges, pipe lines and trucks, for these are the methods of moving the large volume of petroleum products needed every day by a nation in the midst of the atomic age.

In order to bring this interesting story to the public, a 33-minute, color and sound motion picture has recently been completed for the Pure Oil Company. *Get Me There* is the theme and title of this epic undertaking produced by Atlas Film Corporation, Oak Park, Illinois.

To Deliver Oil Quickly, Economically

The objectives of petroleum transportation may be stated simply—to bring quality products to market quickly, at the lowest possible cost. The first big step is to bring the crude oil from the producing area to the refinery where products are made.

In the early days of the petroleum industry, transportation was a minor problem. Products and markets, were relatively few, so the refinery could be located close to the market it served.

Today, crude oil yields literally hundreds of products and numerous markets are located at far distant points. Petroleum transportation presents a continuing challenge to ingenuity and knowhow, because conditions change constantly. There are changes in costs, changes in crude supply, changes in manufacturing facilities and marketing areas.

Transportation experts strive constantly to develop better and more flexible methods that will serve today's needs and accommodate tomorrow's changes.

Pipeline . . . tank car . . . transport truck . . . river barge . . . ocean tanker . . . each method has advantages of its own, under the right conditions. Pure Oil Company uses the one that's most convenient, most economical —or works out the combination that's most efficient and least costly.

Flexibility Helps Prevent Shortages

Flexibility of method is of high importance. Throughout the complicated network of transportation, sudden emergency may strike at any time. Floods, earthquakes, hurricanes—natural disasters of any kind can break up normal operations. Therefore, the system is designed to be so flexible that if anything goes wrong with one method of movement at any point, the transportation people are prepared to switch at once to another method, and keep the supply flowing.

How did Atlas Film Corporation go about filming oil transportation? Story-wise you start



By barge and tanker, *oil moves to market as in this scene from the new Atlas' film . . .*

at the oil well, but in *Get Me There*, you start in the Chicago area and in a running conversation between two men you visit over a dozen locations covering a distance of seven thousand miles. Each location is vital to the complete story, and each location is unique in some way to the problem of transportation.

Animation Used to Tell Intricate Facts

The intricacies of routing the various types of crude oil and finished or refined products to their destinations through the pipelines is explained with skillful use of animation; this coupled with artful use of the motion picture camera on location presents a photographic symphony of oil on the move.

The transportation problem of the production crew was symbolic of the problem set forth by the title *Get Me There*. It took a convoy of four vehicles to move the crew and film equipment. It took four airplanes to cover the vastness of the pipelines; it was necessary to have a string of oil barges carrying over a million gallons of finished products to demonstrate this method of transportation; huge ocean-going tankers to carry crude oil and cargoes of packaged products were shown.

These Pure Oil Executives Supervised

The entire production was under the supervision of Bill Bright, manager of employee development and training, and Pete Reiman, personnel coordinator, Transportation department, The Pure Oil Company. Director was Al Bradish of Atlas, with Harry Petersen, cameraman, and Jim Dricker, editor.

Get Me There is part of a series sponsored by The Pure Oil Company, also covering Exploration, Producing and Refining. Each of the four films in this series is or will soon be available for public showings.

Striking pictorial photography *helps to illuminate Pure's oil transport story.*





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Color Slidefilm Shows How

Dun & Bradstreet Serves

SPONSOR: Dun & Bradstreet, Inc.

TITLE: *How To Use Your Dun & Bradstreet Service Most Effectively,* 14½ min., ssf., color, produced by Gotham Film Productions.

This film was designed to serve two functions. First, it is an instructional, complete review of Dun & Bradstreet services which the Agency salesman can utilize in selling a contract. Second, and more importantly, it is an educational film useful in explaining to current subscribers—and more than 75,000 American companies are in this group—optimum use of the service to which they are entitled.

The slidefilm, examining step-by-step the fictional Hudson Company's use of Dun & Bradstreet service, demonstrates for credit managers and their assistants, secretaries, file clerks—even office boys—the methods, procedure and characteristics of Dun & Bradstreet credit services. In addition, through the natural device of a flashback case history narrated by Hudson's credit manager, the function of the Dun & Bradstreet Service Consultant is made clear.

Finally, the wide assortment of supplementary credit and business facts services offered by D&B are briefly outlined, and a human interest value is added through a flashback sequence narrating the Hudson manager's visit to D&B's headquarters office at 99 Church Street. This allows a presentation of the modernity and the scope of the home office operation, prototype for the 142 smaller branch locations.

The basic problem Gotham Film Productions was asked to wrestle with was that of conveying a substantial mass of semi-technical and detailed information in a manner that would be clear, effective, attractive, and never tedious. In the judgment of all company officials who have seen the film, this objective was admirably achieved.

The film will be used in conjunction with a booklet of the same title covering in close detail the same material. The graphic design elements of the two will harmonize, the booklet serving as an effective "follow-up" or "memory stimulant" after a showing of the film, and as a permanent reference as well.

Glimpse of the *credit reference facilities at Dun & Bradstreet New York headquarters.*



Salesmate projectors are used in some locations and Du Kane in others.

The film was premiered in New York in the fall at a meeting of all of Dun & Bradstreet's 142 branch office managers. Plans are being made for equipping the branch locations.



IBM Bids for Graduates

Automated Lane-Cole-Dietz Program Aid to Recruitment and Employment

Competition for qualified college graduates is an expensive fact of life for the country's large business corporation. Recruitment has taken on the aspects of a military campaign. A barrage of ads in local and college newspapers announces forthcoming visits of recruiting teams. Notices go up on bulletin boards. Special interview rooms are set up on college campuses. A maximum recruiting campaign must be conducted within a strict time limit set by the colleges.

International Business Machines, competing with other large companies for top college students, decided that pre-recruitment through automated slidefilms would be one of the best ways to improve and speed up its recruitment and employment campaign. The films are shown on Beseler Salesmate automatic projectors, which have a built-in screen and are self-winding.

Two new films of the IBM program have recently been completed, to complement a first film released some time ago. Lane-Cole-Dietz Corporation, New York audience communication firm, which produced the two new films, is scheduling creation of still another for release in the near future.

For Your Consideration, one of the new films, gives college seniors and graduates waiting to be interviewed by IBM recruiters a quick orientation of IBM, its job opportunities and what to expect during the interview. With ingenious use of color and humor, the film speeds up the interview by answering beforehand many questions usually asked the recruiter. To make the showing of these slidefilms in anterooms and classroom halls acceptable to colleges, the continuous slidefilms may be used with multiple sets of earphones.

To complete the recruitment process, L-C-D also has produced *Welcome,* an orientation slidefilm to be shown to every new IBM employee on the morning of the first day he or she first reports to work at a branch office. It explains IBM office procedures and employee benefits and puts the employee at ease in the new job. Every IBM office in the country shows the film, which standardizes indoctrination procedures throughout the organization.



Jim's last day at work *is a time for looking ahead but when job promises fall through the future suddenly becomes uncertain . . .*



Driven by desperation *and his wife's urging, Jim agrees to give his State Employment Service a try. (Scenes from "A Man Is a Job")*

Improving Your State Employment Services

State and Federal Agencies' Wider Use Is Aim of "A Man Is a Job"

SPONSOR: New York State Employment Service and the United States Employment Service.

TITLE: *A Man Is a Job*, 23½ min. b/w., produced by Henry Strauss & Co.

At this time, when chronic unemployment has reached a twenty-year high . . . and a fully-functioning economy has been given national priority . . . it's paradoxical that much valuable talent available to industry and the community goes begging or is employed at much less than full capacity.

Equally paradoxical is the fact that the United States Employment Service, with an unmatched record of finding jobs for others, often does not find full employment for itself. Too many employers and too many job-seekers don't know about, or have faith in, the skill, knowledge and experience the Employment Services have to offer. The implications for the health and productivity of our entire economy are serious . . . the effects on individuals are often needless frustration and hardship.

Part of Interlocking Federal System

As a result, the New York State Employment Service, which is part of the whole Federal system of interlocking job-finding services, has decided, at the request of the Federal Government, to stir itself up internally; and, at the same time, to rouse more recognition and demand for its facilities and those of all the other State Employment Services.

Both these goals are closely interrelated. Only if Employment Service people themselves have both strong *emotional* feelings and clear *intellectual* understanding of the need for broadening the scope of their work, can they produce the desired acceptance by employers and job-seekers. In turn, public attitudes encountered in their daily work have an obvious effect on morale and job outlook of Employment Service people.

To attack this problem, the New York State Employment Service enlisted the cooperation of Henry Strauss & Co., looking to this company's broad experience in attitude development. The result of this collaboration is a current motion picture, with integrated discussion and training materials, titled *A Man Is a Job*. This program was designed to:

1. Change negative attitudes toward the Service by dispelling some popular misconceptions.
2. Build positive attitudes of interest, confidence and respect.
3. Tell the factual story of the Service's work.
4. Stimulate employers and job-seekers to wider use of State Employment Services, particularly for executive and professional placement.
5. Orient, or re-orient, Service people with new insights into the nature and importance of their responsibilities—plus the human relations, promotional and personal contact responsibilities involved.

Story Has Strong Emotional Impact

The plot of *A Man Is a Job*, which skillfully weaves these various elements into a unified pattern with sharp emotional impact, revolves around three people. First there is Jim Gordon—a skilled, experienced, cost-accountant—representative of the type of high-level person the Service is increasingly interested in placing.

Out of a job because of a merger, Jim doesn't worry too much at first—he has friends and he's had offers. But as the weeks go by and nothing materializes, his courage and self-respect begin to falter. Still, he is reluctant to come to the Employment Service.

"What, Me Go to the State Office?"

As he puts it, "Look, I'm not a laborer. I'm not going to stand with a long line of unemployed in a crowded, dirty office. What's a real company going to think of me if I come from the State Employment Service?"

Jim finally does go . . . out of desperation . . . but hesitantly and with a chip on his shoulder. Here he meets the second protagonist—Bob Tyler, a capable, interested interviewer working to thaw Jim's obvious nervous hostility. Bob sees his job . . . and the job of the Employment Service . . . not simply as getting a man off the unemployment roles, but doing the kind of evaluation and "selling" job

(CONCLUDED ON FOLLOWING PAGE 198)



FOR EFFECTIVE
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CHICAGO FILM STUDIOS

OF CHICAGO FILM LABORATORY, INC.

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Wide-Screen View as

Lever Introduces New Liquid "all"

SPONSOR: Lever Brothers, for Liquid "all."

TITLE: *Introduction of New Liquid "all,"* color, produced by Visualscope, Inc.

☆ Within a ten-day period recently, 300 Lever Brothers salesmen in every part of the country were introduced to a new product, Liquid "all," which is expected to take a significant part of the market for clothes washing products within a short time.

Six units of demonstrators armed with a wide-screen slide-film toured the country for simultaneous introduction of the product. Equipment used consisted of DuKane projectors, with special Visualscope anamorphic lenses, and 4½ by 12 foot screens.

New products are a constant circumstance in the grocery business—50% of all the products on the shelves today are less than ten years old. Liquid "all" looks like a winner because the sales curve of automatic washers is rising—surpassing the proportion of low-sudsing detergents (on which the automatics thrive) to high-sudsing detergents now being sold. And liquids are finding ever-increasing favor among housewives.

Thus, with a strong marketing program planned, and the first major, low-suds liquid to be introduced, Lever Brothers is aiming high for the new "all" product. And the wide-screen presentation has played an important part in getting the product off to a fast start.

* * *

Foot Care for TV

SPONSOR: International Shoe Company.

TITLE: *Now, Look Here, Harry,* 12½ min., b/w, produced by MGM-TV, Metro-Goldwyn-Mayer, Inc.

☆ This is a television clinic that features a wife's explanation of what good foot care can mean for the family. It discusses various shoe problems in giving pointers for foot hygiene, including regular measurement of feet and the selection of proper shoes.

The film is available on free loan to television stations through all offices of Modern TV, 3 East 54th Street, New York.

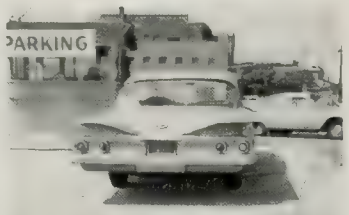
"Step Out on Color" With DuPont Nylon

Strength, Color Qualities Visualized for Carpet Customers

SPONSOR: E. I. du Pont de Nemours & Company, Inc.

TITLE: *Step Out on Color,* 17½ min., color, produced by Audio Productions, Inc.

☆ A colorful invitation has come from Du Pont's Textile Fabrics Department to learn the fundamentals of something we all stand on—carpets. *Step Out on Color,* a definitive documentary on nylon carpets, was previewed at the International Home Furnishings Market at Chicago in January.



At left: *nylon carpet was laid out on parking lot for weeks of punishing "torture" tests.*

Emphasizing styles in new Du Pont 501 carpet nylon, the film takes the audience to several mills to describe the three major methods of carpet making—(weaving, tufting and knitting)—and dyeing. Other stops include a parking lot, country club locker room and a crowded lobby to illustrate durability and cleanability, and to



Beauty of interior decor *was achieved by use of this colorful, rugged, nylon carpeting.*

a home furnishings store to view samples.

Torture Test for Nylon

Particularly impressive is the scene of a nylon carpet laid across the entrance to a parking lot to take whatever punishment was handed out—which was plenty. After several weeks of this torture the carpet was cut in half and one half was cleaned. The film shows convincingly how the full clear color and texture came back to life.

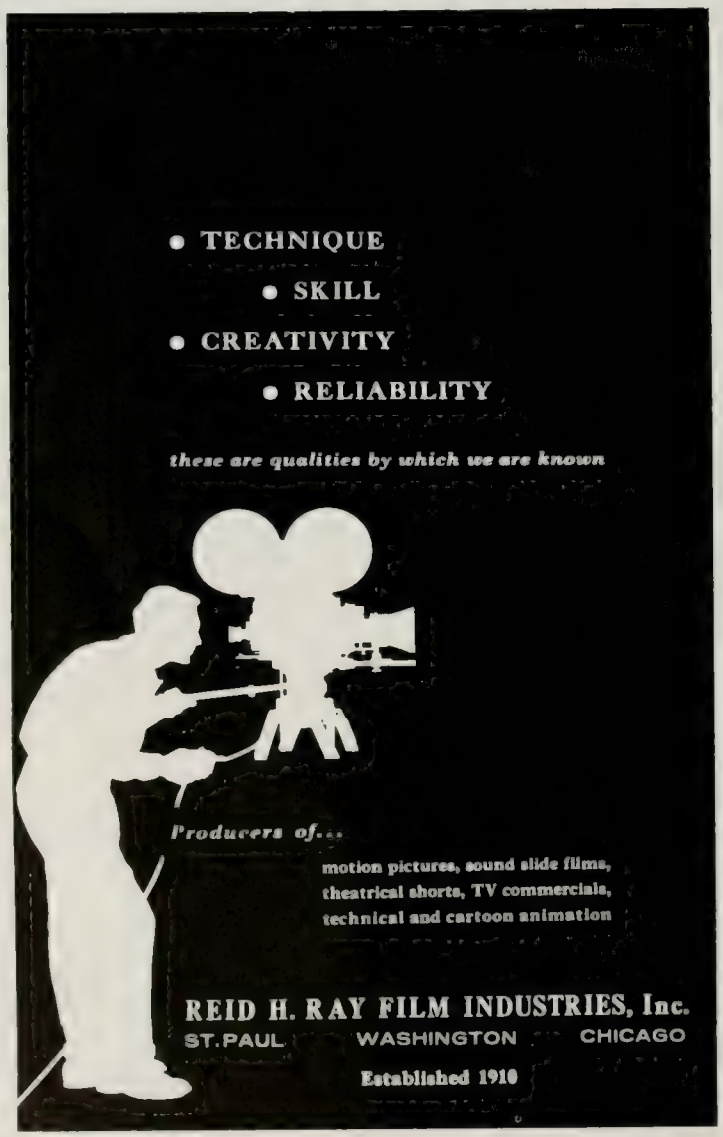
Another striking sequence portrays the needles of a carpet "knitting" machine purling nylon at amazing speeds, and then again in slow motion. Du Pont's new 501 nylon is shown to be similar to the material used in the sheerest hosiery and lingerie, but actually stronger than steel wire, weight for weight.

A sequence on decorating highlights patterns and colors used to create moods through the selective use of carpets.

Primarily for Consumers

Designed primarily for showing to retailers' customers, *Step Out on Color* will also be made available to schools and women's clubs. Distribution will be handled through regional offices of mills participating in the 501 nylon program—(Barwick, Bigelow, Cabin Crafts, Callaway, Lees, Monarch, Patcraft, Alexander Smith, Wunda Weve)—and directly through Du Pont, Wilmington 98, Delaware.

* * *



Magna's Mobile Video Unit

☆ Magna Film Productions, Boston, has installed what is said to be the first mobile television tape recording unit in New England. The recorder is an Ampex 1001A compact model and is mounted in a walk-in panel truck. The VTR thus may be used for recording on location, or connected to studio facilities at Magna's new film and TV operations center at 55 Berkeley Street.

Nutrition Pointers for Young Homemakers

"Case of Bewildered Bride" Informs While It Entertains

SPONSOR: The Carnation Company.

TITLE: *The Case of the Bewildered Bride*, 20 min., color, produced by Parthenon Pictures—Hollywood.

The Carnation Company has long recognized that high on its customer and potential-customer list are two groups—the young homemaker, and the high school girl who will soon enter that category. With this in mind, a new film was addressed primarily to this audience to inform them of the "good life" that will reward proper family nutrition practices.

The Case of the Bewildered Bride tells a charming and witty story that is a bit offbeat, yet informative and convincing. Its format insures that the attention of even the most squirmy elementary or high school home economics student won't wander much.

The film concerns Jill (the "Bewildered Bride") and her problems. To begin with, she discovers on their first morning at home after the honeymoon that husband George has invited both sets of parents for dinner that night. Jill has never been initiated to the complexities of proper planning, marketing or nutrition, and begins to realize her shortcomings.

She's further panicked by the realization that George's father considers himself somewhat of a gourmet, and this will be her first chance to prove that his son did not marry an idiot child bride.



Carnation's "bride" *faces a bewildering array of kitchen aids . . .*

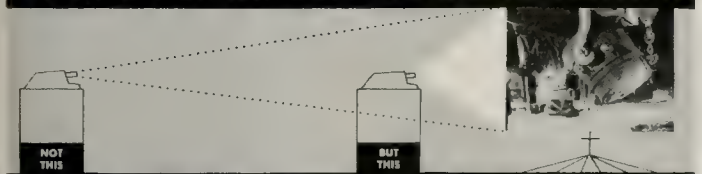
Despite her determination, her shopping for dinner ends in disaster.

Help comes from her sister Jeannie, a Home Economics teacher, who explains the necessity for proper planning and organization, plus the effects of proper and improper nutrition on family life. As Jeannie talks, these points are illustrated in "dream" sequences.

Jeannie gets to the problem at hand by outlining suggestions for a nourishing and appetizing menu. Then Jill goes to work, and not only does wonders, but has fun doing it. The meal is a success, and even George's father smiles with pleasure and approval.

The Case of the Bewildered Bride, produced by Parthenon Pictures of Hollywood, has some unusual visual production. Writing, directing and producing were handled by Charles "Cap" Palmer and John E. R. McDougall. The film will be distributed by Sterling-Movies U.S.A.

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"Plus" Audiences for Sponsored Pictures

Nuclear Ship Prints Hit College Circuit After Use on TV

SAM ORLEANS, film producer in Knoxville, Tennessee, has found another way to get extra mileage from motion picture prints after they have completed the television circuit. He offers them to colleges and universities throughout the nation, and the response indicates an enthusiastic audience on tap—long after television and general bookings have been exhausted.

A case in point is the quarter-hour television version of *Full Speed Ahead*, first of a three-part series of documentaries on the Nuclear Ship Savannah, the first nuclear powered passenger and cargo surface vessel.

Produced by Sam Orleans

Full Speed Ahead was produced by Sam Orleans for the U. S. Maritime Administration and the Atomic Energy Commission. The television version and its distribution was financed by the ship's contractors, Babcock & Wilcox Co., New York Shipbuilding Corporation, States Marine Lines and DeLaval Steam Turbine Company.

Full Speed Ahead depicts the initial undertaking of the nuclear ship project. In minute and graphic detail it follows the inception stage of the N. S. Savannah from designer's dream to keel laying, with Mrs. Richard Nixon as sponsor. A study of contrasts and comparisons is offered between this Twentieth Century marvel and the marvel of 137 years ago for which it was named—the first steam powered ship to cross the Atlantic.

Premiered in Washington

The film was premiered in Washington, D. C., for AEC and U. S. Maritime Administration officials and their guests, shipbuilders, industrialists from many fields, and representatives of interested government agencies.

Their expressed approval gave impetus to the film's distribution—on television, in theaters, and for private and general bookings across the nation. Prints were circulated for use at civic club and patriotic organization meetings. An estimated 10,000,000 viewers watched the N. S. Savannah's highly technical, but understandably narrated birth pangs.

Then it seemed all sources of distribution had been exhausted. Should the film go on the shelf? Sam Orleans thought not. He sent out letters of inquiry to top colleges and universities and to lesser known technical schools throughout the country. Would not the easily digested technical information contained in *Full Speed Ahead* be interesting and beneficial to their engineering students?

The answer was a definite "Yes" in all cases. The AEC and USMA approved the plan, and the 100 television prints went out on their new rounds, showing students how the N. S. Savannah became the testing ground for remarkable new theories in atomic power for sea craft.

Second Film on Television

Even as the first students were viewing the picture and studying the hows and whys of the placement of superstructure to make room for control rods and reactor of the atomic power plant and steam generators, the N. S. Savannah was being filmed by Sam Orleans and Associates for another film, *Under Way*.



Maritime rep. Pat Pattison (*in white helmet*) *on ship with producer Orleans* (*r*) *and cameraman.*

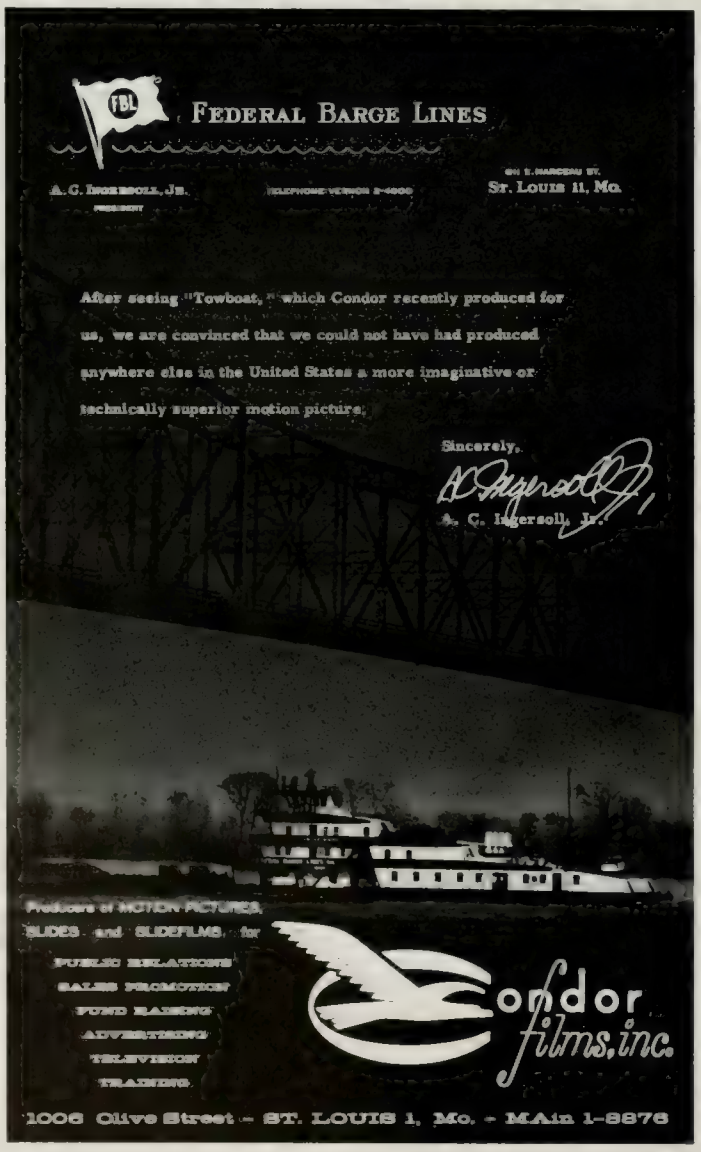
This second film of the series is now being distributed country-wide by Sterling-Movies, U. S. A., for 400 or more telecasts; bookings are being made on television stations; requests are piling up for private showings through AEC and Maritime Administration information offices. And when the regular route is run, 150 engineering schools will be waiting to receive prints for the enlightenment of their students.

Also Slated for Students

Production of the final phase of the N. S. Savannah series will detail the installation of reactor controls, dry locking, painting, interior appointments, sea trials, and arrival at the first port of call. This film, too, will find a second life among the nation's undergraduates.

Like *Full Speed Ahead* and *Under Way*, this as yet unnamed project will gather no dust on the producer's shelf for years to come.

* * *



RCA Expands Marketing Setup; A. Cortese Heads Eastern Sales

In the first move toward expansion of its marketing organization for audio-visual products, the Radio Corporation of America has appointed Alighiero Cortese as manager of Eastern sales.

In the newly-created position, Cortese will direct sales of all RCA audio-visual equipment and electronic training devices in states east of the Mississippi River, with headquarters in Camden, New Jersey.

Growing sales volume of RCA's product line, including 16mm sound motion picture projectors, language laboratories, tape recorders, sound systems and auxiliary equipment, prompted the expansion of the marketing setup, and a Western division is being organized.

Cortese has a background of nearly twenty years in the a-v products field, and was formerly district and regional sales manager with the Stromberg-Carlson Division of General Dynamics Corporation.

* * *

Admaster Handles Sales, Service for Beseler's Projection Div.

The Charles Beseler Co., East Orange, N. J., has appointed Admaster Sales Corp. as franchised dealer for the Beseler Projection Equipment Division.

Admaster will handle sales of Beseler VuGraph overhead projectors and Beseler VuLyte Opaque Projectors, plus all accessories and supplies, and will service the metropolitan New York area and environs.

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(Carnation Company)

"OUTSIDE THAT ENVELOPE"
(Conn. General Life Ins.)

"A HOTEL IS BORN"
(Hilton Hotels)

"YOUR B-LINE"
(Int'l. Harvester, Trucks Div.)

"TWO CHEERS FOR CHARLIE"
(Mutual of Omaha)

"MAN WITH A THOUSAND HANDS"
(Int'l. Harvester, Tractor Div.)

PARTHENON PICTURES
Cap Palmer, Exec. Producer
Hollywood 26,—DUnkirk 5-3911
Chicago Princeton Detroit

GUIDING THE TELEVISION FILM ASSOCIATION IN 1961



Officers and directors of the Television Film Association (*l to r*): *Warren Strang, Hollywood Film Co. (dir.); John Ballinger, Screen Gems (president); Jack Goetz, Consolidated Film Ind. (vice-president); Nicholas Muskey, Bekins Film Service Ctr. (secty-treas); Fred Lindquist, Geo. Bagnall Assoc. and Stanton Osgood, Ted Bates (directors).*

Television Film Assn. Starting Film Library for TV Industry

☆ The Television Film Association, with the cooperation of its members and organizations from industries associated with television, is accumulating a 16mm film library containing films which are of interest to the TV field.

The films will be supplied free, postage and insurance paid, to TFA members as a service to the television industry. Others are welcome to the use of the films on payment of postage, insurance and handling costs.

* * *

ED. NOTE: detailed background on the Television Film Association, provided on p. 13, this issue.

PARTHENON PICTURES
HOLLYWOOD

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For Business,
Industry and Science.

Are you thinking about a film as a

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(Kaiser Chemical)

"SMALL TOWN STORY"
(Grit Magazine)

"THE LIFETIME LOOK"
(Conn. General Life Ins.)

"TWO CHEERS FOR CHARLIE"
(Mutual of Omaha)

"PACKAGED POWER"
(Sundstrand Turbo)

"MASTERS OF THE HARVEST"
(International Harvester Co.)

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Phillips' Dealers Meet Mystery Ladies

Annual Sales Program Alerts Company Dealers to Women Prospects as 1960's Film Stars Return to Give Prizes

A MYSTERY that was introduced to 16,000 Phillips 66 dealers in early 1960 is finally being solved. The question: Who is (or *was*) the Phillips Super Mystery Motorist?

The answer is revealed in a new, 22-minute color motion picture, *If You Ask Me*, being shown at dealers' sales meetings across the country.

Centron Corporation, Inc., business communication firm of Lawrence, Kansas, produced the film and meeting as a follow-up to the 1960 meeting, *The Secret of the Sixties*. (BUSINESS SCREEN, Vol. 21, Number 3).

One of the features of the 1960 filmed and live-action meeting was Anita Bryant, popular television and recording star, singing about *The Mystery Lady*. The mystery lady was actually several women who drove more than 60,000 miles in 1960, visiting Phillips stations, helping to select the most deserving station operators for a $1,000 award.

Women Visit the Dealers

If You Ask Me points up the potential sales to women customers. Portraying the Super Mystery Motorist in the film is Miss Athena Lord, popular radio and screen actress from New York—she represents the "typical" mystery motorist as she traveled throughout the country. Centron crews filmed the re-enactment of her visits to prize-winning stations in Richmond, Va.; Pendleton, Ore.; Dayton, Ohio, and Topeka, Kansas.

Some of the award-winning dealers appear in the film in a re-enactment of the Mystery Lady's visit. Two of the actual Mystery Ladies, Alice Eakin and Ann Smith, appear at the end of the film to explain their role in the Phillips 66 Service Jackpot.

Service, Courtesy Incentives

Centering on good driveway service, cleanliness and courtesy, the contest was an incentive program geared to recognize the top Phillips dealers. But more important, the plan acquaints the dealers with the fact that women drivers are a group of prime importance in buying motoring products.

The Phillips company, impressed with the reception of the 1960 sales meeting, decided that another effective film would be the most dramatic way to present to the dealers the findings of the Super Mystery Motorist incentive program.

How Dealers Were Judged

The Super Mystery Lady, on her cross-country stops, judged stations on three categories: service, cleanliness and courtesy. The attendant's customer greeting, window cleaning, whisk broom service, tire checking and the manner of transacting business were noted. On the point of courtesy, the willingness to assist customers was stressed highest.

The station itself was evaluated on appearance and cleanliness. Exterior displays, overall station appearance (including office, rest rooms and lube room) and personnel appearance counted high.

The film's title, *If You Ask Me*, has two meanings. It introduces the sharing of a confidence (if you ask *me* . . .), but it is also a plea for more aggressive selling. Customers rarely buy unless they are asked to buy. The Mystery Lady suggests that opportunities for greater sales are possible—"If you *ask* me to buy it from you, I may say YES!"



"On set" at Centron with Athena Lord and Phillips' Mystery Ladies.

The Ladies Had Problems

The Mystery Ladies who participated in the program from the driver's seat were not without problems. One that had to be solved, over and over again, was the matter of getting rid of the gas in the tank in order to drive up to the next station and answer "yes" to the question:

"Fill it with Flite-Fuel, ma'am?"

This problem was solved by connecting a small pump to the tank that would drain half the fuel with just a flick of a switch. Other problems, from loneliness to getting lost, plagued the drivers. But the Mystery Ladies agreed that the pleasures of the trips outweighed the complaints.

Two Other Meeting Pictures

Phillips jobbers and salesmen also viewed two other Centron films at their recent sales meetings. The two, *Payoff at Las Vegas* and *Payoff at Pier 66*, were 5-minute previews of the top prizes in the Jobber Salesman Contest . . . a trip to Florida or to Las Vegas awaits the salesman with the greatest percentage increase in his personal sales record.

* * *

Denver A-V Firm Moves to Larger Quarters, Adds New Facilities

Davis Audio-Visual, Inc., has moved into a new, larger building at 2149 South Grape Street, Denver 22, Colorado. The new facilities provide more than twice the

SOME OF THE

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1951 1961

Hercules Powder Company: (16mm)

	min.
Hot Spray Lacquer (color)	13
Flight to Lacquer (color)	22
Design for a Laboratory (color)	12
Little Steps (color)	15½
Blasting Vibrations (color)	26½
New Era in Plastics (color)	16½
Multicolor Magic (color)	19
What's New at Hercules (color)	25
Best by Test (color)	11
Hercules Sixty-One (color)	17

United Gas Pipe Line Co.: (16mm)

Map of an Empire (color)	20
Pattern of Progress (color)	20

Manufacturing Chemists Association, Inc.: (16mm)

A Better Tomorrow (color)	27
Opportunities in Chemistry (b/w)	6
Modern Miracle Workers (color)	13

Asphalt Institute: (16mm)

Two Roads (color)	13½

National Agricultural Chemical Association: (16mm)

Herbicides Pay Off (b/w)	4½

American Machine & Foundry Company: (16mm)

Amflow (color)	18½
The Magic Hands of AMF (color)	25

New York Telephone Company: (35mm)

Blood Bank (b/w)	5

Eastman Chemical Products, Inc.: (16mm)

Tepp (b/w)	7½
Half-second Butyrate (color)	14
Eastman 910 Adhesive (b/w)	16

United States Navy: (35mm)

Handling Ships Boats (b/w)	16
Steam Catapult Maintenance (b/w)	17
Work Improvement (b/w)	18

U.S. Dept. of Health, Education & Welfare: (16mm)

	min.
Something for Tomorrow (b/w)	11

New York State Natural Gas Co.: (16mm)

Natural Gas on the Move (color)	15
Renaissance of Natural Gas (color)	27½
Natural Gas for Appalachian Markets (color)	23½

E. W. Bliss Company: (16mm)

Transfer Feed Presses (color)	11
Power Press Maintenance (color)	24
Tonnage Limitor (color)	10
Strip Feed Presses (color)	10
Transfer Feed Presses in the Appliance Industry (color)	10
High Production Presses (color)	22½
Making Metals Work for Mankind (color)	11
Modern Can Making (color)	27

Panhandle Eastern Pipe Line Co.: (16mm)

Pipeline Pioneer (color)	19
Impact (color)	25½

California Texas Co.: (16mm)

Minjak Tanah (color)	19

National Tool & Die Manufacturers Assn.: (16mm)

Tool & Die Making, Keystone to Mass Production (color)	22

Columbia Presbyterian Hospital: (16mm)

Graduation (color)	11

International Assn. of Electrotypers & Stereotypers, Inc.: (16mm)

The Electrotypes (color)	27½

Volkert Stampings, Inc.: (16mm)

Stampings for Electronics (color)	19

FGF

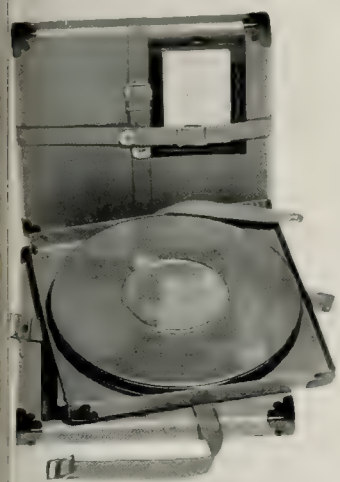
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pace of the previous location, with greater area for sales and warehouse and new engineering nd service departments.

Ainslie R. Davis, founder of he organization now in its thir- enth year, is a past president of he National Audio Visual As- ociation.

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"Image Makers" Offers Moral for Business

Good New Pepsi Cola Film on Public's Reaction to Employees

SPONSOR: The Pepsi Cola Company.

TITLE: *Image Makers*, 22 min., color, produced by Don Nestingen Associates.

A recurrent Pepsi Cola problem—a problem of every marketing concern—is to get across the importance of a good corporate image down through all levels of the company and its dealers. But, how does a company communicate such complex ideas as "consumer motivation" and "image making" to the employee in the plant, or the route salesman on the delivery truck, who knows very little of the terminology of advertising and public relations and cares less?

The solution to this difficult communications job for Pepsi Cola has been a new film called *Image Makers*, a tremendous one-man performance by Pepsi sales engineer, Ted Wielkopolski, with a brief assist from another Pepsi image, Mrs. Joan Crawford Steele.

They Meet the People . . .

Basically, the picture makes only one point: the impression that the public has of Pepsi Cola is created by each and every employee; the way he does his job, by what he does, by what he says and how he acts toward the public while on the job, and how he maintains the Pepsi Cola plants and trucks and equipment.

Throughout the film this idea is developed and amplified with examples that are easily understood by production personnel, route salesmen and office people.

Ted Wielkopolski is featured throughout the film to develop the idea, and he has the impact of a zany but superior pitchman in his ability to hold the attention of the audience. At times he is the serious business man, appealing to the audience to understand the seriousness of his message; and then suddenly he becomes an oddball employee, so delightfully exaggerated that employees are not offended, but he makes a graphic visual point each time.

Remember What They See

In good motion picture practice, the things that the audience will remember from *Image Makers* are mainly what they see rather than what they hear.

They are asked to look at two women's shoes, one scuffed and dirty and worn, the other trim and neat, and to imagine the type of woman that would wear each of these shoes. They are amused by a Mack Sennett-inspired sequence of an unshaven and crude driver-salesman who is working in a terrible rage; and they enjoy, in contrast, seeing a smart Pepsi route salesman making a delivery.

Because these examples are based on a real understanding of the feelings of all Pepsi people, employees enjoy watching the film. The thought is that they will catch themselves in many day-to-day situations, tending toward the attitudes they saw exaggerated on the screen, and that most people would generally rather be the "good guy" than the "bad guy."

80% of Bottlers Use Films

Image Makers is one of a library of company films now in use by Pepsi Cola bottlers. Of the 541 American bottlers, over 80% use the films, which are both motion pictures and slidefilms.

Meeting Our Goals for Skilled Workers

SPONSOR: The Sears-Roebuck Foundation.

TITLE: *Knowledge and Skills*, 20 min., color.

It has become a talking point that the nation's youth must increasingly be cast in the mold of atomic physicists or other high-level scientists. This may be a laudable aim, but our scientific and technological establishment cannot exist with all generals and no soldiers. We need skilled technical workers almost more than scientists.

While serious areas of unemployment exist in many parts of the country—in the same areas are shortages of skilled workers—excellent jobs with no qualified takers.

This film is a special report on tomorrow's skilled people, training in the Trade and Industrial program of the public schools, a program known as T & I. The purpose of the T & I program is to prepare people for useful employment by offering practical technical experience along with textbook theory.

The picture shows how the Federal government encourages this type of vocational training.

(CONCLUDED ON PAGE 186)

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(CONTINUED FROM PAGE 185)

Dr. John P. Walsh, Director of Trade and Industrial Education in Washington, makes his own report in the film.

What happens when this educational program becomes a part of a typical American town is the main point made in the film. The program is significant not only to students but to prospective employers in every community and to the communities themselves. The film reports on various adult education activities as well as on programs for high school students.

Knowledge and Skills is available on free loan from all offices of Modern Talking Picture Service, 3 E. 54th Street, New York.

* * *

Form Systems Technology Films, an Affiliate of Marathon Intl.

A new production firm, Systems Technology Films, Inc., has been formed in New York to produce films designed to help solve problems involved in integrating new, complex concepts and materials into both planned and existing manufactures. The new company is an affiliate of Marathon International Productions, Inc.

According to Eric Swarthe, managing director, STF will specialize in films to complement the approach of a sales engineer, particularly those which call for exposition of complex and often ponderous equipment together with intricate terms and information.

Before joining STF as managing director, Swarthe was a project engineer at RCA. He also served as senior design and development engineer with North American Aviation, working on the design of radiation test carts, automatic check-out of air-borne systems, and missile check-out instrumentation and electronic product design. Swarthe served as senior instrument engineer with Ralph M. Parsons Company, of Los Angeles, where he worked on development of a nuclear blast detection system, designed a computer controlled process for propellant manufacturing, and made instrumentation studies for the Mercury "Man in Space" project.

President of Systems Technology Films is Hanns E. Hecker, a mechanical and naval engineering graduate of both Stuttgart and Hamburg universities. Kenneth Baldwin, Marathon production supervisor, was appointed vice-president, and Marathon president, Konstantin Kalser, becomes chairman of the board.

Film Portrait of Vanderbilt University

"Our Greatest Task" Brings Alumni to Campus of Today to Support National Committee's $30 Million Campaign

YOU KNOW, it's a great feeling coming back to the campus—after you've been away 15, 20 or more years!" says an alumnus.

And it's this same feeling that will be aroused in other alumni of Vanderbilt University when they revisit their alma mater through the University's new motion picture, *Our Greatest Task*.

Scenes of College Life

Filmed for the University's National Development Committee as part of the $30 Million for Vanderbilt Campaign, the 16mm color motion picture is filled with scenes that remind the alumni viewers of their college days . . . Homecoming, the football game and pretty coeds . . . the campus and the statue of Commodore Vanderbilt . . . the classrooms, and students with books under their arms.

Classrooms, students and their education—the link between those days past, the present and the future.

As An Alumnus Sees It

An alumnus, the film's representative of all Vanderbilt alumni, sees the great strides the university has taken in the years since he has graduated. He is proud, but he is mindful of the fact that much more remains to be done in the years ahead for the proper education of our nation's leaders-to-be.

Along with the beautifully photographed glory of a dynamic university, he sees overcrowded classes and realizes the significance of the fact that classrooms built 25, 30 or 40 years ago are no longer adequate. New facilities, and an enlarged faculty program must be part of the future if Vanderbilt is to maintain her proud heritage as a foremost educational institution, the film says.

The camera sweeps the campus to show graphically the school's needs. Physical accommodations for classes are crowded, laboratories need to be expanded and equipped, new buildings are necessary, and this can be done with the support of the alumni.

New Tools for Learning

The film specifically says and shows that new training and educational tools, such as atomic reactors and giant computers, run into more money than the training tools of the past, but there is no commercial "hard sell" to urge support of the $30 Million for Vanderbilt Campaign. Rather, by recreating an identification with the school for its alumni, and by inspiring pride in the association, the National Development Committee hopes that Vanderbilt's alumni, the primary audience of the film, will respond with an overwhelming support for the campaign.

The production crew of Cal Dunn Studios, Chicago, spent three weeks on location on the campus in Nashville, Tennessee. The color and excitement of Homecoming are real—footage was shot in the midst of the annual festivities last October.

Build High Camera Platform

For a sequence featuring the statue of Founder Cornelius Vanderbilt, the camera crew did some scrambling. In order to picture the campus as seen from the Commodore's point of view, a 30-ft. high platform was constructed behind the statue, and the camera was aimed past the statue's head.

Throughout the film, excellently used color lighting enhances interior shots to set off the subject and add photographic interest. The score features the Vanderbilt band, the campus carillon atop Kirkland Hall, and the Alma Mater by Vanderbilt's Glee Club.

The heart of the film's message is presented in the actual filmed meeting of the University's Board of Trust. Fifty of the nation's top-ranking financial, indus-

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trial and educational leaders are shown in attendance, along with leading members: Harvie Branscomb, Chancellor of the University; Eldon Stevenson, Jr., president of National Life & Accident Insurance Company; Harold S.



During filming of Vanderbilt scene, *producer Cal Dunn (right) chats with Harold Vanderbilt (2nd from left). Others (l to r): financier Henry Alexander; Chancellor Branscomb, talking with Eldon Stevenson.*

Vanderbilt, kin of the founder and New York financier, and Henry C. Alexander, chairman of the board of Morgan Guaranty Trust Company.

Mr. Stevenson, chairman of the school's National Development Committee, addresses the Board —and all alumni—with a reminder that with the help of all, Vanderbilt can continue to improve its quality, and can continue to grow. "A great future lies ahead. But to meet this future our University needs every one of us. This is the greatest task our University ever has faced."

As the camera pans the present crop of students, an anonymous Voice of the University intones that ". . . the future of Vanderbilt must be built not by the philanthropy of a few, but by the generosity of many."

The effective script was written by Helen A. Krupka of Cal Dunn Studios. *Our Greatest Task* was produced by Joe Betzer and Cal Dunn, and directed by Cal Dunn; Arthur Haug was on camera, Arthur Ellis edited.

The 33½-minute motion picture was produced for the Office of the Development Foundation of the University for use in connection with the National Development Committee's meetings before alumni and other interested groups across the country.

The Kellogg Company Opens New Power Piping Plant

SPONSOR: Power Piping Division, the M. W. Kellogg Company.

TITLE: *Power Piping*, 18 min., color, produced by Don Nestingen Associates.

This up-to-date report on power piping for electric generating stations and for industrial users as well, shows the importance of good piping in large central stations of utility companies.

Then the film serves as a guide through the Kellogg company's new power piping plant in Williamsport, Pa., said to be the most modern plant ever designed for this purpose.

Power Piping is intended for the management and engineering staff of industrial concerns and utility companies. It shows what power piping is, what it does, how it is made and erected. The film is available from offices of Modern Talking Picture Service.

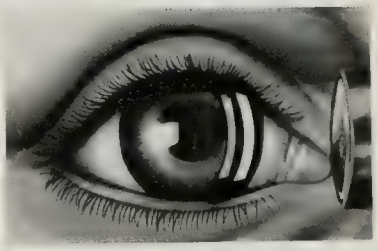
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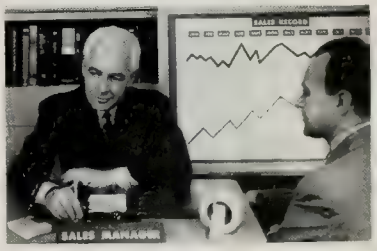
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What's NEWS in Visual Communication

Film Service Companies and Manufacturers Expand Facilities

N. Y. Film Editing Firm Moves, Adds Sound Recording Service

JF Film Editing & Sound Co., Inc., has moved to new facilities at 45 West 45th Street, New York, and has expanded its film production services to include sound recording and transfer, as well as the film editing service the firm has conducted for leading producers in the past several years.

The new JF layout features four complete and newly equipped cutting rooms, 16mm and 35mm screening with interlock, a narration sound studio and Ampex and Magnasync recording and transfer facilities.

E. M. I., Spedy-Q and Standard sound effects libraries are now offered exclusively by the JF firm.

A recent major undertaking by JF's president, Josef Filopowic, is recording narration and editing film for a new TV series, *Magic Moments in Sports*. The series consists of 365 five-minute films narrated by Leo Durocher, and produced by Javelin Productions.

* * *

Viewlex Opens New Plant Bldg., Expands Research, Development

Viewlex, Inc., designer and manufacturer of photographic, mechanical and electronic products for industrial, commercial and educational markets, as well as for the military services and defense installations, has opened a new plant and headquarters building.

The 60,000-square-foot plant incorporates the expansion of Viewlex's New Products—Research and Development Departments, which in the next three months will introduce five new products to the visual-aid and related industries.

Viewlex has produced recording machines for oscillograms used on the Nike program, aerial cameras for the highest altitude and supersonic aircraft, cameras and instruments for guided missiles and pilotless aircraft. One of the latest Viewlex developments is a special training system incorporating magnetic tape and slide projection systems so that visual and audible presentations are made on a fully automatic basis.

The completely modern and automated factory building has a board room furnished with the latest audio-visual equipment, and the most up-to-date intercommunication systems. The new plant is located on Veteran's Memorial Highway, Holbrook, L.I.

Younger, Boris Join Beseler's Salesmate Div. in Expansion

The recent expansion of the Salesmate Division of Charles Beseler Company brings the appointment of two new executives to Salesmate's staff.

Charles A. Younger becomes Senior Project Engineer, and Jack Boris joins as the Division's Eastern Sales Manager.

Younger will be in charge of the Division's technical development and field service sections, and will work closely with the film and tape labs that produce sound slidefilms for the Salesmate viewer. He was formerly associated with national broadcasting networks, Warner Bros., RKO Pathe, and was a pioneer in the development of video tape, kinescope and sound-on-film. He is a member of SMPTE and Broadcast Pioneers.



Shown (*l to r*): *Jack Boris; Bob Shoemaker and Charles Younger.*

Boris will head the Division's sales in Eastern states, including New England and the Middle Atlantic region. He was formerly vice-president of the International Swimming Pool Corp., and business management consultant with the George S. May Company.

* * *

Optical Printing Service, Inc. Serves Dallas, Southwest Area

Optical Printing Service, Inc., has been established at 2908 Bowser St. in Dallas to serve Southwestern film producers and clients. John Bronaugh is manager of the new service.

The Acme optical printing service provides 35mm to 16mm, 16mm to 35mm and 35mm to 35mm color and black-and-white optical printing and all forms of optical effects, including dissolves, fades and wipes, montages, titles, plates for rear screen projection, photographic corrections, split screens and traveling mattes.

* * *

Frisco's Palmer Films Offers Technical Services to Producers

A complete technical service facility in the West for producers of 16mm motion pictures is now available at W. A. Palmer Films, Inc., San Francisco.

The company, established in 1936 as a film producer, is no longer engaged in direct film production. A change in policy is now providing other producers with top quality recording and printing techniques developed for years.

W. A. Palmer, a registered engineer recognized for his contributions to 16mm film recording and duplication, will continue to serve as president of the re-oriented company. He describes the new Palmer service facility as a "one stop" operation, providing the in-industry film-maker and the independent producer with every essential service under one roof.

The company provides published, uniform costs so that a producer can budget accurately and maintain complete control of the film-making process.

Technical services include editorial, photographic, recording (including mobile kinescope), art, title and animation and screening. A Palmer pioneered technique of film communication, "Live-Camera," derived from the fluid, continuous takes of the TV cameras, offers the industrial film maker unusual advantages in versatility, efficiency, short production time, speed in finishing and economy.

Producers may write for information to W. A. Palmer Films, Inc., 611 Howard Street, San Francisco, Calif.

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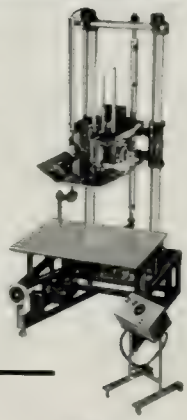
FOR SLIDE-FILMSTRIP

OXBERRY AUTOFOCUS SLIDE-FILMSTRIP STAND Model FS-4300

This Master Series Stand has been designed for high speed, top quality film strip production. Autofocus combined with automatic rackover and lamp that projects aperture onto table top are invaluable in quickly positioning various sized pieces of art work. Receives up to 35" art work. Accessories may be ordered to include animation components, other lenses, double aperture shuttle, top lighting, etc.

BASIC STAND: Welded steel base, ground steel 4½" diameter dual columns. Ball bearing camera carriage, manual drive. Foursided zoom scale. Shadowboard. Fixed table top 36" x 48" has 9" x 12" hole in center with removable glass and wood inserts. Overall height 11'4", width 48", depth 58".

CAMERA: OXBERRY 35mm with rackover and viewfinder. Fixed pin registration. 47mm lens. Autofocus. 400-ft magazine, automatic take-up and single speed stop motion motor. Price, complete $9,700



FOR ANIMATION

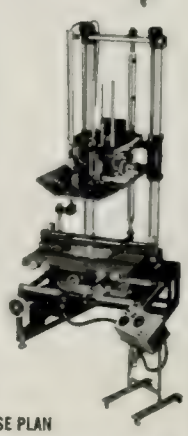
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This is a standardized package unit incorporating all the basic requirements necessary for shooting full animation. A full line of accessories available for individual requirements. The difference between this unit and the OXBERRY Custom stand is primarily on rarely used special features.

BASIC STAND: Welded steel base, ground steel 4½" diameter dual columns. Ball bearing camera carriage, manual drive. Four-sided zoom scale. Shadowboard. Height 11'4", width 48", depth 58".

COMPOUND: 28" x 34" table top. Two 12-field peg tracks, hand-wheel controlled, with counters and locks. Two 18-field "push type" peg tracks calibrated in 20ths. 9" x 12" cut-out in table top for underlighting. Ball bearing compound movements. N.S., E.W. and 360° rotation. All movements have handwheel control with counters and locks. Gimbal-mounted platen with 12-field, 18-field glass.

CAMERA: OXBERRY 35mm with fixed pin registration. 47mm lens. Autofocus. Automatic take-up. Single speed stop motion motor. Straight through viewing device. 400-ft. 35mm magazine. Price, complete $10,900



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News Along the Film Production Lines

Kansas City Film Firm Expands, Now Named Horizon Productions

Horizon Productions, Division of Longmoor-Nelson, Inc., is the new name of the Kansas City film production firm formerly known as Basore-Longmoor, Inc.

The fourteen-year-old company, producer of 16mm and 35mm films for sales, sales training, public relations, educational and religious fields, and of television films and commercials, has expanded to much larger quarters at 301 W. 73rd St., Kansas City, Mo.

The new quarters provide some 12,000 square feet of floor space, including a 4,200-square-foot sound stage, additional studio and office space, more room for film and sound equipment and for storage as well as movement of scenery and props.

In addition, Longmoor-Nelson, Inc., has an option on adjoining property for further expansion.

The new name, Horizon Productions, has been adopted to indicate the company's philosophy and scope of services, said William V. Longmoor, president and general manager.

* * *

Spence Caldwell Active in Plans for Canadian Television Network

Negotiations for network television in Canada were carried on recently by Spence Caldwell, president, and Gordon Keeble, vice-president, of S. W. Caldwell Ltd., Toronto, during a circuit of the Western provinces.

The purpose of their trip was to discuss affiliation details of the proposed Canadian Television Network with the second TV stations in Winnipeg, Calgary and Vancouver, and with CFRN-TV Edmonton. Also under discussion was the matter of programming, both to and from the CTN.

Transfilm-Caravel Office Moves

Transfilm-Caravel Incorporated has moved its executive offices to 445 Park Avenue, New York 22, N. Y., occupying the entire 16th floor. The Film Production Division remains at 20 West End Avenue, New York 23, N. Y. New telephone number for both is PLaza 2-4100.

Transfilm-Caravel, producers of TV commercials, industrial films and live business shows, was formerly located at 35 West 45th Street, New York, N. Y.

* * *

TV Film's Graphic Demonstration Dramatizes Scientific Research

An example of the visual media put to use graphically and effectively to demonstrate a theory or method is seen in a television commercial for E. I. du Pont de Nemours & Company.

In order to show du Pont's basic research into the effects of high pressure on various chemical substances, an unusual demonstration was devised by Dr. Harold Young of du Pont's Experimental Station and Dr. Jonathan Karas of Jonathan Karas & Associates, Durham, New Hampshire.

A jet of water at a pressure of 60,000 pounds per square inch was used to "punch" a hole through a glass plate without shattering it. Other demonstrations include experiments with a high-temperature insulation material which allows a red-hot bolt to be held safely. An oxyacetylene torch, which produces one of man's hottest flames, is used to melt a slab of copper separated from a man's bare hand by only an inch of insulating material.

The demonstration commercial was first used on du Pont's television *Show of the Month*, February 18th via networks.

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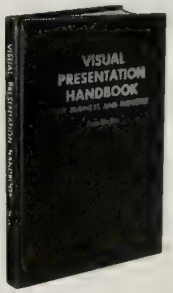
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THE BUSINESS SCREEN EXECUTIVE

News of Staff Appointments Among Companies in the Field

Neal Keehn is Vice-President in Chg. Sales at General Lab

Neal Keehn has been named vice-president in charge of sales for General Film Laboratories, Hollywood, according to an announcement by William E. Gephart, Jr., president.

Keehn's duties will include direction of General's advertising and sales promotion, as well as national sales, and he will continue to edit General's monthly publication for film producers, THE REWIND.

After serving the past two years as regional vice-president in charge of the Central Division office in Kansas City, he will now work out of the main office in Hollywood. Before joining General, Keehn was sales v-p of The Calvin Company, Kansas City, and director of the Calvin Workshop from its organization in 1947.

He was recently elected a Fellow of the Society of Motion Picture and Television Engineers.

* * *

Ted Jacobsen is Sales Manager for Westrex Corp., in Hollywood

T. L. "Ted" Jacobsen is new sales manager for the Hollywood facility of the Westrex Corporation, a division of Litton Industries, according to an announcement by Manager Ralph Wight.

Jacobsen was formerly Eastern sales manager for the facility, which includes the Recording Equipment Department of Westrex. He has had more than 15 years' background in electronic design, project administration, product planning and marketing.

He holds a BSEE degree from Newark College of Engineering, and is a member of the Institute of Radio Engineers, the Society of Motion Picture and Television Engineers and the Armed Forces Communications and Electronics Association.

* * *

Staff Changes at Anthony Lane

Anthony Lane Studios, Inc., producer of industrial and educational films and still photography, with offices in Minneapolis, Hollywood and New York, announces two staff appointments.

E. J. Willette has been named sales manager at the studio's Minneapolis office, 7401 Wayzata Blvd. He is former field promotion representative for Janney, Semple, Hill and Co.

Neill McCaffrey is the new manager of the New York office. He is president of Jupiter Enterprises, New York.

Niles Appoints Robert J. Elenz Television Creative Director

Robert J. Elenz was appointed Television Creative Director for Fred Niles Productions, Inc., Chicago.

Elenz joined Niles from McCann-Erickson, Chicago, where he was a writer-producer since 1955. Prior to that he was on the radio-TV writing staff of Ruthrauff & Ryan for seven years.

Combining ad agency and motion picture experience, Elenz will work with agencies in the formulation of television-advertising campaign. Elenz' appointment provides Niles with "another executive who can approach TV advertising from an agency point of view," said Fred Niles.

Elenz wrote the copy on the Milk Foundation of Chicago's award-winning advertisement in 1959, serviced through McCann-Erickson, which won first place in the milk industry's national competition. He has also produced and directed convention shows for Autolite and General Outdoor Advertising.

* * *

Mucciolo Named V-P of Gerald Prods. and Affiliated Firm

Louis Mucciolo has joined Gerald Productions, Inc., as executive vice-president. He will also function as vice-president of Advertising, Radio and Television Services, Inc., an affiliate of the Gerald firm.

Mucciolo was formerly with Robert Lawrence Productions.



Michael Palma Is Executive of T.F.P., Div. of Buckeye Corp.

Michael A. Palma, executive vice-president of Transfilm-Caravel Incorporated, has been appointed vice-president and chief financial officer of T.F.P., Inc., the entertainment division of The Buckeye Corporation, according to T.F.P. President Samuel F. Rubin.

Palma will also handle financial, operational and administrative affairs of Transfilm-Caravel, Flamingo Films, Pyramid Productions and their subsidiaries, all of which comprise T.F.P.

The combined companies in T.F.P. produce and distribute filmed programs for television, commercials, industrial films and live business shows.

* * *

Kranz, Bernard Are Promoted at Robert Lawrence Productions

Ben Kranz has been named a vice-president and senior producer, and Harold Bernard is the new editorial supervisor at Robert Lawrence Productions, New York.

Kranz has been a producer with the Lawrence firm since April. Previously, he had been a commercial production manager for Screen Gems, MPO and Filmways.

Bernard joined Lawrence in 1954. He had previously been with NBC and the U. S. Army Signal Corps.

* * *

Stan Popko, Director, in New Post at James Love Productions

Stan Popko, film art director, was appointed to the new position of Creative Director at James Love Productions, Inc., television commercial and motion picture producer in Princeton, N. J.

Popko has 13 years' experience working with producers, networks and advertising agencies developing TV commercials and documentaries. He has worked with NBC's creative departments on *Victory at Sea*, *Nightmare in Red*, *Jazz Age*, *The Coming of Christ*, and recently, the *Wisdom* Series and *White Paper*.

Most recently, he collaborated with CBS-TV's Twentieth Century division for their half-hour documentaries including *Ireland*, *LaGuardia*, *Japan's Changing Face*, *Paris in the 20's*, *Turn of the Century*, *Rommel* and *Ministry of Hate*.

* * *

Heads Crawley's Quebec Office

Arnold Shuster has been appointed general manager of Crawley Films Limited's expanding

Quebec market, it was announced by Graeme Fraser, vice-president.

Shuster, a graduate of Sir George Williams University in both Arts and Commerce, has a background in professional accountancy and in systems and procedures sales. He has also held senior management positions in both the data processing and microfilming fields.

Shuster's headquarters office will be at 1467 Mansfield St., Montreal, Canada.

* * *

Robert Borlek to Produce A-V Presentations for Ad Agency

Robert Borlek has been appointed to the newly created post of producer of visual communications in the public relations division of the Fuller & Smith & Ross Inc., advertising office in Chicago.

Borlek, a veteran actor and director of Chicago stage, screen and television productions, will be responsible for producing closed circuit television presentations, motion picture and sales meeting shows for client firms. He will also be in charge of the FSR Speaker's Bureau.

He has served as registrar and head of the drama department of Columbia College, a school of communications arts in Chicago. His acting and directing background includes work with top name stars, the Air Force, and private industry.

* * *

R. Tilton Heads Motion Picture Dept. at Brooks Photo Institute

Roger Tilton was appointed head of the Motion Picture Department of the Brooks Institute of Photography, Santa Barbara, California, it was announced by Ernest H. Brooks, president.

Tilton taught recently at the City College of New York and at Columbia University before joining Brooks Institute; he has two graduate degrees, in Education and Design.

For his abilities in motion picture production, Tilton has won a number of awards of recognition. His *Jazz Dance* received the Award of Merit at the Edinburgh Film Festival in 1955 and the Special Award of the Robert Flaherty Documentary Film Competition in the same year. It was also viewed at the U. S. Exhibit at the Brussels World Fair in 1959.

In addition to writing scripts for a variety of theatrical training and television films, his articles have appeared in numerous periodicals and professional journals.

Jim Holmes to Wilding, Inc. as Midwest Account Executive

The appointment of James E. Holmes as account executive in the Midwest region has been announced by Wilding, Inc. Announcement was made by H. Williams Hanmer, president of the Chicago-headquartered organization.

Holmes comes to Wilding with an extensive background in all phases of business communica-



James E. Holmes

tions, including production, sales and service. He has worked with major industrial companies in training, sales promotion, public relations and advertising films and programs. He will be serving major midwestern accounts for Wilding and will be based in Chicago.

Holmes is well known in film production and is the former Secretary of the American Association of Film Producers.

* * *

Charles Gray Heads Industrial Relations at Bell & Howell, Chgo.

Charles W. Gray was appointed director of industrial relations for the Photo Products Division of Bell & Howell Company.

Gray is in charge of the organization and personnel program of the division and Chicago headquarters operations. He has been with Bell & Howell for four years, having joined the company in 1957 as director of training and communications. He was formerly director of economics projects at the University of Chicago's Industrial Relations Center.

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THE "LATER YEARS" PROGRAM:

(CONTINUED FROM PRECEDING PAGE 176)

The personnel or training counselor who is sensitive to the peculiar composition of his audience will do best with the film. The community in which the showing takes place, the similarity or diversity of national backgrounds of the viewers, their majority social status, social mobility, language competence, urban, suburban or metropolitan residency, their relationships with management, the economic potential of their community—all these things influence audience reaction. In one place, where the counselor was of the same "immigrant" origin as the workers, there was, oddly enough, more—rather than less—"stiffness" between audience and counselor than in other places.

Psychological Factors Are Important

4. We also learned that there were psychological factors in the relationship between audience and counselors which had weight. In a showing not described by this report, a senior management man who projected the film for his junior executives detected "guilt" on the part of these "white collar" juniors in rejecting some of the "blue collar" situations acted out in the film. This same "guilt" expressed itself in places covered by this report in other ways. In one place, management's man had come up from the ranks. His approach to his audience showed a slight apologetic stance before the people he had "left behind." In another, the counselor came from another and higher social milieu altogether. He strained to prove to his audience that he was "one of the boys."

5. We also detect that the presence of women is important when the film is being shown. Women are generally very practical about everyday problems that will face their husbands on retirement. In each case, when they came with their husbands, it was the wives who insisted they attend.

Need Two Types of Discussion Guides

6. We know now, better than we did before these screenings, what materials will be needed to assure effective use of the film in industry. We are currently working on two types of discussion aids—one for the leader, another for the audience.

7. We also discovered that dramatic "sophistication" of viewers determined their reactions to certain plot and characterization elements in the film. "Plain" people who saw

(CONCLUDED ON THE FACING PAGE 193)

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THE "LATER YEARS" PROGRAM:

(CONTINUED FROM THE PRECEDING PAGE)

it nodded their heads with approval over the "salt" incident; they recognized the characters; they said they "knew people just like them" and were amused where we wanted them to be amused, worried where we wanted them to worry.

Most Identify With Portrait of Wife

For everyone who took exception to a certain stark realism in the "drawing" of Matt's wife in the film, a woman herself past sixty-five, there was a heavier percentage (among plant workers) who identified with her completely.

This, too, is important to remember when the film is used in a counseling program. It stems from "social status stance" among those who see it.

Home Ownership Is a Key Factor

Similarly, economic values are pertinent. Among metropolitan urban workers, for instance, the mere fact of owning a house—any house—makes a man "well off." To them Matt's position as a homeowner gives him "nothing to complain about." In other, suburban areas, anybody neglecting to safeguard his home is "just plain shiftless." Everybody owns a home in such an environment. On the other hand, in small communities bordering on a big metropolitan area, giving up a big house and taking an apartment is "no tragedy"; quite the contrary—it is "good sense."

Other films in the *Later Years* Series will include such subjects as physical and mental health in the later years, work and leisure time, housing and living arrangements, general retirement and self-employment. *Financial Planning* is being distributed by the producer, Dynamic Films, Inc. (405 Park Avenue, N. Y.). Print costs are $190, and rental charge is $12.50, with 25% discount to nonprofit groups.

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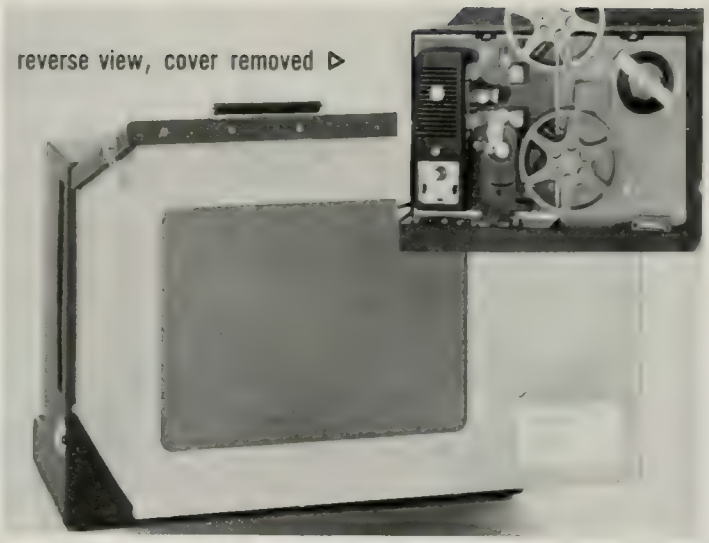
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(CONTINUED FROM PAGE SEVENTY-FOUR)

claims to copyright for motion pictures since 1894, when the first examples of this medium were deposited in the Library in the form of photographic paper prints; since 1912 the copyright law has provided for the registration and deposit of motion pictures as such. Generally, under the provisions of the motion-picture copyright agreement between the Library of Congress and the motion-picture proprietors, the films are returned to the copyright proprietor by the Copyright Office after registration, but the Library has the right to claim the deposits for its collections later.

The Copyright Cataloging Division of the Copyright Office prepares a semi-annual Catalog of *Copyright Entries: Motion Pictures and Filmstrips*, which lists all such materials registered for copyright in the United States and which is published by the Library and sold by the Government Printing Office. It has also prepared four cumulative catalogs entitled *Motion Pictures*, which together cover registrations of films for the years 1894-1959 and which are for sale by the Government Printing Office.

In addition, the Library's Descriptive and Subject Cataloging Divisions catalog educational films, using data submitted largely by producers and distributors, and the Library publishes this cataloging information in two useful forms for purchase by other libraries or individuals. One form is the printed catalog card, which any film-user may purchase to establish his own card-catalog for the control of his collection and for the dissemination of film information. The other is a book-catalog reproduced photographically from the printed cards and containing a detailed subject-index, adequately cross-indexed; entitled *Library of Congress Catalog—Motion Pictures and Film-Strips*, this publication is issued quarterly and in annual cumulation, and it also appears as a volume in the quinquennial cumulation of the Library's *National Union Catalog*. Both the printed catalog cards and the book-catalog may be purchased from the Card Division, Library of Congress, Washington 25, D. C.

The Library's collection of motion pictures now comprises more than 126,000 reels and is in the custody of the Stack and Reader Division in the Reference Department. It is primarily an archive in nature, and reference service is limited to scholarly research. The Library does not lend motion pictures, but some films may be copied under certain conditions; copying requires the signing of a standard loan-agreement concerning the selection of laboratory, the clearance of copyright, insurance coverage, and the copying of equivalent footage for the Library.

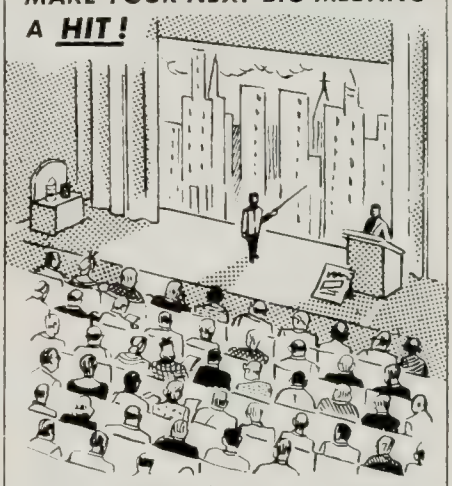
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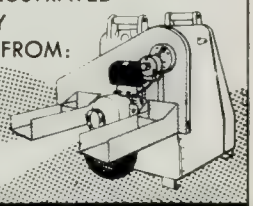
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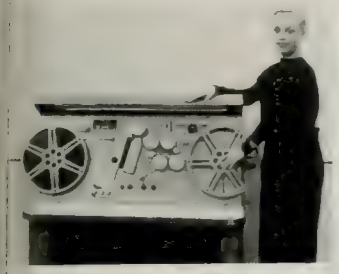
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Several new features on the In-pect-O-Film Model "U" machine r inspecting, editing and clean-g motion picture film are an-punced by the Harwald Com-any.

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mooth, jerk-free stops precisely here a repair is indicated. Each rake is adjustable electrically, ithout the use of tools, by means f a simple knob control.

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Also optional is a counter cali-brated in minutes and seconds in-stead of in feet, for use on ma-chines in television stations. The film measurer automatically sub-tracts during reverse running for editing and inspection.

A new design triple jewel film defect indicator affords increased accuracy, and is readily adjust-able for any desired tolerance. Many of these new features can be installed into any of the six previous Inspect-O-Film models. For further information write New Products Desk, BUSINESS SCREEN, Chicago 26.

* * *

Video Film Lab Expands

Video Film Laboratory, New York, has expanded its facilities to include complete 16mm serv-ice—negative and positive de-veloping, as well as reversal.

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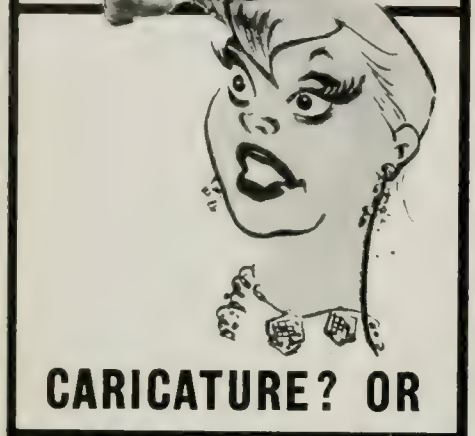
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(CONTINUED FROM PRECEDING PAGE 179)

that will get the right man in the right place.

This is not easy. Bob is handicapped not only by Jim's continuing explosive frustration and distrust . . . but by the attitude of the third principal character, Mr. Howell, a potential employer. His all-too-characteristic reaction: "I've got nothing against you Employment Service people . . . but factory hands are one thing. An executive . . . that's a horse of a different color."

At the end, we think Bob Tyler has started to soften the tough plant owner . . . we think Jim Gordon may get the job . . . but the film doesn't tell us. It leaves us wondering . . . and thinking . . .

"If I were out of work, maybe the Employment Service could find the right job for me."

"Perhaps the Employment Service does have executive and professional people we could use in our business."

"I wonder if I've been thinking big enough about what we in the Service have to offer . . . trying hard enough to sell it."

This kind of impact is not produced solely by the plot. Production values also play an important part. Stylized backgrounds with a harsh interplay of light and shadow; distorted perspectives in which the job-seeking Jim Gordon appears lost and small—these produce a heightened emotional effect and serve, by contrast, to make the picture's realistic settings even more natural.

None of the protagonists are "types." Jim Gordon does *not* display unbroken courage in adversity; Bob Tyler is *not* all-understanding; Mr. Howell, the employer, does *not* suddenly see the light.

In addition to developing a training course to be used internally with State Employment Service personnel in equipping them to do an aggressive, comprehensive promotional job with employers and job seekers, the Strauss organization supplemented the film with a guide for utilizing it with key audiences, including: policy-making and administrative executives of industry; personnel and employment managers and the broader, public range of groups which include business and service clubs, fraternal, veterans' and other community organizations, unions and schools.

The guide outlines general principles of effective film use . . . plus specific suggestions on the attitudes likely to be encountered among individual groups; methods of introducing the film; post-showing discussion and follow-ups.

For a Public Audience:

De Beers' "Eternal Gem" a Diamond Documentary

SPONSOR: De Beers Consolidated Mines, Ltd.

TITLE: *The Eternal Gem*, 27½ min., color, produced by Wondsel, Carlisle & Dunphy, Inc., through N. W. Ayer & Son.

The idea of this film is to correlate the diamond of the engagement ring with the diamond of the deep South African mines and the intricate cutting rooms of Europe. While the romantic dialogue between "Dan" and "Joan" is well done and pretty to watch, the meat of the picture is the documentary treatise of the diamond industry.

Diamonds, as the film shows, are found in the throats of long-dead volcanos, or in "terraces" where they have silted down on river beds near the sea. So much time and labor spent for such a tiny little pebble—1/142 ounce of diamond from each big truckload of ore. The recovery methods are interesting—ore is broken up into small pieces and combined with water into a sort of sludge—screened in many ways and many times, and finally passed over layers of grease. The diamonds stick to the grease and the other pebbles do not.

But, of course, the frosty pebble is far from the gem of Joan's engagement ring. It must be cut—on a phosphor bronze wheel with diamond dust, and it must have facets, bevels, pavilions, brilliants—58 surfaces in all before it is ready for mounting.

Gem diamonds, the film shows, come in five shapes: brilliant, emerald, marquise, pear and oval. Their worth is judged by the four "C's": carat (the weight, a carat is 1/142 ounce), cutting (the quality of fire and gloss), clarity (lack of flecks), and color (the best diamonds are colorless—and the popular term "blue-white" is a misnomer for a highest quality gem).

Distribution of *The Eternal Gem* is handled by all offices of Association Films, Inc., 347 Madison Avenue, New York.



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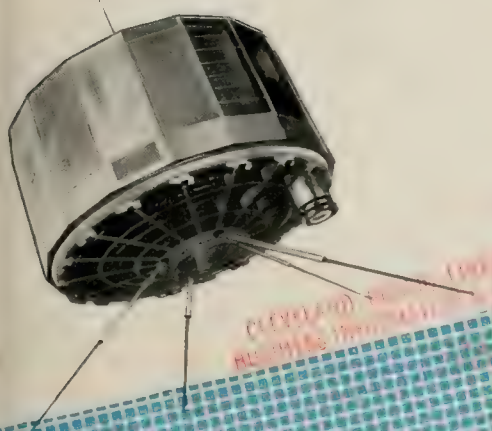
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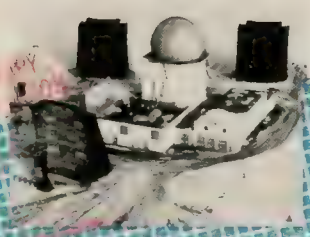
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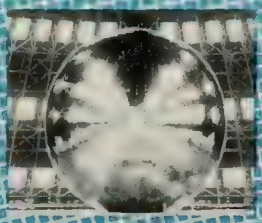
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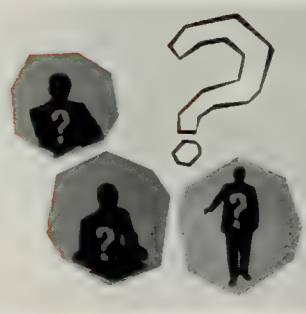
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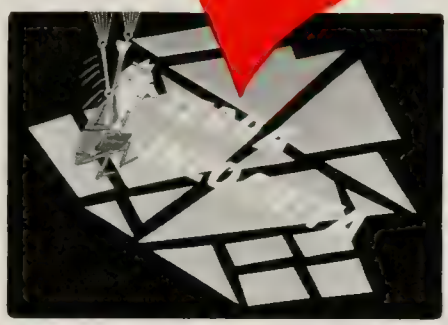
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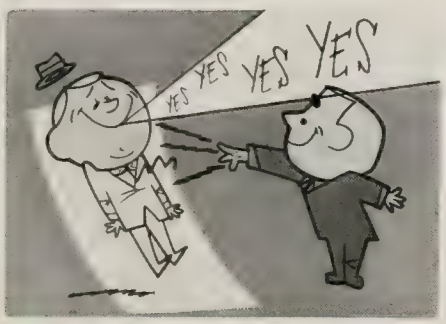
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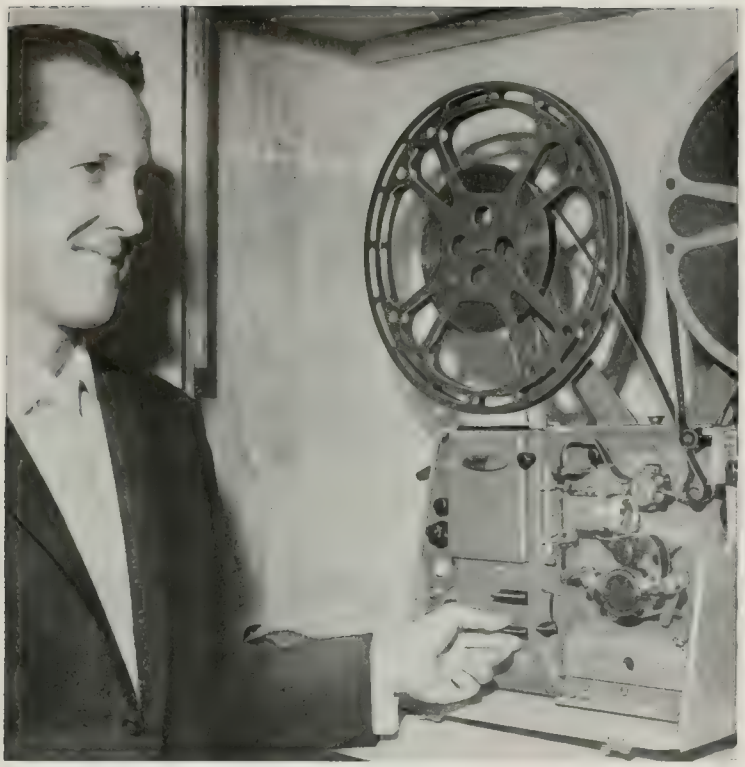


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RIGHT off the NEWSREEL

Major Industry Conventions Spotlight the Month's News

"International Achievements" Is 89th SMPTE Convention Theme

It's a sell-out for exhibit space at the 89th Convention of the Society of Motion Picture and Television Engineers.

Three months prior to the convention, all 47 of the scheduled exhibit booths had been reserved, according to Exhibit Committee Chairman Kenneth Oakley, and the addition of space is under consideration.

The SMPTE Convention, with the theme "International Achievements in Motion Pictures and Television," will take place May 7-12 at the King Edward Sheraton Hotel, Toronto, Ontario, Canada.

The equipment exhibit will also be international in scope, with United States, European and Canadian firms displaying products.

Among the companies which have contracted for exhibit space are: Beckman & Whitley, Inc.; Bell & Howell Co.; Behrend Cine Corp.; Berndt-Bach, Inc.; Birns & Sawyer Cine Equipment, Inc.; Braun of Canada Equipment Ltd.; Caldwell A V Equipment Ltd.; Camera Equipment Co.; Canadian Broadcasting Corp.; Canadian Applied Research Ltd.; Alex L. Clark Ltd.; Eastman Kodak Co.; Ferrania Div., Viditon Corp.; Film Editing Equipment, Inc.; Florman & Babb, Inc.; Harwald Co.; Philip A. Hunt Co.; Lipsner-Smith Corp.; MacKenzie Equipment Ltd.; Magnasync Corp.; McCurdy Radio Industries Ltd.; Precision Cine Equipment Div.; Robert Rigby Ltd.; L. B. Russell Chemicals, Inc.; S.O.S. Cinema Supply Corp.; Strand Electric Ltd.; and Wollensak Optical Co.

* * *

National A-V Convention Hosts Meetings of Professional Groups

Meeting concurrently with the 21st Annual National Audio-Visual Convention in Chicago, July 22-25, 1961, will be six groups of A-V professionals from the fields of education, medicine and industry.

Organizations include the Audio-Visual Education Forum (school and college A-V directors and administrators); the A-V Workshop for Industrial Training Directors (training supervisors in business and industry); the A-V Conference of Medical and Allied Sciences (heads of A-V departments in the medical field); t National Visual Presentation A sociation (commercial A-V us and designers); the Industrial A dio-Visual Association Regio Meeting (A-V users from ind trial concerns); and the Natio Audio-Visual Association (A dealers, manufacturers of A equipment, and producers of A materials).

The 1961 convention will ag feature the National Audio-Vis Exhibit, displaying a record nu ber of new A-V products incl ing projectors of all types, corders, language labs, teach machines, instructional televisi plus a variety of new instructio films and materials. Displays occupy nearly 250 booth spa in the Morrison Hotel, convent headquarters.

Most sessions of the vari groups meeting are open to terested users of audio-vis equipment and materials u payment of a modest registrat fee. Full particulars are availa from National Audio-Visual sociation, Inc., 1201 Spri Street, Fairfax, Virginia.

* * *

Edison Foundation Honors TV Sponsor of Racial Documenta

A Thomas Alva Edison Fo dation citation was presented Bell & Howell Company for TV sponsorship of *Cast the F Stone*, an hour-long document on racial prejudice in the No

The award was accepted Bell & Howell by Peter G. Pe son, executive vice-presid from Dr. Caroll Newsom, pr dent of New York University the sixth annual Edison Foun tion National Mass Me Awards Dinner, held March at the Waldorf-Astoria H New York City.

* * *

First Soviet Space Films

The first motion picture footage showing actual Rus space exploration and travel t released outside its borders the Soviet Union was acquire recent weeks on an exclusive b by David L. Wolper Producti N. Y., from Artkino, official agency of the U.S.S.R.

The film will be featured c one-hour special event telecas May titled *Project: Man in Sp* sponsored by Tidewater Oil C pany through Foote, Cone Belding.



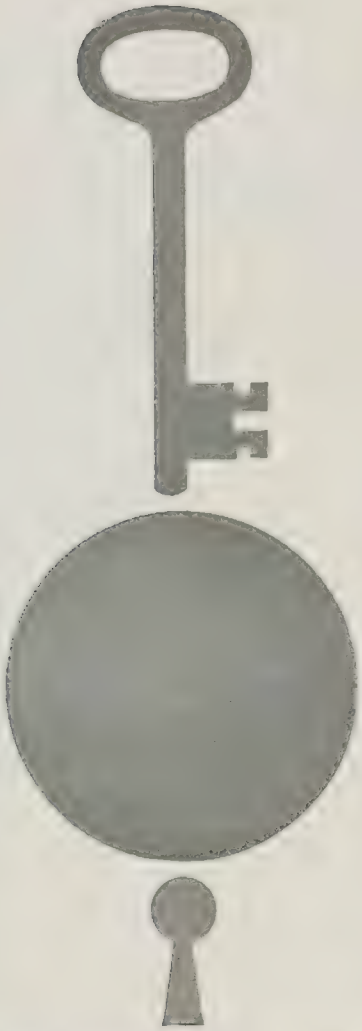
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Plus: THE NATIONAL DIRECTORY OF AUDIO-VISUAL DEALERS

CHICAGO OFFICE OF PUBLICATION
7064 Sheridan Road Building, Chicago 26, Ill.
Telephone: BRiargate 4-8234-5

IN NEW YORK CITY
Robert Seymour, Eastern Manager: 250 W. 57th St.
CIrcle 5-2969 • JUdson 2-1957

IN LOS ANGELES
H. L. Mitchell, 1450 Lorain Road, San Marino, Calif.
Telephone: CUmberland 3-4394

IN WASHINGTON, D. C.
Mary Tanham, Correspondent, 4331 Garfield St., N. W.
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Issue Two, Volume Twenty-Two of Business Screen Magazine, published April 28, 1961. Issued 8 times annually at six-week intervals at 7064 Sheridan Rd., Chicago 26, Illinois by Business Screen Magazines, Inc. Phone BRiargate 4-8234-5. **O. H. Coelln, Jr., Editor and Publisher. In New York: Robert Seymour, Jr.,** 250 W. 57th St. Telephone: CIrcle 5-2969 or JUdson 2-1957. **In Los Angeles: H. L. Mitchell,** 1450 Lorain Road, San Marino, Cal. Telephone: CUmberland 3-4394. Subscription $3.00 a year; $5.00 two years (domestic); $4.00 and $7.00 foreign. Entered as second class matter May 2, 1946 at the post office at Chicago, Illinois, under Act of March 3, 1879.

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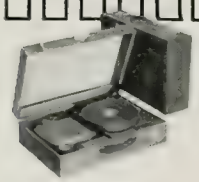
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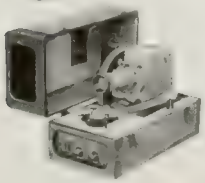
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Select 15 Sponsored Motion Pictures to Represent U. S at International Industrial Film Festival in Turin

FIFTEEN motion pictures have been selected by a panel of industrial film specialists to represent American industry in the Second International Industrial Film Festival in Turin, Italy, June 25-28.

Janet Wilkins, producer in the Audio-Visual Department of the National Association of Manufacturers, supervised the assembly of eligible outstanding motion pictures produced for industry in 1960. The films were screened by a selection committee composed of three industrial audio-visual experts: Eyre Branch, Standard Oil Company (N. J.), retired; Gordon L. Hough, Manager of Public Relations-International Group, American Machine & Foundry Company; and Frank Rollins, Manager of Motion Picture Department, E. R. Squibb & Sons.

Sponsored by Industrial Council

The Festival will be held under the patronage of the 18 nations composing the Council of the Industrial Federations of Europe (CIFE). The competition is open only to organizations which represent their nation's industry as a whole.

The purpose of the Festival is to stimulate the production of high quality films which spread industrial know-how and publicize the contributions of industry to the social and economic development of society.

These Awards to be Presented

Among the prizes is one offered by the sponsoring organization, the Confederazione Generale dell'Industria Italiana, for the best illustration of the contribution of private enterprise to social and economic progress; the Grand Premio of CIFE for the best national selection; and a first and second prize in each of these seven categories:

. . . Films on industrial techniques and productivity.

. . . Films containing general information of industry for the benefit of the public at large.

. . . Films on marketing and sales technique.

. . . Films on scientific research for industry.

. . . Films on vocational training and education.

. . . Films on social welfare.

. . . Films on industrial safety and on the hygienics of work.

The United States select[ed] are:

- *Ages of Time*, produced [for] Hamilton Watch Company [by] MPO Productions.
- *Are These Your Hands?*, [pro]duced for McGraw-Edison C[om]pany by Cullen Associates.
- *Assignment America*, produ[ced] for New England Mutual In[sur]ance Company by Bay State F[ilm] Productions.
- *Better Medicines for a Be[tter] World*, produced for Parke, D[avis] & Company by The Jam Ha[ndy] Organization.
- *Beyond the Gravisphere*, [pro]duced for Armour & Company [by] Douglas Productions.
- *Eddie, Inc.*, produced for My[stik] tag Company by Columbia [Pic]tures.
- *Faces and Fortunes*, produ[ced] for Kimberly-Clark Corpora[tion] by Morton Goldsholl-Design [As]sociates.
- *Frontiers*, produced for [the] First Security Corporation [by] Dick Durrance Productions.
- *The Land of White Alice*, [pro]duced for the Western Elec[tric] Company by Willard Van Dyk
- *Me*, produced for TRUE Ma[ga]zine (Fawcett Publications) [by] Elektra Film Studios.
- *A Number of Things*, produ[ced] for Woman's Day-Fawcett Pu[bli]cations by Elektra Film Stud[ios]
- *Rendezvous—90° South*, [pro]duced for Lockheed Aircraft C[or]poration by Robert Stricklan[d] Lockheed's film unit.
- *Revolution on the Right [of] Way*, produced for Southern [Pa]cific Railroad by Edward Car[ney] and the Southern Pacific film u[nit]
- *Temperature Made to Or[der]* produced for General Mo[tors] Corporation by TV-Saizis.
- *This Is Steel*, produced f[or] Bethlehem Steel Company by [Ra]dio Productions, Inc.

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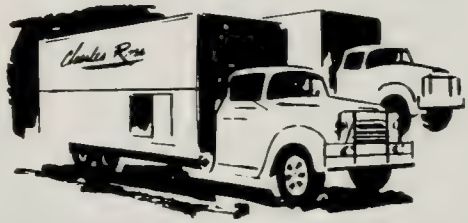
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Camera Eye

THE EDITORIAL VIEWPOINT

The Audio-Visual Industry's First National Goal Should be *Real Facts*

THE RETIRING PRESIDENT of the Industrial Audio-Visual Association, addressing the Annual Banquet last month of that uly professional society of the nation's busi- ess a-v executives, recalled the shaggy dog tory about the man whose retriever walked n top of the water whenever he went out for ie "bag." Instead of showing expected amaze- ient, his companion says, "doesn't seem to e able to swim, does he?"

Far too much "water walking" is going on mong audio-visual equipment manufacturers, lm producers, sponsors and some "experts" n this field. The honest fact is that nobody eally knows how many 16mm motion picture rojectors, or sound slidefilm projectors or ny other of the familiar, useful a-v tools are eing made and consumed, much less how hany of each type are currently in use, any- here.

Our Production Review Provides Facts

Except for our own studio-by-studio, labo- ously gathered and carefully checked annual urveys of commercial film production com- anies, there is no comparable accounting in hat field either.

Thanks to the U. S. Department of Com- nerce, which serves the *entertainment* film in- ustry well, you can find out how many heatres there are in Thailand or Australia or apan. And how many cameras and other gear re exported or imported. But individual com- anies (or the National Association of Photo- raphic Manufacturers) don't report annual gures on projector manufacture. Then who oes?

Guesswork Turns Into Promoter's "Facts"

The truth is there are *no real figures* on -v equipment in use or being made. But you vill find "educated guesses" which are now be- ng turned into "facts" about a *"$300 million year"* market to promote expensive advertis- ng for *"40,000 distribution" of free books.*

Fact: less than 5,000 (and far less) indus- rial companies in the United States account or 85% of the nation's total industrial out- ut.

Fact: fewer than 500 national and regional rade groups comprise the real strength of hat interested audio-visual clientele.

Fact: less than 800 companies belong to he Association of National Advertisers, com- rising the bulk of the nation's big media uyers.

Fact: fewer than 50 American colleges and niversities have any motion picture produc- ion units, outside of the football coaches.

Fact: in four separate first-class mailings to very name available, only 320 film produc- ion companies in the U. S. and Canada could ome up with the minimum references re- uired for a *free* listing in our recent Annual roduction Review issue. That meant produc- ng as few as five *slidefilms*, for example.

No, you don't have to "burn down the ouse to roast the pig," as the old Scandi- avian saying goes. And you don't have to vaste hard-earned profits on a lot of "water valking" when there are better, more depend- ble answers to be had.

It's time for this industry to take *swimming* essons. Time for the presidents of projector companies to take a leaf from the Radio & Television Manufacturers who report how many color or b&w television sets and radios are made, year-by-year.

What Today's Film Festivals Cost

Time for every other segment of the audio-visual field to stand up and take census, without this "moonlight and roses" approach. Time for all of us to find out that the ribbons and statuettes awarded our films cost $15-$25 apiece for *each and every* entry. That 300 X each entry fee is costing participants from $4,500 to $7,500 for *fees alone* in each domestic film festival! Time to decide whether the judgment of *peers* or the *opinions* of enthusiasts are worth the price of these parties.

This publication *prints, distributes* and *certifies* an honest 8,000-plus copies of *one* magazine that devotes *all* of its contents *to the relevant business of business and industrial audio-visuals.* No special issues to promote irrelevant microfilm ad sales; no promoting the offset printing business or the myriad of equally irrelevant industrial photographic assignments which run the gamut from blueprinting to X-ray work.

In a *single* U.S. corporation where we have three *paid subscribers,* the annual film budget totals several million dollars. Every one of this company's nationwide subsidiaries is also a *paid* subscriber. And when the president of this leading American business stood before his tremendous family of shareholders recently, he carried with him an abstract from the pages of our Annual Production Review. *That's fact,* brethren!

Facts Can Help Expand Film Budgets

Sponsors and agencies would be tremendously encouraged to expand their budgets for multi-print film programs if fortified by accurate statistics on 16mm sound projector ownership. News of industry acquisitions of this equipment would encourage other industries to procure and use a-v tools. Just as the solid, dependable facts are leading companies, agencies, trade groups and Government to the doors of reputable film producers through pages of the 11th Annual Production Review. *Go thou and do likewise.*

* * *

Ken Penny Elected President of the Industrial Audio-Visual Association

MEMBERS OF THE Industrial Audio-Visual Association, meeting at Chicago's Edgewater Beach Hotel April 25-27, have elected Ken Penny, of the Minnesota Mining & Manufacturing Co., as their 1961-62 president. Bill Pratt, American Telephone & Telegraph Co., is the new IAVA first vice-president and James Craig, General Motors Corporation, is second vice-president of the professional society of audio-visual executives within industry.

Harold Daffer, Minneapolis-Honeywell, was elected secretary and the assistant secretary-elect is Don Peterson, Caterpillar Tractor Co. Fred Woldt, Illinois Bell Telephone Company, continues as treasurer. Vice-president for Illinois is John Hawkinson, Illinois Central Railroad.

Five Regional Directors Are Named

Regional directors named include Harvey Plants, of General Foods, for the Eastern Region; Bill Morris, Baxter Laboratories, Central Region; Howard Williams, Edw. Johnson, Inc., in the Northern Region; Bob Strickland, Lockheed Aircraft, for the Southern Region and Vincent Hunter, Union Pacific Railroad, for the Western Region.

Retiring president Alan Morrison, Socony Mobil, becomes chairman of the Past Presidents' Committee. Chairman of IAVA's Fall Meeting is Dan Rochford of Jersey Standard, and continuing Chairman of the Membership Committee is Larry Warnock, Link-Belt.

Other Committee Heads; New Members

Other Committee posts went to Bill Connelley, Union Carbide, as Chairman of the Publicity Committee, and Projects are in charge of Charles Fox, Brown & Bigelow; The Roster is to be handled by AT&T's Roy Vanderford. Roy Mumma continues as IAVA's Technical Chairman.

New members elected include Frank Stedronsky, A. B. Dick & Co.; William A. Smith, U. S. Steel; Milton W. Sebring, the Norton Company; Ralph Applegate, Burroughs Corp.; Benjamin Gill, American Oil Company; and William A. Wallace, Falstaff Brewing Company.

Annual Plaque Award to Al Morrison

Al Morrison received the organization's annual award plaque, given each retiring president, from past president O. H. Peterson, American Oil Company, at a traditional banquet ceremony. Highlight of the dinner was the tribute paid member Ralph Hoy, Aluminum Company of America, for the work which he and Mrs. Hoy have carried on in hospitals worldwide under their "Recordings for Recovery" volunteer taped-music program. IAVA became a supporting donor to this cause in an unprecedented tribute to the Hoys.

A joint session for IAVA and members of the Audio-Visual Committee of the Association of National Advertisers was headed by Bill Pratt of AT&T on the subject "How to Inform Your Management of the Value of An Audio-Visual Program."

Guest speaker at this key program event was Dr. Seymour Banks, vice-president for Media & Program Analysis, Leo Burnett Co., Chicago, and chairman of the Audience Concepts Committee of the Advertising Research Committee. Presenting a preview of some phases of the ARC's forthcoming report on Audience Concepts, Dr. Banks challenged company film executives to present facts about their activities in terms which management can understand and accept.

(VIEWPOINTS CONTINUED ON PAGE 61)



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From the Experts' Viewpoint:

A Look Into the Future of 8mm Sound

GROWING RAPIDLY and gaining in importance, 8mm sound film is "another milestone in the communications revolution," which may extend the boundaries of the motion-picture industry just as paperbacks have extended the field of publishing, says John Flory of the Eastman Kodak Company, Rochester, N. Y.

But there are major technical and economic obstacles to be overcome, he notes, before the potential of 8mm for home entertainment, community service, religion, medicine, science, business and industry, and education can be fully realized.

Overall View by John Flory

Discussing "The Future Role of 8mm," Flory, Advisor on Non-Theatrical Films at Eastman, will open a session on new developments in 8mm sound-on-film at the 89th Convention of the Society of Motion Picture and Television Engineers in Toronto, Canada. The session will take place May 9th at the King Edward Sheraton Hotel.

William D. Hedden and Kenneth B. Curtis of Calvin Productions, Inc., Kansas City, Missouri, will present a paper in this session on "Early 8mm Sound Developments," showing that although some of the recent interest in the 8mm field began to flourish after the introduction of several 8mm sound projectors, much research and development had been done previously.

Roundup of 8mm Equipment

An historical resume of the work of the late Lloyd Thompson will give attention to the sound projection equipment he introduced and some of the film procedures that he utilized to make release prints.

Eyre Branch of Noel Enterprises, Hartsdale, N. Y., (a BUSINESS SCREEN contributing staffer) will present an "8mm Magnetic Sound Equipment Round-up," reviewing the latest in 8mm sound projectors, cameras and magnetic-striping equipment. Types of projectors will be described and illustrated, including: (1) built-in sound couplers operating with tape recorders; (2) conversion to sound by addition of separate recording and playback heads; and (3) complete 8mm magnetic sound recording and playback units.

R. G. Hennessey of the Industrial Products Division, Fairchild Camera & Instrument Corp., Yonkers, N. Y., will discuss "8mm Magnetic Sound Film in Audio-Visual Applications," presenting equipment advantages in comparison with previously existing machines, results of tests, and detailed descriptions of various applications.

"Educator Looks at 8mm Sound"

Louis Forsdale, of the Horace Mann-Lincoln Institute of School Experimentation, Teachers College, Columbia University, New York City, will present his views as "An Educator Looks at 8mm Sound Film." The development of 8mm sound film suggests important advances for film in education, he believes, including increased utilization resulting from decentralization of film libraries, increased use of film by small groups and individual learners, expanded lists of titles, new uses in research, and exploitation of local production possibilities.

Other speakers and their topics include: Steve Knudsen of Iowa State University, Ames, Iowa, "8mm and the Classroom Film Library, its Potentials and Requirements"; Richard C. Gearhart of Cousino Electronics Corp., Toledo, Ohio, "An Endless-Loop Magazine for Projection of 8mm Film; Silent and Magnetic Sound," and Fred E. Aufhauser of Vicom Inc., Rochester, N. Y., "Rear Projection of 8mm Sound Prints."

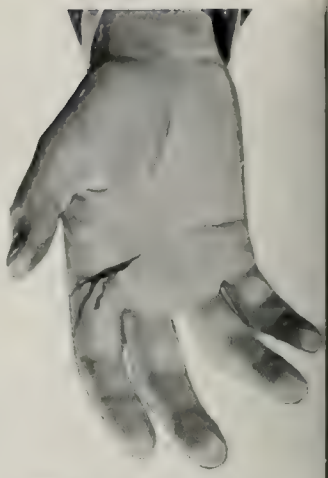
* * *

General Film Labs' Report on Film Usage Indicates Increases

☆ General Film Laboratories, film processing division of Pacific Industries, Inc., reports that it turned out more footage of completed film for motion picture and television use in its Hollywood facilities in the first three months of 1961 than in any previous three-month period.

William E. Gephart, president of General Film, said the company's Hollywood lab processed approximately 25 per cent more film in the first quarter of 1961 than in the same period of 1960.

He described the increase as being part of the generally brighter outlook, with both color and black-and-white film usage increasing. The long-term outlook continues to indicate that the processing of industrial and teaching films will be increasingly important to the General Film Division as new uses are found.



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American Medical Assn. Film Bookings Are Up 34% in 1960

Increased use of films by medical societies during 1960 is reported for the American Medical Association's Film Library.

A total of 7,570 bookings from the Film Library in 1960 shows an increase of 34½% over 1959's total. The 1960 figure compares with 1,572 bookings in 1951. During the 10-year period ending in 1960, the Film Library has completed 37,693 bookings.

Medical Societies Book 479 Films

During the year 282 medical societies used 479 films from the library, an 85% increase over 1959's figures of 151 societies using 258 films.

Ralph Creer, AMA director of Medical Motion Pictures and Television, reports that the library now has 1,066 prints of 254 subjects. There are 725 prints of 172 medical subjects for professional audiences and 341 prints of 82 health films for lay audiences.

Hospitals Are Most Active Film Users

Civilian hospitals account for the greatest use of AMA films, with 2,307 films loaned to hospitals in 1960, compared with 1,499 in 1959, an increase of 54%.

Creer said that 96% of the medical schools in the U. S. borrowed films in 1960; 83 medical schools used 975 films last year, a 7% increase over 1959.

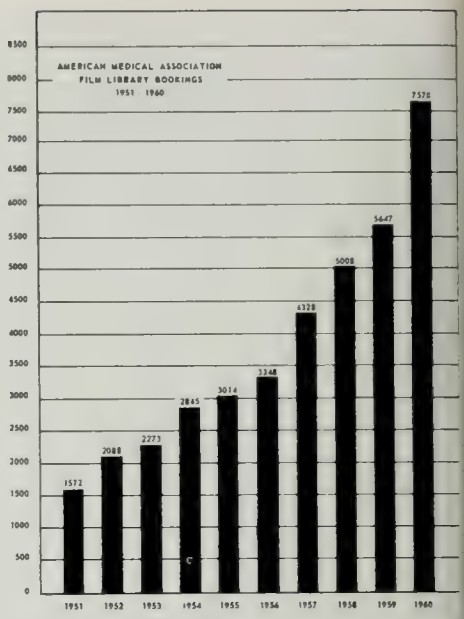
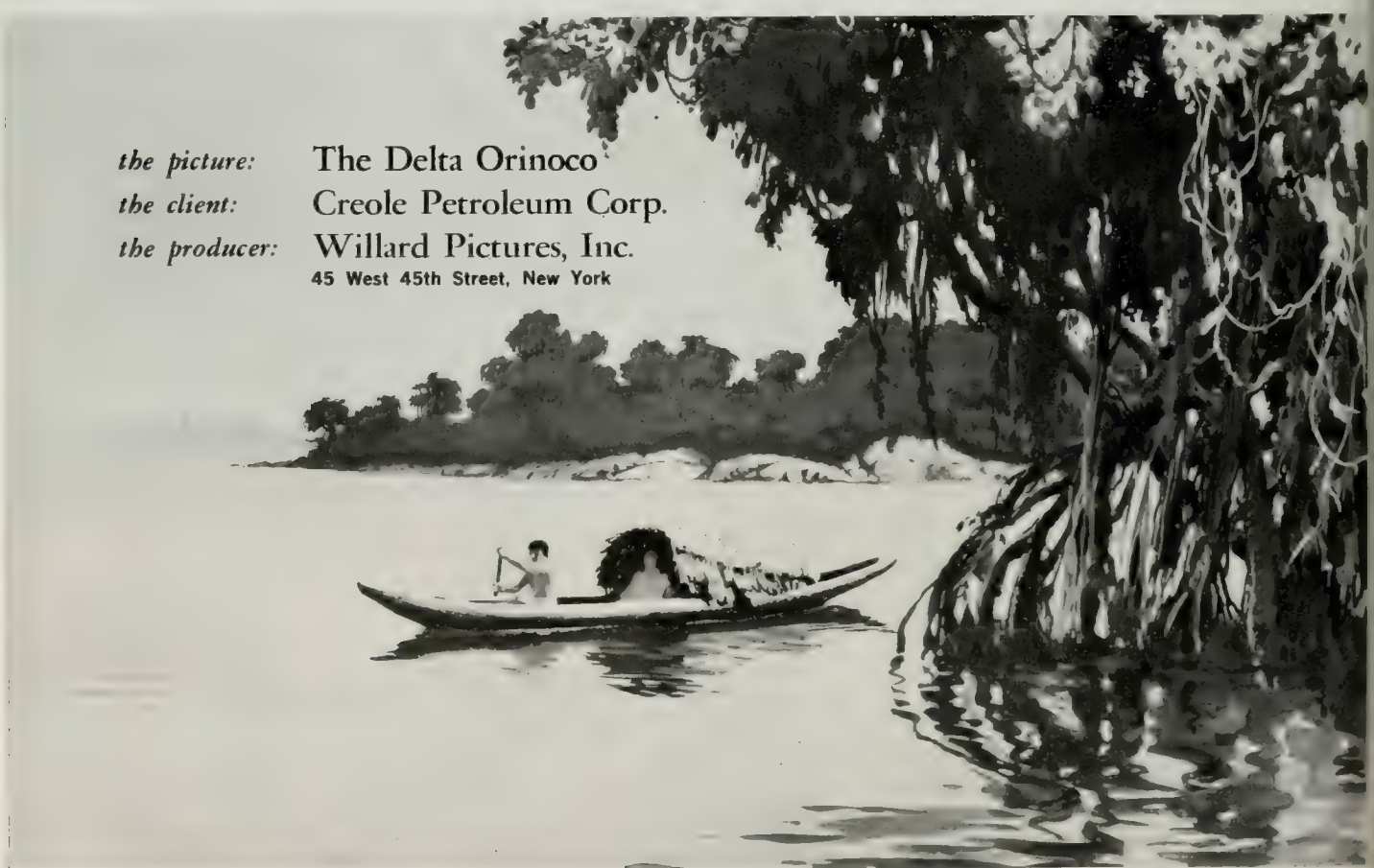


Chart shows 10-year pattern *of steady growth in film distribution by A.M.A. Film Library*

Veteran Staffer Returns to Magazine

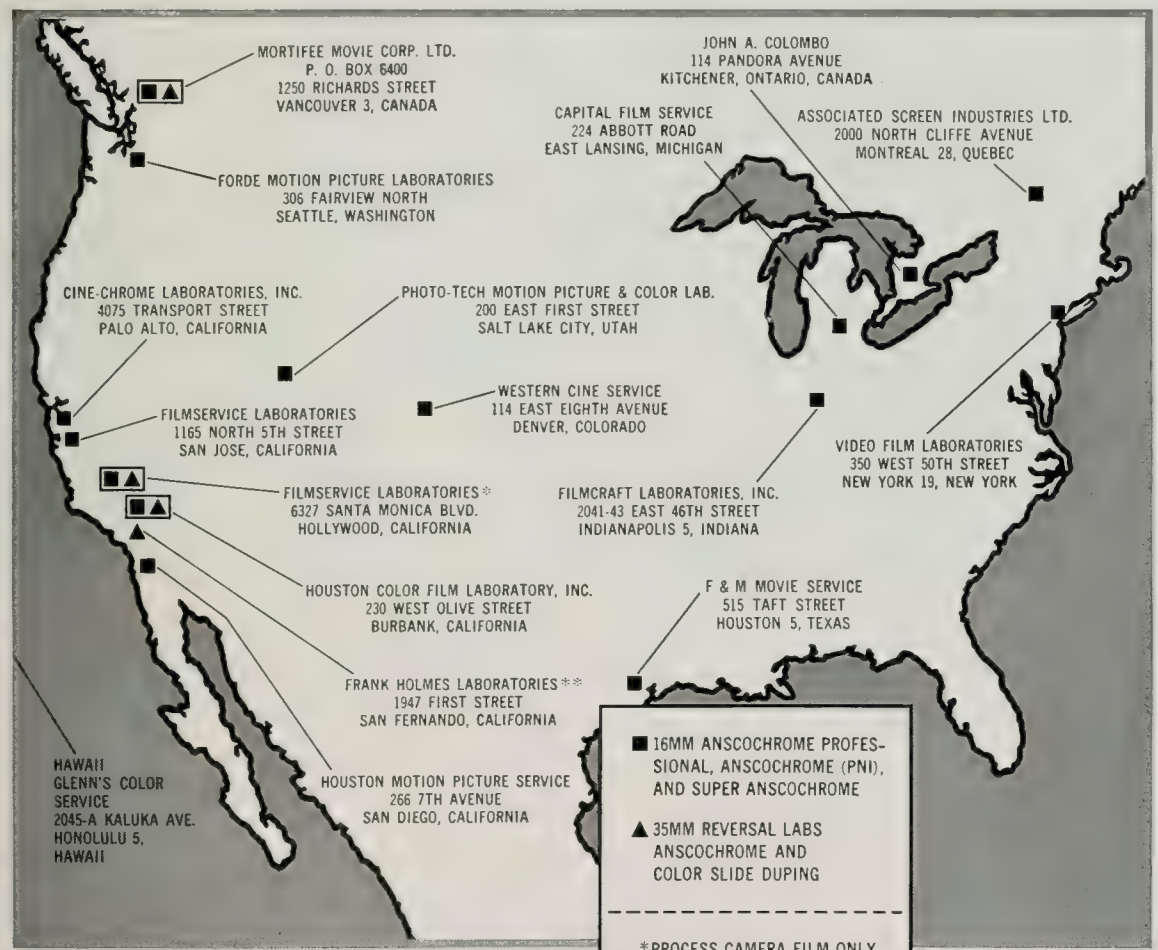
H. L. Mitchell, San Marino, California, has succeeded Edmund Kerr as Western representative of BUSINESS SCREEN. Herb Mitchell began his career with us in the early 40's and has resumed his post during Mr. Kerr's prolonged illness. He will also cover San Francisco and Denver.



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"Sales should be made mentally before calls are begun . . ."

That's just one of the themes on which resultful sales training meetings can be developed with ease, and a minimum of effort on the part of the sales director.

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What's NEWS in Visual Communication

Wertheimer Is Named President of Radiant Manufacturing Corp.

Adolph Wertheimer, a longtime leader in the a-v industry, has assumed the presidency of Radiant Manufacturing Corp., 8220 N. Austin Ave., Morton Grove, Ill.

Wertheimer joined Radiant in 1940, one year after its founding, taking complete charge of sales, distribution, merchandising and advertising. He was later sales vice-president and became executive vice-president in 1952.



Adolph Wertheimer

Wertheimer, recognized as an outstanding authority in the photographic industry, was active in both manufacturing and sales long before coming to Radiant. He previously owned and operated manufacturing plants in Germany and headed sales for the Albert Specialty Company, manufacturers of photographic equipment.

Retiring president Harry Eller leaves Radiant to assume the presidency of Panacolor Corp., Los Angeles, marketing a "revolutionary new method" of printing color motion picture film.

Modern Opens Toronto Office for Film Distribution in Canada

Distribution of sponsored motion pictures throughout the Dominion of Canada is now being offered to business concerns and other clients by Modern Talking Picture Service. The company has opened an office at 140 Merton St., Toronto, Ont.

The new office will serve as a film library for the distribution of prints to television stations, schools and community groups across Canada. It will also serve as a sales office for Canadian clients interested in film distribution in Canada or in the United States.

John A. Brown of Toronto is the manager of the office.

* * *

Robert Frost, Philosopher-Poet in Action in New Documentary

Robert Frost, the philosopher-poet whose commemorative poem was heard by millions during the Inaugural ceremonies of President John F. Kennedy, is the subject of a new documentary film released through United World Films.

Produced by the U. S. Office of Information, the 25-minute color film *Robert Frost* takes its viewers to the home of the poet and shows how he lives and works.

His readings of some of his own poems are a highlight of the film which is designed to honor and promote a wider knowledge and appreciation of one of the most important contributors to the American cultural scene.

For information on rental or purchase write United World Films, Inc. (Government Dept.), 1445 Park Avenue, New York 29, N. Y.

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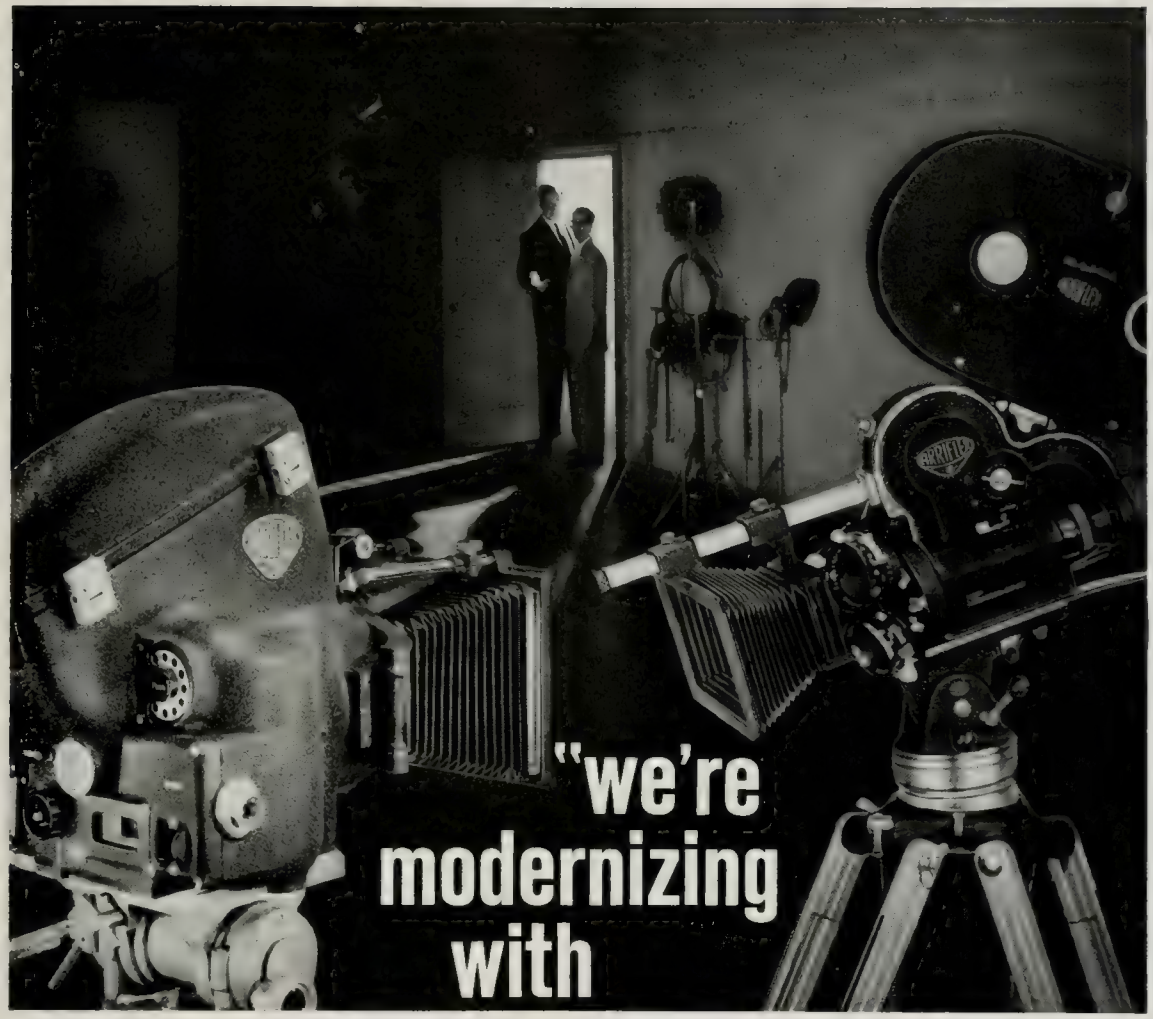
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PARTHENON PICTURES
HOLLYWOOD

RE-RUN FOR THOSE WHO HAVE REQUESTED REPRINTS

In the course of discussions with a client about certain complexities which were being pressured into his picture, it became necessary to crystallize in words one of the principles on which good film-makers have always instinctively built their work.

NOTE ON SIMPLICITY

True simplicity is an elusive quality, and very rare. But many forms pass for "simplicity." There is the simplicity of *paucity*, where that's all the man knows about the subject and hasn't had time to fog it up with complex constructions and long words. Then there's the simplicity of *selection*—this is getting closer to it; it at least sloughs off and discards a lot of irrelevancies and items which, though relevant, aren't really fundamental to the subject.

But, to me, the real simplicity is the simplicity of *distillation*. Here you start with the whole complex subject and distill it down to its utter essence . . . you boil off not just the irrelevancies, but the explanatory material and developmental aspects—and you distill down to the syrup. To switch metaphors, you start with the bush covered with flowers, trace the branches back to the main stalk, follow down the stalk to the ground, and then at the bottom of the original root you find the seed from which the big, showy bush grew. True simplicity is that seed.

Here's an example. For a phonograph record-album called "The Story of Jesus," Side 3 permitted exactly eight seconds to tell the audience (children aged 6 to 9) why Jesus' teachings endured when the many other prophets of the time were soon forgotten. *Why* was He different? I put the question up to our pastor advisors and got a succession of 5,000-word confusing roundabouts. I read them, I studied the four Gospels in a half dozen translations, thought long and hard, and finally got the answer from my wife:

"Until Jesus came, people had always been *afraid* of God."

At first glance, this seems *too* simple. But when you think it over and roll it around in your mind, you find that in those few words is the seed from which the Gospels could be written and on which a church was founded.

The simplicity of paucity . . . the simplicity of selection . . . but, for real—and for good films—the simplicity of *distillation*.

Cap Palmer

PARTHENON PICTURES
Cap Palmer, Exec. Producer
Hollywood 26,—DUnkirk 5-3911
Chicago Princeton Detroit

WASHINGTON FILM COMMENTARY

by Mary Finch Tanham
Washington Correspondent for Business Screen

Illinois Central Film Aids Railroads' Labor Hearings

When the Presidential Commission concerned with railroad "featherbedding" met on Capitol Hill last month to discuss the feasibility of placing a third man (fireman) in electric railroad cabs, three out of four hours of the hearing were devoted to audio and visual testimony. And a convincing show it was!

Before members of the Commission, the American Railroad Association unfolded a twenty-foot-long, push-button, technicolor-ribboned blackboard to demonstrate that "multiple unit" (without a fireman) equipment can traverse, with ease, the complicated web of tracks and signals that is traversed by conventional equipment. It was their contention that "MU's" have been doing it for fifty years, that the public has accepted this type of operation, and that it is safe and logical in modern times.

After the model board demonstration, which was set up to simulate both day and night operations, members of labor, management and Commission officials viewed *The One Man Transportation Story*—a one hour and forty-five-minute, 16mm sound-color film trip in an electrified Illinois Central cab on lines radiating out from Chicago.

J. T. Hawkinson, Manager of Illinois Central's Audio-Visual Department, filmed the unusual presentation, which included fine underground subway scenes shot in natural lighting with high-speed film. By filming actual railroad operations—which placed the audience in the engineer's seat—the railroad management dramatically and persuasively projected their side of the story.

* * *

"Time of Migration" Wins Plaudits for Potomac Films

The "alewife" is a strange, fresh water herring which lives in the secret fathoms of the sea for part of every year, and struggles up the Cape Cod streams to spawn in early spring. The suicidal drive of this creature to perpetuate life is the subject of a rich, beautiful new film called *A Time of Migration*. Nick Noxon of Potomac Films, Inc., wrote and directed the 13½-minute educational film which is based on John Hay's book, "The Run."

The drama of inland spawning has been sensitively photographed by Gregory Knowles and is accompanied by original violin music by Ron Riddle, particularly suitable for the scenes of tumbling streams. Sylvia Betts edited the film and Molly Noxon was Assistant Director. John Daly narrated *A Time of Migration*, which will be shown in theaters, schools and on television.

* * *

National Wildlife Federation Sees "Runways in the Wild"

General Thomas D. White, Chief of Staff of the U. S. Air Force, and a small, select group of National Wildlife Federation and Remington Arms Company officials recently pre-previewed a new conservation film, titled *Runways in the Wild*.

The Air Force-sponsored film, which includes refreshingly primitive aerial shots of Florida forests, demonstrates how natural resources at defense installations are being managed for recreation, by both military personnel and the general public.

A premiere of the new film was a feature of the 25th annual convention of the National Wildlife Federation which recently convened in the fabulous new Washington headquarters building which features blue and white stone bas-relief of nature subjects on its exterior.

This 14-minute sound-color film was filmed in 16mm by Douglas Productions, Inc. of Chicago.

NASA Has 750,000 Feet of Space Footage in Depository

Commercial film producers wh use right-up-to-the-minute spac subject stock footage are discove ing a wealth of material in the Na tional Aeronautics & Space Ager cy's Central Film Depository i Washington.

Housed in Byron Motion Pic tures, the space agency depositor has, in less than one year, amasse roughly 750,000 feet of film Nearly 80 percent of this film ha been shot at Cape Canaveral, an the rest is representative footag of research and development sub jects from NASA centers.

William Gratrix and Glenic Johnson are in charge of the bur geoning project; they have gath ered close to 500 indexings base on the Navy cataloguing system This cross index file provides a expeditious way to uncover, scen by scene, all material on spac and aeronautical subjects. Infor mation may be obtained fror them at 1226 Wisconsin Ave N.W., Washington 7, D. C. At th present, search time and service are free, although NASA asks tha rough outlines of requirements ac company requests for stock foot age. For cases when lots of mate rial is needed, NASA review scripts. Stock footage is available of course, at no cost to the gov ernment.

* * *

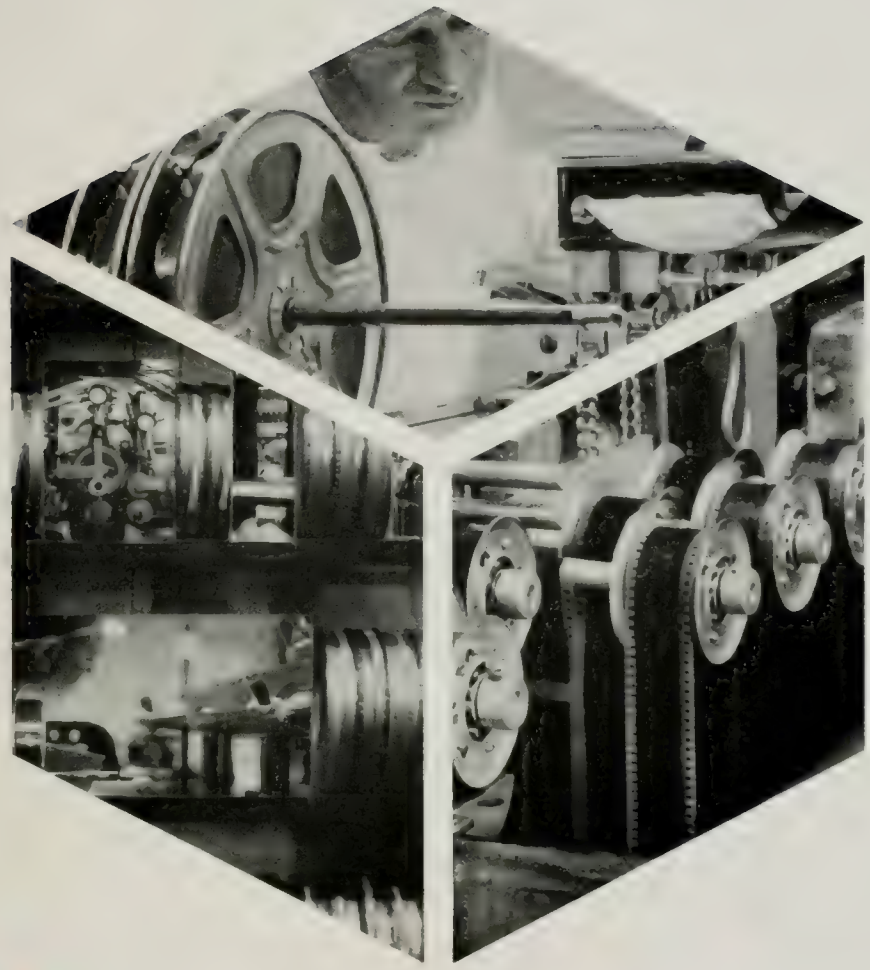
Norm Willis Joins Wyeth to Head Up Writing, Productio

Wyeth Laboratories, Inc., c Radnor, Pennsylvania, announce that Norman Hunt Willis, forme ly with Scripts by Oeveste Gran ducci, Inc., has been named hea of the writing and production sta for Wyeth's medical and informa tional films.

Willis, before joining Granduc

Below: *Presidential Commission hears attorneys for nation's railroad and labor groups. Model track and signal board is shown at the lef*





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WASHINGTON:

(CONTINUED FROM PAGE 16)

ci, was film specialist in the Flight Propulsion Division of General Electric in Cincinnati, Ohio, and was with the Asphalt Institute and the Naval Photographic Center.

His new position will entail overseeing production of films which will be commercially produced, and writing and directing films which will be produced by Wyeth's own film unit.

* * *

Film Council, SMPTE Audience View USIA's Prize Pictures

☆ The Society of Motion Picture and Television Engineers and the Washington Film Council joined forces on Friday, March 24, to view award-winning U.S.I.A. films in the smart new Department of State Auditorium. Among the films presented, under the direction of Wilbert H. Pearson, Chief, Attestation & Review Staff of U.S.I.A., were *Robert Frost; Charlie Russell's Friends,* and the Academy Award Nominee film *Beyond Silence.*

* * *

Peevy Acting Chief at VA as Beattie Ends 40-Year Career

☆ Mr. Joseph F. Beattie of the Veteran's Administration has retired from the government after 40 years' service, most of which was connected with the visual communications program of this agency. Mr. Luther C. Peevy, management analyst of the VA, is presently serving as acting chief of the Visual Aids Division.

* * *

Coe-Peacock, Inc., Debuts as New Script-Production Firm

☆ Coe-Peacock, Inc., is the name of Washington's newest script-writing and production coordinating services firm located in the Woodmont Triangle Bldg., 8030 Woodmont Ave., Washington, D. C. Under the direction of Lowry Coe and Clifford Peacock, formerly with Scripts by Oeveste Granducci, Inc., Coe-Peacock will specialize in motion pictures, sound slidefilms, slide presentations, meeting programs, training programs, and film reports for commercial, in-plant, military and government producers.

Lowry Coe has had 13 years' experience in the non-theatrical film industry; he was, for five years, with the Naval Photographic Center in Washington, and was with Granducci for eight years, where he served as vice-president, secretary and member of the Board of Directors.

Clifford Peacock was formerly a writer-director with WTVR-TV, General Electric, and the Martin Company of Baltimore. He is a specialist in space and missile films and has won many awards in this field. He, too, served as vice-president and member of the Board of Directors in Granducci's well-known company.

* * *

Revenue Service Releases Film "The Inevitable Day"

☆ *The Inevitable Day* comes for every American citizen sooner or later, which accounts for the title of a new, light film about a very dull, taxing subject—the Internal Revenue Service.

Like Halloween, New Year's Eve and the Fourth of July, every year the inevitable day arrives when 5 billion dollars in taxes are collected by IRS—and almost one-half that amount from personal income. It's a fascinating story when one peeks behind the scenes, and Gene Starbecker has written and directed a breezy, human documentary of this government agency which reveals all.

The film covers every conceivable operation—from the electronic machines, which will eventually provide a master file on tape of every taxpayer, to an amusing account of what one does if he disagrees with a tax finding against him. Animated TV spots, woven nicely into the film story, provide moments of levity after necessarily long information about tax forms has been explained.

In another typical scene, when a high school boy tells his father what he has learned about deductions in one of the new high school "tax education" cours[es] we find the father flat on his bac[k] with one red-soxed foot on a sc[hair] and the other in his wife's lap, h[is] ing darned.

The film employs professiona[l] actors in various agent roles, b[ut] uses actual office operations t[o] highlight many important fu[nc]tions.

Claude Rains, noted sta[ge] screen and television actor, n[ar]rates sections of the film in whi[ch] performers do not actually spe[ak].

Ralph Lopatin Productions [of] Philadelphia produced the fi[lm] under the supervision of the I[RS] Public Information Division a[nd] Mr. Charles Lammond, Inform[a]tion Officer.

* * *

Interior Secretary Receives Awards from Sir Harold Cacc[ia]

☆ Sir Harold Caccia, British Am[-]bassador to the United States, r[e]cently presented diplomas of pa[r]ticipation in the Edinburgh Int[er]national Film Festival to Secreta[ry] of Interior Stewart L. Udall f[or] the well-received sound-color film *The Whooping Crane* and *Sal[mon]—Catch to Can.*

* * *

Washington Junior Leaguers Sponsor Sid Davis Films

☆ When the Junior League [of] Washington decided to purcha[se] ten Child Protection films for lo[an] to TV stations, District schoo[ls] Scout groups, PTA and chur[ch] groups, the films were instant[ly] booked solid for six weeks ahe[ad].

These films, produced by Sid Davis Productions, Hollywoo[d], with the cooperation of the L[os] Angeles suburban schools a[nd] Police Department, are titled *Strangers* and *Name Unknow[n].* The League, in keeping with [its] policy about most projects, hop[es] to interest other groups to b[uy] their own copies of films for wid[e] and continued circulation.

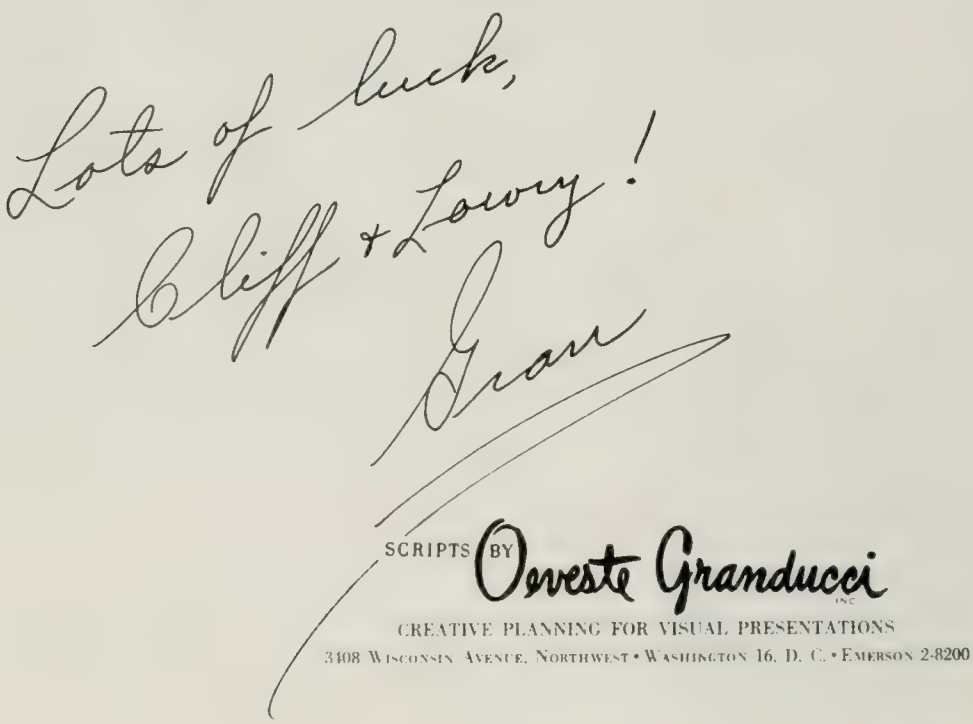
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There's "Accent on Hay" i[n] This New Holland Picture

. . . *Accent on Hay* is the offbe[at] title for a 10-minute film just pr[o]duced for the New Holland M[a]chine Co. of New Holland, Pen[n]sylvania, by Bill Gage of Was[h]ington's newest film compan[y], Film Services, Inc. The film co[m]bines live action and animati[on] and was designed to double as [a] sales film and a statistical rep[ort] about farm machinery.

* * *

FOR ALL THE FILM NEWS LOOK TO BUSINESS SCREEN




This slide was made from the new Polaroid PolaLine Projection Film. Now you can make high contrast slides with sharp clean lines like this with a standard Polaroid Land Camera. What's more, this new film requires only 10 seconds development time. Still available for continuous tone slides are Types 46 and 46-L transparency films.

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State of Maine Reports Figure on Agriculture Department Fil

☆ Television audiences totalli more than 18 million viewers d ing the last six months of 19 saw motion pictures describi Maine's agriculture and its fo products, the State Department f Agriculture reports.

One hundred and ten static in states east of the Mississi River gave 366 free public se ice showings of documentary fil selected from the Maine depa ment's list of 13 subjects. T most popular titles were *Mar Man*, a November, 1959, rele depicting a joint Federal-St project to improve distribution f Maine Potatoes, and *Potatolan* a 1957 picture. The two top fil had 42 and 41 television sho ings, respectively.

H. G. Hawes, department pu licity director, who produced t films and distributes them from t department's Augusta office, s three other subjects, *Part-Ti Farmer, Climate and the App* and *Maine Barbecue*, each had 5 showings on the air. *Maine Barbecue* is also distributed to theat in the North Atlantic coas states, and had 195 such bookin before audiences of 281,399 d ing the six-month period.

* * *

Revised American Standard Ci 35mm Sound Test Film by SMPE

☆ For use by theatre owne projectionists and acoustical en neers, a new revised Americ Standard cites a test film qualitatively checking and adju ing 35mm motion-picture sou reproducers and judging the aco tical properties of auditoriums.

Approved by the Americ Standards Association as "Ame can Standard Theatre Sound T Film for 35mm Motion-Pictu Sound Reproducing Systen PH22.60-1959," the new sta ard is a revision of one appro in 1948. Now it specifies a 35m film which may be used to det mine sound reproduction and efficiency of acoustical systems.

The test film contains samp from studio feature pictures, a also examples of typical relea print material intended to prov a check on reproduction. This cludes volume range, freque response, system noise, pow handling capacity and flutter.

A 500-foot test film made i accordance with the Americ Standard has been produced y the Society of Motion Picture a Television Engineers, the adm istrative sponsor of the project.

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Don't get too educational when you make an educational motion picture. True, you usually have a captive audience, a group in a special field willing and eager to learn; but "educo" still means to bring out not to push in. Be gentle with the ladle. Be generous with the inspiration, the application, and the "what's-in-it-for-me."

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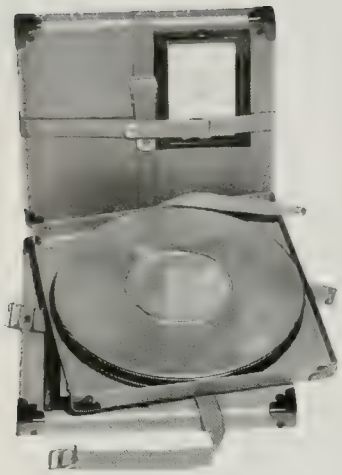
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Authentic Look at Yesterday—

"Flickers" of 1910 Recreated by Jamieson

☆ Authenticity in motion pictures can be carried a long way . . . and when it is convincingly applied to production equipment, that deserves note.

Production of a series of television commercials by Jamieson Film Company, Dallas, Texas, called for re-creation of scenes from the period circa 1910. Sponsor was Blue Plate Foods, Inc., through Fitzgerald Advertising Agency, New Orleans.

Props Selected With Care

Meticulous care was taken by the Jamieson crew in assembling the obvious props—period costumes for the four principals were slavishly copied, accurate sets were chosen, and even an original 1910 Locomobile was unearthed to add authenticity to one of the series.

But, sticklers for detail, they decided to go a step further and recreate the old "flickers" of 1910 to take viewers back to the early days of the cinema. Problem was, though, that modern film processing and cameras are specifically designed for smooth action and pictures of high photographic quality.

Use Old Hand-Crank Camera

An immediate solution was the use of an old Bell & Howell hand-crank camera, retired to a Jamieson storeroom for some thirty years. Because of its hand-crank motion, the old Bell & Howell did a good job of duplicating exactly the flickers of a half century ago.

But one problem created another. Chester Gleason, head cameraman, discovered that the old camera itself posed a strange difficulty. Modern camera crews, accustomed to the completely motor-driven equipment of our era, were stuck with learning how to operate the crude old-timer. Here, Hugh Jamieson, Sr., founder of Jamieson in 1916, came to the rescue with pointers on how "movies" were made in the "good old days."



Original 1910 Locomobile *is pictured in Blue Plate films.*

Acting of the Old School

Even Director Jerry Dickinson and his talent, schooled in the subtle, sophisticated action and expressions of modern techniques, had to re-learn the old gestures and pantomime necessary to tell the story without sound.

And, finally, the film quality problem had to be solved by the processing lab. The answer came in using sound recording film instead of modern picture negative film to get the effect of "moving pictures" that grandma and grandpa used to see.

* * *

Hartford's Constitution Plaza Construction Project on Film

☆ Maher Productions of Wethersfield, Conn., will produce a color motion picture on the inception, construction and co[m]pletion of Hartford's Constituti[on] Plaza, it has been announced [by] F. H. McGraw & Company, co[n]tractors for the $50-million urb[an] renewal project.

The film will be a time-lap[se] production covering approxima[te]ly two years of construction. P[at]rick Maher, cameraman and he[ad] of the firm, started assembli[ng] footage on the construction ar[ea] prior to demolition of existi[ng] buildings and has a complete fi[lm] record of the project to date.

Besides historical c o v e r a g[e] from the time Constitution Pla[za] was a depressed area, the film w[ill] stress modern methods of co[n]struction, the vast supply of m[a]terials required to erect the bui[ld]ings, the veteran "constructio[n] eers" who are building it, a[nd] some of the innovations employ[ed] in construction of the project.

* * *

***A University Is a Teacher;* Film Shows USC Professors at Wor[k]**

☆ The importance of the teach[er] in society is demonstrated in [a] new film from the University [of] Southern California.

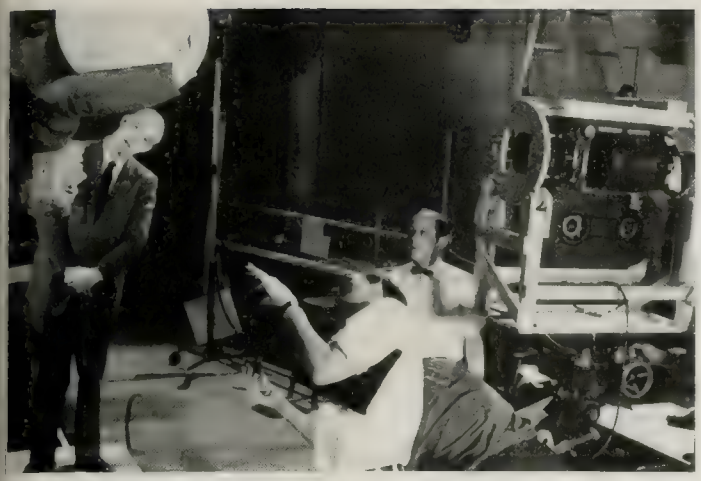
A University Is a Teacher is [a] 30-minute film showing eight US[C] professors teaching courses, cou[n]seling students and engaging in r[e]search. The professors w[ere] chosen by graduating seniors [to] be recipients of awards for teac[h]ing excellence and represent t[he] following areas: marketing, int[er]national relations, mechanical e[n]gineering, biology, educatio[n] psychology, medical pharmac[y] ogy, astronomy and religion.

The 16mm film, in black-an[d]-white sound, may be obtained [by] writing the producer—the Fi[lm] Department, Department of Cir[e]ma, University of Southern Ca[li]fornia, University Park, Los A[n]geles 7, Calif. A catalog of oth[er] films available from the Unive[r]sity will be sent on request.

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'he film "Frames of Reference" *features scientists J. N. P. Hume and). G. Ivey of the University of Toronto in their experiments.*

)pening Young Minds to Modern Science

A Nobel Prize Winner, Harvard Professor Purcell Is One of Men of Science Contributing to Modern Learning Aids

)NE OF THE American scientists selected recently by IME Magazine as 1960's "Men f the Year" is also one of the ontributors to a modern teaching rogram that is upgrading high chool science courses.

Professor Edward M. Purcell f Harvard, who won a Nobel ward for his "nuclear resonance" ystem for measuring atomic roperties, is a member of the 'hysical Science Study Committee. The PSSC was organized in 956 at the Massachusetts Institute of Technology when it became apparent that the teaching f physics in American high chools was as much as 50 years ehind the times.

Modern in Content, Approach

The committee, composed of niversity professors, high school eachers, industrial scientists and echnical specialists from many arts of the country, set out to deise a new course in physics that ould be modern both in content nd in teaching approach.

Support was given the committee by the National Science Foundation, the Ford Foundation and he Sloan Foundation, and the ommittee created a completely ew course of study. It was tested every step of the way in actual classrooms.

Components of the course include a new textbook, laboratory equipment especially designed to bring the student into experiments, achievement tests, a series of paperback books for supplementary reading, and a series of 16mm motion pictures. A number of institutes have been held to train teachers in the use of the new course.

Distributes Film Portions

The film portions of the courses are being distributed for the PSSC by Modern Learning Aids, a division of Modern Talking Picture Service organized for the program.

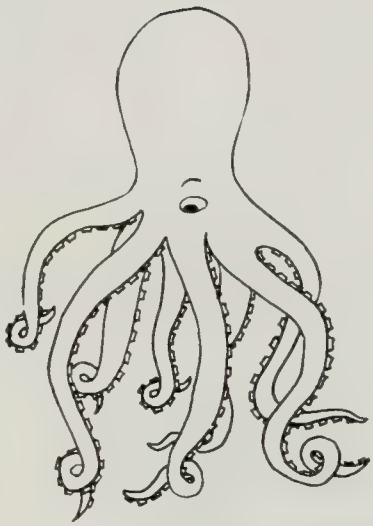
Like all of the materials of the course, they can be used independently of the others; a PSSC scientist has correlated the films with corresponding chapters of all leading texts now in use.

Advantages of Film Medium

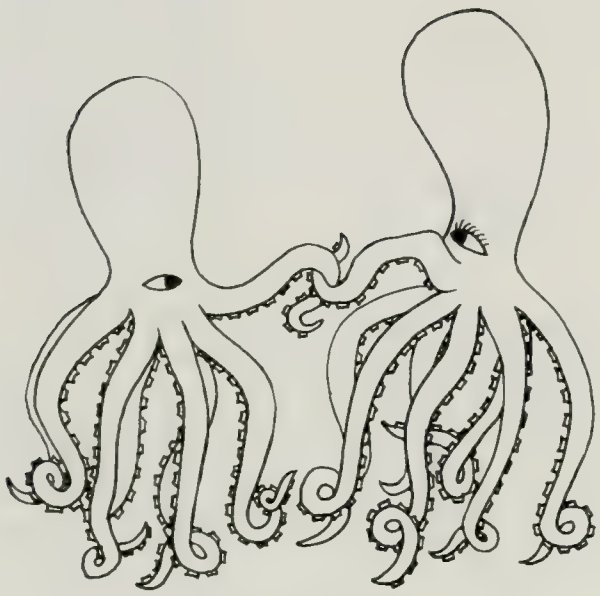
The advantages of the motion picture media were brought into account in the aim of the film production. Each film was expected to meet at least one of five criteria—it had to show something that was either too big, too small, too complicated, too ex-



Left: *"Millikan Experiment" shows Dr. A. Redfield of I.B.M. performing simplified experiment photographed through microscope so students can see it clearly.*



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MODERN SCIENCE AID:

(CONTINUED FROM PAGE 23)

pensive or too remote to be conveniently brought into the classroom or performed there. All of the films were carefully designed to be useful to the teacher—never to replace him.

The quality of the films is noted in that one of them was chosen as the best high school science film at the American Film Festival of 1960, sponsored by the Educational Film Library Association.

Dr. Purcell himself may be seen in two of the films, *Inertia* and *Inertial Mass*. In the former, as an example of the kind of unusual visual interest created in the films, he dramatizes Galileo's principle of inertia by having trained fleas pull heavy, but nearly frictionless, hockey pucks on dry ice bearings.

The films are available to all schools on a purchase or subscription rental basis from Modern Learning Aids at Modern's film libraries in 30 principal cities throughout the country.

* * *

Medical Groups Produce Film on Physician-Hospital Relations

☆ *A Case for Understanding* is a new motion picture for hospital orientation of medical students, interns and residents. The film was produced by the American Hospital Association, with the cooperation of the American Medical Association, for the Hospital Research and Educational Trust under a grant from Abbott Laboratories, North Chicago, Illinois.

Production of the film was handled by Centron Corporation, business communications firm in Lawrence, Kansas.

The relationship of the physician to the hospital is the theme of *A Case for Understanding*. At its premier showing during the AHA's annual Midyear Conference of Presidents and Secretari of Hospital Associations, Robe R. Cadmus, M.D., noted th hospital medical staff membe and hospital administrators mu "talk the same language if tl best possible care is to be give to patients."

Improved understanding b tween hospitals and physicians c help solve such problems as risi costs and personnel recruitmer said Dr. Cadmus, director of tl North Carolina Memorial Hosp tal, Chapel Hill.

In commenting on the filr Daniel P. O'Donnell, assista manager of the Hospital Divisio Abbott Laboratories, said "W hope the film will help to serve a bridge of understanding betwe young doctors and the hospital ar thereby contribute to the bette ment of health care."

The film (sound, color, 16mm runs 27 minutes. It may be rente from the American Hospital A sociation, 840 N. Lake Sho Drive, Chicago 11, Ill., at $6 f three days, or may be purchase for $150. It is also available c loan from the American Medic Association and Abbott Lab ratories.

* * *

Dateline: Washington, Jan. 20—Kennedy's Inauguration Day

☆ The historic events of Janua 20, 1961, in Washington, D. C are recorded in a 20-minute col film, *The Inauguration of John Kennedy*.

The film pictures the importa happenings of that day from ear morning till late afternoon, i cluding the ceremonies on th East Front of the Capitol and th Inaugural Address.

Highlights of the tradition parade are seen as various mil tary units and State delegatio pass the reviewing stand in fro of the White House. For inform tion regarding the public use these films address United Wor Films, Government Dept.

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-V CALENDAR: 1961

May 7-12

ssn. of Cinema Laboratories, Toronto, Ontario, Can.

May 7-12

ociety Motion Picture & Television Engineers, 89th semi-nnual convention. King Edward heraton Hotel, Toronto, Can.

May 16

at'l Academy of Television Arts & Sciences Awards, Los ngeles and New York.

May 22-26

ociety of Photographic Scientists & Engineers, Annual onvention, Trade Show. Binghamton, New York.

May 23 & 24

ay of Visuals: Nat'l Visual Presentation Assn. Hotel Roosevelt, New York.

June 2-3

ndustry Film Producers Assn. 2nd Annual Convention, rade Show. Miramar Hotel, anta Monica, California.

June 12-16

h Int'l Advertising Film Festival, Cannes, France.

July 10-22

h Annual Vancouver International Film Festival, Vancouver, B.C., Canada.

July 15-20

at'l Institute for A-V Selling, Bloomington, Indiana.

July 17-21

d Annual Visual Workshop, U. S. Department of Agriculture, Washington, D. C.

July 22-25

lational Audio-Visual Convention & Trade Show. Morrison otel, Chicago, Ill.

July 30—August 4

0th Annual Exposition of Professional Photography and h Nat'l Industrial Photographic Conference, New York.

August 20-26

niversity Film Producers Assn. Convention, Berkeley, alifornia.

September 13-15

h Annual Columbus Film Festival, Columbus, Ohio. Entry osing date: July 15, 1961.

October 2-6

MPTE 90th Semiannual Convention, Lake Placid, N. Y.

November 1-14

h San Francisco International Film Festival, San Francisco, alifornia.

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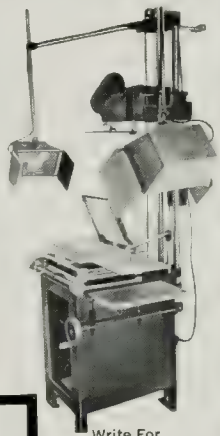
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Accessories available include motorized zoom, floating peg bars, dovetail camera mount, 4 x 5 copying and enlarging head.



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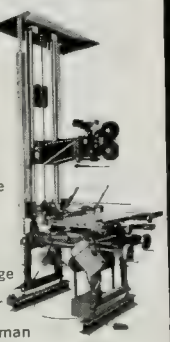
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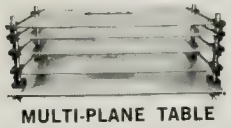
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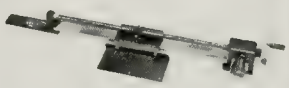
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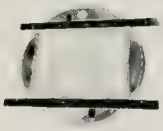
allows cells to travel diagonally to table top peg tracks. Travel 16" or longer on special order. Ground steel track with hand crank & counters in 1/100 inch.

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Visuals Help Inform Investors' Salesmen

Frequent Use of Visuals for Group Meetings and Training Pays Dividends at Investors' Diversified Services, Inc.

ONE OF THE NATION'S largest investment firms has found that frequent use of visual aids at group meetings and training sessions pays substantial dividends.

Investors Diversified Services, Inc., Minneapolis, uses visuals wherever possible to lend versatility and variety to all meetings —whether the group be members of the board or sales trainees.

According to Douglas F. Johnston, Manager, Investment Controls, the benefits are significant. They come in the form of increased attention, heightened speaker effectiveness, greater ability to project ideas and information, more efficient meetings and often a saving of considerable time.

When Words Aren't Enough

"There are many presentations we can make visually which we can't bring in verbally," Johnston says. "If, for instance, we have a graph or chart of figures we want to present, it's difficult and time-consuming to try to do it verbally.

"Then, too, a speaker has a tendency to lose his audience if he hands out printed sheets. The speaker can be discussing one point and most of his listeners are too busy looking either ahead or behind on their own material to pay much attention.

"People are more inclined to follow a presentation given pictorially with a verbal narration, and they retain information better when it is given in this way. In our training sessions, we tell the men they are going to be given just what they see. In this manner we get their full attention," Johnston says.

Overhead a Most-Used Tool

The Investment Controls section maintains a research and control system to provide investment and fund performance data on a current basis. This includes statistical material for the analysts and up-to-date information for management.

The overhead projector is the most frequently used visual aid tool at Investors Diversified Services. For several years it has played a role in sales training, board meetings, and other group sessions where data of one type or another is being discussed.

A speaker using this device faces his audience and can easily observe reactions during his presentation, since the projector operates effectively in a lighted room.



Procedures analyst *Henry Whitbeck uses "Thermo Fax" overhead projector to illustrate a discussion in board room at Investors Minneapolis headquarters.*

He may do his own projecting, correlating both visual and oral elements of his presentations, and writing or sketching on the transparency film with a grease pencil as it lies on the projector, if he so desires.

Shown to 250 Salesmen

As many as 250 salesmen attend training sessions held regularly by the company, and IDS salesmen agree that the overheads are a help to them.

The meetings are scheduled where there is adequate room for all to see, and a large screen is used. The visual presentations include such items as data about other companies, information on special sales points the men are asked to highlight, and background material on investment projects handled by the company.

Other visuals may be of an organizational nature, such as decision flow charts showing how potential investments are studied and decisions made.

Also Aids Public Relations

"We have also used the projectors in cases where inaccurate stories about the company have been published and the salesmen have expressed concern," Johnston said.

"For instance, if erroneous data has been used in a published report or article, we clip it, make a projection transparency and put it on the screen, then go on from there to show the group precisely how the report was wrong by projecting the correct data along with it."

The recent development of a new method of making transparencies for the overhead projector has given Investors Diversified Services an opportunity to use the machine where it never had the capability before.

Developed by 3M Company

Under the new process developed by Minnesota Mining and Manufacturing Company, projection transparencies of almost any written, printed, typed or drawn document can be made in seconds under any lighting conditions and are then ready for instant use.

The transparency is made by simply running the document to be copied and a sheet of transparency film through a "Thermo Fax" dry process copying machine. The new flexibility has been a factor in tripling the company's use of visuals during the last year, Johnston reported.

He adds that during meetings many questions which can't

(CONTINUED ON PAGE 51

MOTION PICTURES FOR THE LIVESTOCK INDUSTRY

WINNER WESTERN HERITAGE AWARD
NATIONAL COWBOY HALL OF FAME and WESTERN HERITAGE CENTER

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Announce Winners at American Film Festival

Business-Sponsored Films and Producers Take Top Honors at Third Annual New York Program With 16 Blue Ribbon Awards in Festival's 34 Categories

SIXTEEN MOTION PICTURES, slidefilms (sound) and silent filmstrips created for American business companies received 16 of the 57 Blue Ribbon Awards presented at the annual awards banquet which concluded the Third Annual American Film Festival on Friday evening, April 21st in New York City.

Sponsored by the Educational Film Library Association and held at Manhattan's Barbizon-Plaza Hotel, the 1961 Festival drew more than 800 entries for the 34 award categories in which films were judged.

The second largest group of Blue Ribbon Awards (11) went to five motion pictures and six filmstrips produced for educational use, with nine of the Festival's top awards going to pictures produced by government organizations, including the National Film Board of Canada, the United States Department of Agriculture and the United Nations.

Awards to Service and Medical Groups

Service organizations and professional medical groups shared six Blue Ribbons, for three motion pictures and three filmstrips produced for such groups as the Boy Scouts of America, the Girl Scouts of the U. S. A., the American Heart Association, the American Hospital Association and the American Association of Nurse Anesthetists. Religious groups such as the American Bible Society, the Billy Graham Evangelistic Association and the United Church of Christ shared three Ribbons for motion pictures and filmstrips.

Network television programs, represented by CBS and NBC, received two of the Festival's top awards and two producers from overseas, one in London, England and the other in Paris, France were other winners.

Sponsors of Award-Winning Pictures

Of the awards presented for business-sponsored subjects, top honors for motion pictures in ten of the 34 Festival categories were shared by such groups and companies as Aetna Life Affiliated Companies; American Title Association; Bethlehem Steel; Coffee Brewing Institute (two Blue Ribbons); Claude Michael, Inc.; Planning Research Corporation; Smith, Kline & French Laboratories; Sperry & Hutchinson Company; Volkswagen of America; and the Western Electric Company.

Blue Ribbons for sound slidefilms and silent filmstrips sponsored by business organizations were shared by the Frigidaire Division of General Motors, Household Finance Corporation, Reynolds Metals Company, Shell Oil and Time, Inc.

All except one motion picture and a single filmstrip program sponsored by these business groups were produced by specializing commercial producers. In addition to sharing 14 of these Blue Ribbon awards, other well-known producers such as The Jam Handy Organization, Centron Corporation, Pilot Productions, Henry Strauss & Company, Churchill-Wexler Film Productions and Visualscope Incorporated drew an additional total of seven Blue Ribbons for prize-winning motion pictures and slidefilm or filmstrip productions.

The Coffee Brewing Institute took Blue Ribbon honors in two separate categories with a first place in Home Economics' films for *This Is Coffee* and another top award in the Sales & Promotion classification for *The Long Cool Summer*. Both pictures were produced by Vision Associates, Inc.



"The Give and Take," *produced by Marathon International, shared the "Economics" award.*



"A Place in the Sun" *was the co-winner among "Economics" films, produced by Jamieson Film Company for the American Title Association.*



Left: *Bethlehem's "Vacuum Pouring" (produced by Audio Productions) was a Blue Ribbon co-winner.*
Right: *a scene from "The Land of White Alice."*



Top Blue Ribbon award *for Public Relations' motion pictures went to "Mural-Midwest Metropolis" produced by Fred Niles Productions.*

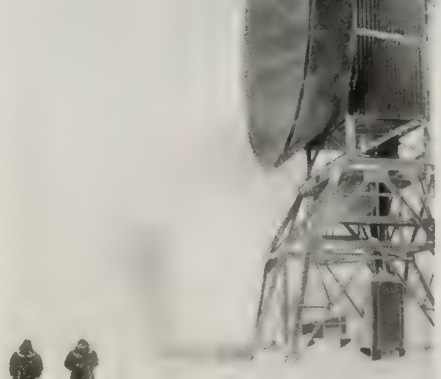
Public Relations Ribbon to "Mural"

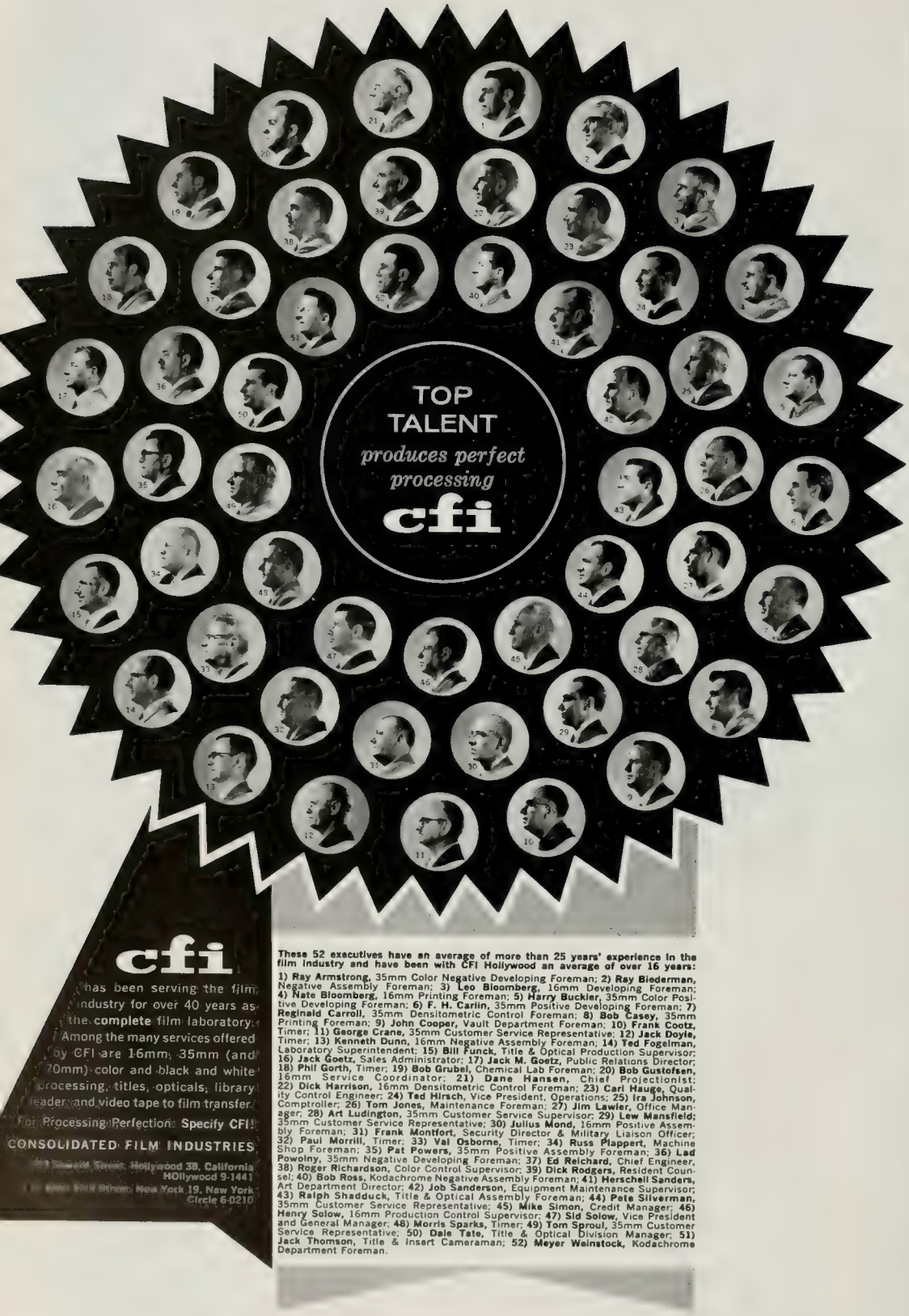
The top award for motion pictures in Public Relations: Commercial Organizations went to *Mural: Midwest Metropolis*, produced by Fred A. Niles Productions, Inc., for the Sperry & Hutchinson Company.

In the group of Economics' films, duplicate first-place awards were shared by the motion pictures *The Give and Take*, produced for Volkswagen of America by Marathon International Productions, Inc., and *A Place Under the Sun*, produced for the American Title Association by the Jamieson Film Company, Dallas, Texas. A similar tie brought Blue Ribbons in the Industrial & Technical Processes' group to the Bethlehem Steel Company for its motion picture, *Vacuum Pouring for Better Forgings*, produced by Audio Productions and to the Planning Research Corporation for *The Supply Manager's Dilemma*, produced by Graphic Films Corporation.

The Western Electric Company's informative motion picture on the North American Defense establishment, *The Land of White Alice*, received a Blue Ribbon award in the Geography & Travel category. Producer Willard Van Dyke shared the honor. In the Sales & Technical Training Films area, *On Solder*,

(CONTINUED ON PAGE TWENTY-NINE)





These 52 executives have an average of more than 25 years' experience in the film industry and have been with CFI Hollywood an average of over 16 years:

1) Ray Armstrong, 35mm Color Negative Developing Foreman; **2) Ray Biederman,** Negative Assembly Foreman; **3) Leo Bloomberg,** 16mm Developing Foreman; **4) Nate Bloomberg,** 16mm Printing Foreman; **5) Harry Buckler,** 35mm Color Positive Developing Foreman; **6) F. H. Carlin,** 35mm Positive Developing Foreman; **7) Reginald Carroll,** 35mm Densitometric Control Foreman; **8) Bob Casey,** 35mm Printing Foreman; **9) John Cooper,** Vault Department Foreman; **10) Frank Cootz,** Timer; **11) George Crane,** 35mm Customer Service Representative; **12) Jack Doyle,** Timer; **13) Kenneth Dunn,** 16mm Negative Assembly Foreman; **14) Ted Fogelman,** Laboratory Superintendent; **15) Bill Funck,** Title & Optical Production Supervisor; **16) Jack Goetz,** Sales Administrator; **17) Jack M. Goetz,** Public Relations Director; **18) Phil Gorth,** Timer; **19) Bob Grubel,** Chemical Lab Foreman; **20) Bob Gustofsen,** 16mm Service Coordinator; **21) Dane Hansen,** Chief Projectionist; **22) Dick Harrison,** 16mm Densitometric Control Foreman; **23) Carl Hauge,** Quality Control Engineer; **24) Ted Hirsch,** Vice President, Operations; **25) Ira Johnson,** Comptroller; **26) Tom Jones,** Maintenance Foreman; **27) Jim Lawler,** Office Manager; **28) Art Ludington,** 35mm Customer Service Supervisor; **29) Lew Mansfield;** 35mm Customer Service Representative; **30) Julius Mond,** 16mm Positive Assembly Foreman; **31) Frank Montfort,** Security Director & Military Liaison Officer; **32) Paul Morrill,** Timer; **33) Val Osborne,** Timer; **34) Russ Plappert,** Machine Shop Foreman; **35) Pat Powers,** 35mm Positive Assembly Foreman; **36) Lad Powolny,** 35mm Negative Developing Foreman; **37) Ed Reichard,** Chief Engineer, **38) Roger Richardson,** Color Control Supervisor; **39) Dick Rodgers,** Resident Counsel; **40) Bob Ross,** Kodachrome Negative Assembly Foreman; **41) Herschell Sanders,** Art Department Director; **42) Job Sanderson,** Equipment Maintenance Supervisor; **43) Ralph Shadduck,** Title & Optical Assembly Foreman; **44) Pete Silverman,** 35mm Customer Service Representative; **45) Mike Simon,** Credit Manager; **46) Henry Solow,** 16mm Production Control Supervisor; **47) Sid Solow,** Vice President and General Manager; **48) Morris Sparks,** Timer; **49) Tom Sproul,** 35mm Customer Service Representative; **50) Dale Tate,** Title & Optical Division Manager; **51) Jack Thomson,** Title & Insert Cameraman; **52) Meyer Weinstock,** Kodachrome Department Foreman.

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Sponsored Films Hit the Road i Summer "Roadshow" Programs

☆ Keeping prints of sponsore motion pictures in use during th summer months when mos schools are closed and many adul groups are disbanded is an ad vantage of a program calle *roadshow*. Roadshow is a forr of film distribution for the Mid west during summer, carried o by showmen who travel fror town to town putting on free filn programs, mostly outdoors.

The showmen are paid by th local merchants, who like thi method of attracting people t town on market night. The show are popular with the citizenry be cause many of the towns lac theatres and the number of tele vision programs available i limited.

A typical program consists c a Hollywood feature and selecte short subjects. Sponsored film may be suitable, and a number c film sponsors have used *roadsho* year after year, particularly thos interested in the rural market.

Modern Talking Picture Serv ice, Inc., reports that Sears-Roe buck, Anheuser-Busch and Sperr & Hutchinson (Green Stamps have already made plans to plac one or more films into *roadsho* this year.

* * *

Dow Corning Makes Data Filn on Rubber Insulation for Motor

☆ *Modernizing Motors* is a filn of interest to manufacturers, re winders and users of electric mo tors, presenting straight factua data on the first easy-to-use, self protecting rubber insulation sys tem for motors.

The 19-minute color film b Dow Corning Corporation is de signed to show the best metho of insulating form wound system and an easy, step-by-step metho of encapsulating random woun systems with room-temperature vulcanizing Silastic, the Dow Corning silicone rubber.

Included in the film are loca tion shots that show the rubber insulation systems already at worl in the field.

Modernizing Motors was filme in Ektachrome by Dow Corning in-plant unit; laboratory worl was done by George Colbur Laboratory. The film is availabl on free loan to appropriate group from Dow Corning Corp., Mid land, Mich.

* * *

Copies of Production Review

☆ While available, copies of th 11th Production Review issues ar available at only $2.00 each.

BLUE RIBBON WINNERS:

(CONTINUED FROM PAGE TWENTY-SEVEN)

roduced by Scope Film Associates, brought Blue Ribbon to its sponsor, Claude Michael, nc.

The motion picture, *Congestive Heart Failre,* was the Blue Ribbon winner among films n Health for Non-Medical Audiences. It was roduced by Churchill-Wexler Film Producions. The top-ranked motion picture in Medal Sciences for Professional Audiences was *Resuscitation of the Newborn,* produced by Sturgis Grant Productions, Inc., for Smith, Kline & French Laboratories.

Centron Production Wins Blue Ribbon

In the important category of Personnel Training & Relations' films, first prize went to *A Case for Understanding,* produced for the American Hospital Association by the Centron Corporation, Lawrence, Kans. The Safety Films winner was Aetna Life Affiliated Companies' *To See Ourselves.*

With both sound slidefilms and silent 35mm ilmstrips judged alike in various categories, oth business sponsors and national associaions came out with winners in many categories. Pilot Productions' slidefilm, *A Special Type of Nursing,* won a Blue Ribbon for the American Association of Nurse Anesthetists; n Sales & Technical Training slidefilms, a Blue Ribbon went to the Frigidaire Div. of General Motors for *What's the Good Word?,* roduced by Henry Strauss & Company. Home Economics' filmstrip honors went to the William P. Gottlieb Company production, *Manging Your Clothing Dollars,* sponsored by he Household Finance Corporation.

Awards to Animatic, Elektra Titles

Sales & Promotion filmstrip-slidefilm "firsts" ere shared by Reynolds Metals Company's *Highways—They Make America Great,* produced by Animatic Productions, Ltd., and by Time, Inc. for its promotional slidefilm *Time,* roduced by Elektra Studios, Inc. The Shell Oil-produced filmstrip (part of a series) *Perception of Driving Hazards—Part III* won the Safety filmstrip award.

With a total of four Blue Ribbons, the Naional Film Board of Canada took top Festival honors. The NFB motion picture, *The Back-Breaking Leaf,* won a "first" among ilms on Agriculture, Conservation & Natural Resources and *Universe* was the motion picture winner among Science & Mathematics' ilms for High School, College and Advanced Groups. Two NFB filmstrips, *The Seaway* and *Owls,* were other Blue Ribbon selections.

Among Government producers, the U. S. Department of Agriculture's Motion Picture ervice won the Blue Ribbon award in Guidnce: Personal and Vocational motion pictures with a long-awaited title on *Agricultural Engineering.* The United Nations' motion picture *The International Atom* was a Blue Ribon winner in general Science & Mathematics ilms and the motion picture, *A Scary Time,* roduced by Shirley Clarke for the UN's Children's Fund won a Blue Ribbon for Public Reations among non-profit and educational oranizations.

Other government-sponsored Blue Ribbon winners included the Danish Government Film Office, for *Introduction to Denmark* and the Los Angeles Fire Department, for *Our Obligation,* both motion pictures.

Two Ribbons to Jam Handy Filmstrips

The Jam Handy Organization, Inc., received two filmstrip Blue Ribbons for *Airplanes, Jets & Rockets* and *Instruments of the Symphony Orchestra.* Other multiple award winners among classroom film producers were Film Associates of California with Blue Ribbons for motion pictures *Discovering Color* and *What's Under the Ocean.* Weston Woods Studio received a Blue Ribbon "first" for the motion picture *In the Forest* and another for its filmstrips, *Picture Book Parade—Set No. 5.*

Time, Inc., was honored for the filmstrip series, *Darwin's World of Nature* and for the motion picture, *Primary,* produced by Richard Leacock. The University of California with a Blue Ribbon for *Baboon Behavior,* shared Sociology & Anthropology honors with the Columbia Broadcasting System's *The Population Explosion.*

Cite Films in Broad Public Interest

In the broader public interest were such Blue Ribbon award winners as the NBC Project 20 filmed program, *Mark Twain's America; And No Bells Ring,* the Blue Ribbon winner among Education & Child Development motion pictures, sponsored by the National Association of Secondary School Principals; and Billy Graham's filmed story of his African tour, *Africa on the Bridge,* produced by World Wide Pictures for the Billy Graham Evangelistic Association. *The Coming of Christ,* sponsored by U. S. Steel on NBC's Project 20 television program, was also awarded a Blue Ribbon.

Presiding at the Festival Award Banquet was Frederic A. Krahn, President of the Educational Film Library Association and Assistant Director of the East Meadow, N. Y., Public Library. EFLA's newly-instituted award to "the person who has done most over a period of 10 years or more, to expand significant use, production, or distribution of audiovisual materials," was presented to Dr. Edgar Dale, Professor of Education and Director of the Bureau of Educational Research & Service of Ohio State University.

Special emphasis on 35mm filmstrips throughout the Festival attracted an overflow audience to the evening program "Filmstrips—the Cinderella of the A-V Field." Joining chairman Dr. Irene Cypher of New York University in a panel discussion on this subject were Anne E. Cotter of Filmscope, Inc.; Hans Moeller of the National Film Board of Canada; Hy Schwartz of Victor Animatograph and Peter Yung, of Elektra Studios.

Another Festival evening was devoted to a panel-led audience participation program on "Film Making in Africa" under the chairmanship of George C. Stoney. Julien Bryan's soon-to-be-released motion picture *Tropical Africa* was shown in its entirety. A special afternoon film forum on current production of films concerned with "Mental Health in Today's World" was another Festival event. Kathryn Linden, Director of the ANA-NLN Film Service, was the chairman.

BEHIND THE SCREEN

1961 Greater New York Fund Drive to Show "Hidden City" by Wilding, Inc.

☆ Kudos to Wilding, Inc., and producer Mel London for the heart-warming new 10-minute film, *Hidden City,* which will spark the 1961 Greater New York Fund campaign. Premiered May 1st at the Commodore in Manhattan, the film dramatically portrays the city the average man seldom sees—the heart of the town in its hospitals, homes for the aged, homes for foundlings and for crippled children as well as family and youth counseling agencies. Ronald Reagan's narration helps tell the story of the *Hidden City* in one of the year's best!

* * *

Controlling Interest in Atlas Film Corp. Acquired by Kellock, Associates

☆ The controlling interest in the Atlas Film Corporation, Oak Park, Illinois, has been purchased by James A. Kellock and associates. News of the acquisition of the nation's oldest industrial film company (founded in 1913) was released at presstime. The new slate of company directors will be named at the annual meeting on May 9th and new officers will be announced on that date.

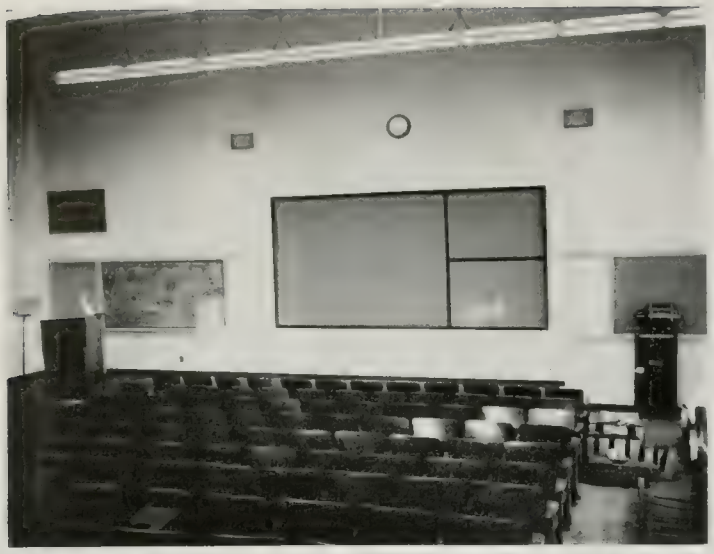
Mr. Kellock is a veteran in the business communications industry with more than 25 years of experience in the production of motion pictures, slidefilms, TV commercials, government training films and business shows and meetings and expects to expand Atlas' services to include all these media.

You Read About These Prize Films and Their Producers in These Pages

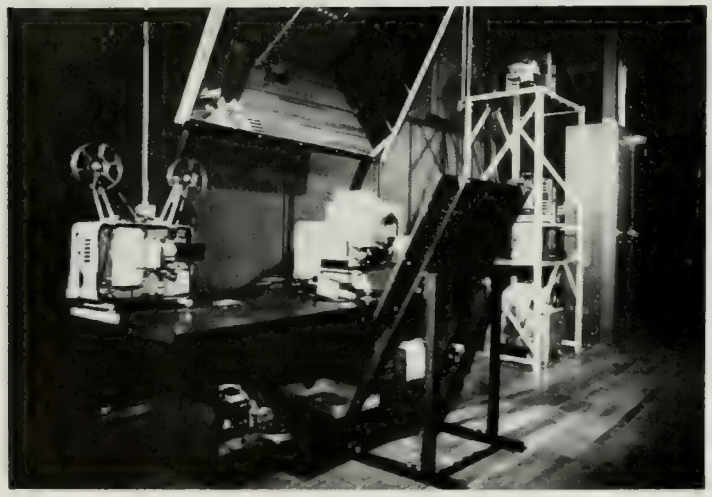
☆ Readers of BUSINESS SCREEN were well-informed about seven of the 11 Blue Ribbon award-winners among business-sponsored motion pictures at the recent American Film Festival; reviews of two other winners, *This Is Coffee* and *The Long Cool Summer,* were already in print (see page 33) when the awards were announced.

But in 1960 you read featured reports in these pages about Aetna's *To See Ourselves;* the American Title Association's *A Place Under the Sun;* Bethlehem Steel's *Vacuum Pouring for Better Forgings;* the Smith, Kline & French motion picture, *Resuscitation of the Newborn;* Sperry & Hutchinson's fine *Mural-Midwest Metropolis;* and Western Electric's *The Land of White Alice.*

As a fitting postscript, let's add that our recent 11th Annual Production Review issue carried the detailed reference listings (exclusively) of 19 of the specializing film production studios credited with Blue Ribbon-winning motion pictures and filmstrips. All except TWO of the commercial film studios involved in these cited productions were REVIEW listees. That's batting 900 per cent in anybody's league for buyer reference!



Communication wall *in new University of Wisconsin classroom shows three-section rear-projection screen. TelePrompTer lectern at the left.*



Mirrors reflect *visual images from variety of equipment to the rear projection screen behind the "communication wall" of classroom.*

Projection equipment *for motion pictures, slides or overhead material is located behind screen—out of view of audience and teacher.*



Communication Wall Concept Integrates Audio-Visuals in a Wisconsin Classroom

TelePrompTer Installation Increases Teacher Efficiency

MACHINE AUTOMATION, already extensively employed in industry and business, has entered education *en masse* in a University of Wisconsin classroom during the current semester.

In order to seek to improve university instruction and to test teaching via automation as against the usual teaching methods, the classroom has been converted into a laboratory. The auditorium used as the laboratory is much the same as the room in which students have been listening to lectures for years—but there has been a change.

Equipment Out of Sight

The difference lies under the floor and behind a three-section plastic projection screen in front of the room. Packed out of sight of the students are two slide projectors, a motion picture projector, opaque projector, teleprompter units, tape recorder, four-speaker sound system, controlled lighting, a television projector, and an elaborate system of electronics to automatically control the machines.

Under the direction of Prof. John Guy Fowlkes and Associate Dean Paul Eberman, the Wisconsin Improvement Program of the University School of Education will be conducting the "experimental" laboratory. At least six professors will use the laboratory during the initial semester. They will prepare integrated lecture and audio-visual material with the assistance of Raymond Hagen, specialist from the TelePrompTer Corporation.

Can Automate All Devices

Using any or all of the equipment, lectures may be taped and played back to students. Slides, motion pictures and kinescopes may automatically appear before the class at appropriate times. Although it is possible that the apparatus could entirely replace the professor in certain classes, the University has no plans calling for such use.

The human professor must still choose and prepare visual and audio material. He must answer student questions. Most important, he must prepare the lecture and keep it up to date. In fact, Dr. Walter Wittich, professor of au dio-visual education, believes tha professors using the new equip ment will spend much more, no less, time preparing a course—al to produce increased efficiency i learning outcomes.

Tools Cued to TelePrompTer

When a teacher utilizes al equipment, he uses the tele prompter, an endless roll contain ing his lecture which appears i front of him but which is no visible to students. The tele prompter may contain "cues which, at prearranged times, au tomatically turn on one or all o three motion picture and slid projectors, a tape recorder or television projector.

All projectors are placed be hind the screen, except the TV projector, and project through th screen to eliminate classroom dis traction.

For More Effective Learning

What are the purposes and ad vantages of creating such a class room laboratory?

Fowlkes, director of the Wis consin Improvement Program, ha given important reasons. "It i possible that more effective lec tures can be presented becaus there will be tightness in writin and presenting lectures in the lab oratory," he said. He also pointe out that use of multiple visua aids, in the form of the thre screens and the television screen will possibly mean more rapi and efficient learning.

"What we are attempting," said Eberman, "is to make lectures t large groups as effective as pos sible and to explore a variety o uses for audio-visual equipmen in the classroom." He also pointed out that use of this equip ment can involve a type of tean teaching because several profes sors can share their competencie in a single course through thi medium.

"Not For All Teaching"

But he also emphasized that th equipment cannot be used in al kinds of teaching. "It will be use only where the material may b adapted to a formal, well-planne lecture program."

Prof. Michael Petrovich, wh

(CONT'D ON FACING PAGE

Red Cross Dedicates Its 164th Picture to Services of Two Million Volunteers

Latest Film Marks 34th Year for Producer William Ganz

SPONSOR: The American Red Cross

TITLE: *A Little Bit More*, 15 min., b/w, produced by the William J. Ganz Company.

Both on the stage and before the cameras Ralph Bellamy has achieved real satisfaction in his profession by going beyond the mechanics of the acting trade to put a little bit more of himself into every part he plays.

In real life, too, Mr. Bellamy does a little bit more. For instance,



On the set (l to r): Roy Johnson, Pub. Info. Director, Red Cross; Actor Ralph Bellamy; Warren Murray, film's director; and Julian Townsend, on camera.

as a Red Cross volunteer he appears as guide and narrator to this new film which tells of volunteer work in a typical community —Mr. Bellamy's home town, as it happens.

Volunteer Tradition Strong

The film shows a tradition that has always been strong in American life—the volunteer . . . firemen, nurses, workers on civic committees, in hospitals and



Producer Bill Ganz *(left) with Roy Johnson; director Murray; and film's star, Ralph Bellamy.*

countless other activities. We'd be hard put to do without them.

Let's take Amy Jenkins, a housewife in this film who drives for the Red Cross two days a week; or Debbie Carter, a young student who takes care of children for people in emergency situations. Dozens of people in the town do so much for their neighbors as Red Cross volunteers—teach first aid, home baby care, serve on disaster committees, or work in hospitals as Gray Ladies. In fact, out of 155 Red Cross workers, only one is a career staff employee, all the others are volunteers—part of two million Red Cross volunteers across the nation.

Bellamy sums it up: "The story of volunteers and their work is never ending, for it's a chronicle of our consciences, our communities and our country. How it continues, how well it succeeds, is up to you and me."

A Proud Record of Service

A Little Bit More is the 164th picture made for the American Red Cross by Bill Ganz, head of the William J. Ganz Company. The association of the Red Cross with the production firm goes back 34 years.

The film was made possible by a grant from the Becton, Dickinson Foundation for the Advancement of Scientific Knowledge. The Becton, Dickinson Company makes thermometers, syringes, needles and other medical products; the film is completely noncommercial. Distribution is through local chapters of the American Red Cross.

UNIVERSITY CLASSROOM: (CONT'D FROM FACING PAGE) teaches Russian history, is one of the first to use the lab, and provides a case in point on the application of the audio-visual aids:

"During a lecture on Napoleon's invasion of Russia, for example, we can show a famous painting of the battle of Borodino on the large screen, project a diagram of the battle formations and a map of battle plans on the two small screens, and play Tschaikovsky's 1812 Overture for background music."



Bowling for Overseas Markets

New Brunswick International Color Film is "Wordless" as Pictures and Music Spark Viewer Interest in Sport

TENPIN BOWLING is one American sports-pastime that seems destined to become as widely popular in lands abroad (where its early ancestors derived) as it is with young and old in North America. Helping to carry the spirit of the sport to audiences overseas is a remarkable new "wordless" motion picture which uses its color images and music background to "speak" a universal language.

The new 11-minute short subject, produced by Fred A. Niles Productions, Inc., for Brunswick International, hasn't a single word of dialogue or narration but it captures the essence of the game and emotions of the players with rare skill.

Showing in Theatres, on Television

Action hits the screen fast in this untitled short which is destined to play in movie theatres and on overseas television stations. Directed by Niles' Gordon Weisenborn, whose wife Selma did the shooting script, the Brunswick film gets momentum from the camera work of Andy Costikyan and the sharp editing of Frank Romolo. Kent Lane was executive producer for the Niles' studio.

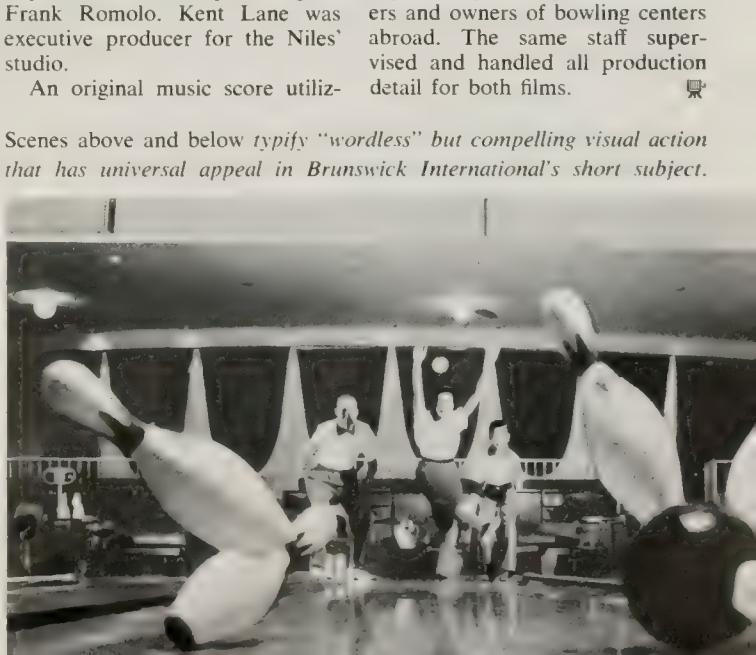
An original music score utilizing a jazz motif that catches the tempo of the alleys and has a strong "international" beat is the work of talented Sid Siegel. Brunswick International's president, Myron O. Karlin, notes the "decision to focus in the realm of pictures and music has resulted in not only successfully bridging language barriers but has achieved an artistic success as well."

Most sequences were filmed in a Grand Haven, Michigan, bowling establishment, concentrating on the significance of the game to all ages who frequent these modern centers—a place of wonder for children, sport for the teenager, a date rendezvous for youths, exercise, fun and rugged competition for adults—recreation for all.

Also Has Second, Longer Film

Prospective investors in bowling equipment abroad will see a second and entirely different, longer picture, also produced by Niles for this sponsor. Presenting in detail the many Brunswick services and equipment, this film has the narrative track it needs to explain important points to builders and owners of bowling centers abroad. The same staff supervised and handled all production detail for both films.

Scenes above and below *typify "wordless" but compelling visual action that has universal appeal in Brunswick International's short subject.*



Dial Shows Teens the Way to "Good Looks"

Bright New Sutherland Film on Grooming Replaces Widely-Shown "Clean Look"

TIPS FOR TEENAGERS on general cleanliness, the how's and when's of bathing, and care of hands, hair and complexion are pointed out in a new color film produced by John Sutherland Productions for Dial Research Laboratories, Armour & Company.

Good Looks is a 20-minute, 16mm sound presentation on personal care and good grooming for the twelve-to-twenty set. This is Dial's second film on grooming; *The Clean Look*, produced in 1950, was recently withdrawn from circulation after widespread and continuous use in junior high and high school home economics, health and hygiene, speech and physical education classes.

Special pointers for the girls include do's and don'ts on the proper use of make-up; and for both boys and girls, suggestions on clothes and manners—all a part of good grooming.

A teacher's manual and student booklets—illustrated and reproduced in color—are available for use with *Good Looks*. The film is being distributed without charge to junior high and high schools and other youth groups through Association Films and Modern Talking Picture Service, Inc., nationwide.



Teen-agers are advised: *"be sure you rinse thoroughly, get all soap off your skin . . ."*



"The idea *is to get rid of as many of these bacteria as possible," notes the narrator.*



"A lipstick brush *gives a well-defined line and helps to stop lipstick smearing . . ."*



". . . boys don't care *much either for girls who overdress or overload with jewelry . . ."*

An Appetizing View of Seasoning's Role in Cookery

Housewives, Home Ec Groups Learn About Spices and Herbs from R. T. French

SPONSOR: R. T. French Company

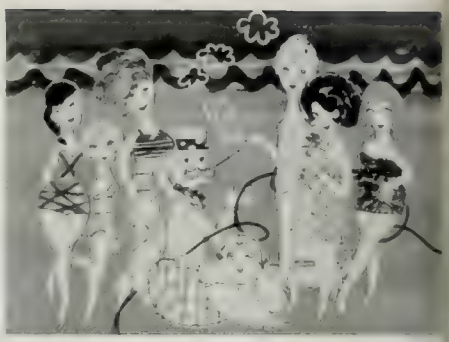
TITLE: *The Kitchen Keyboard,* 20 min., color, produced by On Film, Inc.

☆ Since seasoning is a personal art there is no hard and fast rule for cooking with spices and herbs. The only rule is to make your own—experiment, and see how the dish comes out.

This is the theme of *The Kitchen Keyboard,* a new film which offers easy guides for the use of seasonings in everyday dishes as well as in foreign foods. It is said to be the first such film produced by a spice marketer.

The film highlights the exotic past when spices were worth their weight in gold, taking its audience back to when kings valued spices as flavors, preservatives, healing potions, ransoms, precious gifts and money. It portrays the confusion of many women when they are confronted with an array of seasonings. Then it describes how three different types of housewives use spices and herbs to add excitement to their cooking. The housewife is advised to use spices and herbs daringly but sparingly, and to try out new combinations of spices and herbs for unlimited variety.

The Kitchen Keyboard is available on free loan from Modern Talking Picture Service.



Looie Lawters had seven single daughters . . would they remain, not change their name

Jantzen Suits Seven Sisters

Light-Hearted Tale of "Looie Lawters" Is Latest in Effective Retail Program

SPONSOR: Jantzen, Inc.

TITLE: *Looie Lawters and His Seven Daugh ters,* 6 min., color, Pelican Films, Inc.

☆ Looie Lawters' seven daughters were (1 Shirley (flute music), with the too-wide hip (2) Carmen (Latin music), with the too-sho legs; (3) Tillie (brass music), too angular an tall; (4) Evvy (hot jazz music), er . . . tc heavy; (5) Thelma (slow symphonic music with a thick-set waist; (6) Bertha (deep cell music), too plump all over; and (7) Tiny Tin (violin music), in the know, already has Jantzen, and a beau.

If we mention their defects it is not to sa the Lawters girls are unattractive. Not at all– what they have needed is just the great di ference that a right-style Jantzen can mak For now, they're the belles of the beach– after Myrtle, the brilliant salesgirl, had don her job well, with a knowledge of figures an Jantzens to sell. She fitted them in Jantzer that play up their smiles and personalities, an disguise their figure liabilities.

Looie Lawters is another in a series c clever, effective Jantzen training films planne for retail sales people by Hockaday Associate a New York advertising agency with kee knowledge of the potentialities of film and proven capacity for getting a lot out of eac film project.

This picture, composed of rhymed narra tion, very informal art and animation, has sprightly tuneful air sure to pep up many hur dreds of training sessions.

With their Jantzens each a perfect fit, it wa obvious to all they'd made a great hit.



Film Takes GM's Motorama Into Theatres

Imaginative and Entertaining Fantasy Brings "A Touch of Magic" to Millions

SPONSOR: General Motors Corporation.

TITLE: *A Touch of Magic*, 10 min., color, produced by MPO Productions, Inc.

General Motors' *Motorama*—the big annual auto show of GM cars—travels to New York, Los Angeles and San Francisco. But GM needs to reach many more millions of consumers.

The solution this year, as in several years past, was a big film in Cinemascope, *A Touch of Magic*, which is now playing to theatre audiences all over the country.

As the problem was presented to MPO producer-director Victor Solow, and writer Joseph March, the film could not be simply a recording of the show. It had to stand on its own as top-notch theatre entertainment, with a story line of its own, and the presentation of the cars had to be so thoroughly integrated into the entertainment that the theatre audiences would react favorably to the cars.

Startling Effects Win Audience Interest

The concept, as realized in the finished film, is a fantasy, utilizing unusual and startling effects. Abrupt changes of scene and discontinuity serve to heighten the mood. And the mood itself sweeps the viewer into the theme of the magic of today. The point is made that today's magic—as embodied by the GM cars and appliances—is superior to the nostalgic magic of the past, and gives us a view of the magic of the future—GM's Tech Center, of the GM cars, of the GM Dream House of Appliances.

Filmed almost entirely at night—necessary to avoid the crowds at the Motorama—the



"A Touch of Magic" on the screen.

finished film is an exciting example of a creative and professional approach to film-making. Imaginative—and in many ways daring—cinematography and direction, combined with exciting choreography, make *A Touch of Magic* a work of considerable beauty, impact and effective sell.

Showing This Spring in 3,500 Theatres

The film is now being shown in 3,500 movie houses and drive-ins during the spring months.

Coffee Marketers Bid for a Better Brew

Three Fascinating Short Films for TV Aimed to Improve Art of Coffee Making

SPONSOR: Coffee Brewing Institute.

TITLE: *The Secret of Good Coffee*, 5 min.; *The Long Cool Summer*, 5 min.; *This Is Coffee*, 15 min.; b/w, produced by Vision Associates.

The Coffee Brewing Institute, the projected image of the country's leading coffee marketers, has been waging "a furious battle" for many years against the pallid brew that still passes for coffee in many homes. CBI says the homemaker is too tight-fisted with her coffee —over-extracts to get all she can from each tiny ground.

As an important part of its campaign to promote better coffee making habits, the CBI is distributing three short films to TV stations. The three—on hot coffee, on iced coffee, and a longer film which wraps up the subject more thoroughly—are aimed at the 250 daytime "home" shows now running on stations in the United States and Canada. The shows, often with five or more hours a week to program, are hungry for good non-commercial material. Coffee, with no brand name attached has an ideal appeal.

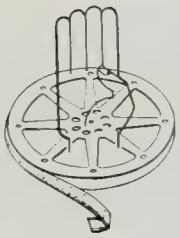
To reach these stations, Vision Associates, distributor as well as producer, sent out posters for each of the films. Coffee-colored, and measuring 17 by 22 inches, the posters brought a very quick response. (As well they might—all have been cited as "outstanding" by ART DIRECTION Magazine, and named as one of the best direct mail pieces of the year by the Journal of Commercial Art.) In five months' time over a hundred stations have played the films and some have played repeats.

The CBI pictures take a prosaic subject—just cups of coffee—and by moving the camera way in (the widest angled shot only covers three feet square), laying out some handsome, sparkling tableware and coffee-makers, and putting on a fine, jazzy sound track, they make coffee-making into quite a fascinating pastime.

The three tabletop coffee spectaculars were written and directed by Lee Bobker. Seymour Weissman was art director. Following TV distribution, plans are now being made to offer the films to home economics classes in high schools.

Coffee Films Win Festival Awards

Blue Ribbon awards at the recent American Film Festival were given *The Long Cool Summer* and *This Is Coffee*, reviewed above.



Business Screen Previews the Sponsored Films of the Month





Focus on MIT President Julius A. Stratton . . .

MIT Dedicates to Learning

A Great School Enters Second Century With Renewed Dedication to Leadership

SPONSOR: Massachusetts Institute of Technology.

TITLE: *To Greater Strength,* 25 min., color, produced by United States Productions.

☆ MIT's second century is just beginning. With the fortunate opportunity it has had to attain a position of leadership recognized all over the world, the Institute must now prepare to continue to undertake the responsibilities of leadership in the next hundred years under conditions of special urgency in these challenging times for men of science.

To Greater Strength is a new film document of this dedication. Moving into the classrooms, labs and bull sessions, the film gives a particularly live and convincing demonstration of the character of MIT. To be seen in the film are such examples of the MIT way as these outstanding teachers: Professors Hans Mueller, Carvel Collins, Otto Carl Koppen, Alexander Rich, Harold Eugene Edgerton and Sanborn Conner Brown.

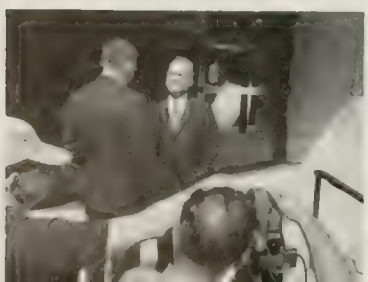
What do the students have to say?

. . . "The guy whose ambition is to escape as much work as possible will probably conclude that 'Tech is hell.' But I guess that a student who comes here to learn will develop an approach to things that will stand by him all his life."

. . . "I've seen some of these people when they first get here, seen them with their book open just underlining the passages so they can go and regurgitate it for a quiz. But if you just memorize this stuff here, you don't pass your quiz. Most of the tests are open-book tests anyway. You can carry an armload of books. It doesn't do any good to memorize. You've got to know it. You've got to know the procedures."

To Greater Strength will be used during the next few years to stir the hearts and open the minds of MIT alumni. It can hardly fail.

Dean Howard Johnson faces camera.



The Common Heritage of Japan and America

"One Hundred Years" Pictures Two Vastly-Different Lands With Much in Common

SPONSOR: United States Information Agency.

TITLE: *One Hundred Years,* 27 min., b/w, produced by Owen Murphy Productions.

A hundred years ago three ambassadors of Japan visited the United States—the first time in several centuries that Japan had had any relations with a major western power. One of these men—Noumosa Muragaki, kept a diary that has recently been printed in the United States and in Japan.

With this diary and sketches made at the time as background material, the U.S.I.A. is releasing the new film, *One Hundred Years,* this year, to audiences in Japan.

Muragaki's notes tell of his reception by the people of San Francisco and Washington; and

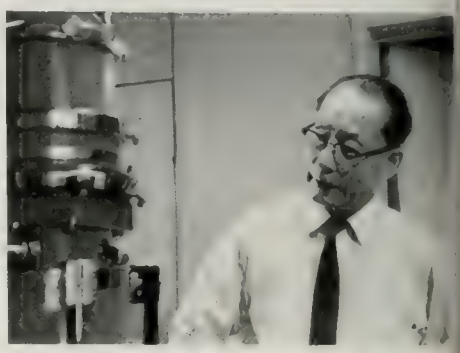


Japan's culinary art *is appreciated by many Americans who enjoy these unusual dishes in a growing number of fine restaurants.*

of being entertained by President Buchanan: "It seemed to be one of those strange customs of a foreign country, to receive foreign ambassadors without ceremony or formality but in a most friendly manner, as if they were old acquaintances."

Two old friends, one Japanese and one American, upon whose conversation the film is pegged, comment on the great changes of a hundred years and on the increasing influence of American customs on the Japanese today: the popularity of baseball, American music, movies, American style clothing and social customs.

But there are also Japanese influences in the United States, although not as much, and not everywhere. There are, of course, many popular Japanese products: radios, cameras,



Honored Nisei in the film *include the famed California cancer specialist, Dr. Kinoshita.*

toys—and Japanese restaurants are becoming more popular.

The film goes on to show Japanese audiences that Americans have applauded such artists as the Kabuki group; they enjoy Japanese gardens and architecture—such as the Motel on the Mountain in Suffern, N. Y., designed by Yoshimura.

There has been great American interest in the Japanese art of flower arranging. Large museums regularly feature the work of Japanese artists.

"The idea of blending and integrating indoor and outdoor living, with all that it implies . . . the deep feeling for nature . . . the quiet leisurely enjoyment of simple pleasures . . . These have been a carefully cultivated way of life in Japan for centuries. The fact that Americans have also come to adopt these concepts shows a surprising similarity in the basic values of the two peoples.

"However, perhaps one of the greatest contributions that Japan has made to the United States is her own people . . . Over the past hundred years thousands of Japanese have come to the country to work and become citizens. Since these people brought their cultural heritage with them, they gave the American people an opportunity to get acquainted with the ancient Japanese customs and values."

The film shows such honored Nisei as Dr. Kinoshita, Los Angeles cancer specialist; Congressman Inouye; the young dress designer Reiko, and Nancy Umeki, the actress.

One Hundred Years is part of the U. S. Information Agency's continuing film program for overseas distribution.

Answers to Young People on Preparing for College

College Board Picture Bridges That Big Step Between High School and College

SPONSOR: The College Entrance Examination Board.

TITLE: *College Counsel and Advice,* 30 min., b/w, produced by Audio Productions.

☆ The United States is fortunate in having developed a highly diversified system of some 2,000 public and private colleges and universities. With a regularly increasing demand for admissions, the questions of how to prepare for, select and enter college have become more and more important. Half of the graduates o

e country's 25,000 high schools now go on college.

Views of Five Experts Presented

To help give college-bound students and eir parents information on the decision and ocesses involved in making the transition m high school to college, the College Enance Examination Board has brought toether in this film five experts in the field of llege admission and student counseling. ey are: John K. Steinbaugh, Director of dmissions, University of Southern California; harles Sanford, Dean of Admissions and ecords, University of Illinois; Ann Splitstone, irector of Admissions, Hollins College; liver Melchior, Principal, Scarsdale (N.Y.) igh School; and Wilbur Bender, Dean of Adissions and Financial Aids, Harvard College. Moderating this panel of experts is John K. . McCaffery, well-known television newsster.

Here are some of the points made by the nel in discussing college entrance considerans:

. not everyone can, or should go to college, it it is in the national interest that everyone ho has the ability, preparation and desire ould go on to college.

. the decision to go to college should be ade preferably by the student and his parts. Students without parental support have fficult times coping with college situations, ough it can be done if the desire is great ough. On the other hand, students in colge only to please their parents most often do t have the motivation to succeed.

Advise Early Decision on Program

. the college decision should be made early -in the seventh or eighth grade. If a student ould choose engineering, for example, he ust plan early to get enough mathematics.

. the national testing programs serve the imrtant function of providing two different nds of competitive scores—ability and hievement—based on national measureents.

. the panel saw the junior, or community vo-year colleges as filling an increasingly sigficant role in advanced education.

. students should not broadcast 15 applicaons hither and yon hoping for an acceptance, ut should carefully plan to include one first oice—that might be difficult—and another a college almost certain to accept him, and o more than two others.

. students should force themselves to work full capacity, irrespective of ability—thus quiring good habits of work, study and selfiscipline.

. English—the ability to read and write—still the most important single skill a college udent needs, regardless of his major study.

. colleges should not try to prescribe rigid nes of study in high schools—should make exible allowances for experimental schools nd courses, and for regional differences.

. students are urged not to panic at the roblem of college admission. The situation as been much overstated.

College Counsel and Advice is being disributed to school and PTA groups by the ollege Entrance Examination Board.

Industry's Big Challenge: Total Reliability

In Missiles or Any Job, Today's Workers Must Be "Locked On"

AUTOMATION, as we hear often enough, has moved in and taken over. But it hasn't completely replaced the *human* factor—which can be a vulnerable point in production. For without the accuracy of reliable human workers, the system breaks down.

Just what is this "Reliability" we're hearing so much about, apart from being industry's current Hot Topic?

According to the lead character in Parthenon Pictures' new motion picture *Locked On*, for Convair-Astronautics employees, "Reliability is where everything works perfect every time you hit the switch." A little later he refines his definition into, "If at first you don't succeed, cut your throat."

$2.00 Valve Can Fault a Missile

Both definitions are accurate. And they have to be, or a ten million dollar Atlas Missile burns on the pad because of a failure of a two-dollar valve. Or at the other end of the scale, an electric razor comes back to the factory because of a forgotten pin.

But despite the fantastic precision and complexity of some of our new gadgets, if every part is wisely designed, and every individual does his job right, the bird *will* fly every time, and the razor will buzz every morning. *That* is what is meant by this new thing in American industry, the Total Reliability Concept (of which quality control is only one phase).

But it is one thing to discuss the Reliability Concept in cigar-scented management seminars, and quite another thing to get it understood out on the factory floor, let alone accepted by the hourly-wage men and women who have become blase and immune to the cartooned slogans and placarded exhortations which clutter up the bulletin boards along with the notices of union dues and the bowling team schedules.

Yet, the acceptance of the Reliability routine by the factory worker, and the personal upgrading which the concept requires of him, comes close to actual national and world survival. Every time one of our missiles fails, the odds on that pari-mutual machine in Moscow change, and the tragic day comes closer when Khrushchev may decide that he can knock out America before our missiles can get their nuclear warheads on the way to his cities.

When one of our missiles fails, there is a human error in back of the failure—a lapse in Reliability. And that is the job staked out for the film *Locked On* . . . to key the Reliability Program for Convair-Astronautics in the Atlas factories and on the launching pads.

As is necessary in seeking to effect a deep attitude change, *Locked On* probes for common-denominator identification, and uses a strong emotional approach. But the emotion serves as a vehicle for solid, logical demonstrations, so that the evangelical conversion which we hope to get as the film is viewed has foundation on which to build a permanent attitude change.

In Joel Mondeaux, who sees himself as "a yesterday guy in a tomorrow job, and I don't know what the hell to do about it," every factory man who secretly fears himself outpaced by the onrush of new practices and new standards will identify himself. And in one of the actual case histories photographed at San Diego, Sycamore Canyon Test Stands, and at Cape Canaveral, he will see a situation which comes close to his own job.

Film Available to Other Industry

In the final success of Joel Mondeaux, which is achieved by a simple character change expressed in the picture's title, he will see himself receiving the reward of being classed as one of the new elite, one of the plus-people, who can "cut it" under the tough conditions of the new industrial age.

Locked On is almost an hour long; this is deliberate, to impress upon the factory viewers that the subject is far more than ordinarily important.

For other industries faced with similar problems, prints of the film are available at $250 cost through Parthenon Pictures, 2625 Temple St., Hollywood 26, Calif.

Joel's "a yesterday guy in a tomorrow job". . .



until he learns the meaning of "Locked On"



Budd Takes Automotive Engineers on Trip to Utopia

Auto Men at Convention Enjoy Visual Visit to Company's New Body-Testing Lab

SPONSOR: The Budd Company.

TITLE: *A Trip to Utopia*, 14 min., color, produced by Unifilms, Inc.

☆ Budd's Automotive Division ordered this new film to be the centerpiece of the Division's beautiful exhibit at the Society of Automotive Engineer's convention in Detroit, last January.

Right in the heart of the exhibition Budd had a nice little 21-seat theatre with easy chairs (and foot vibrators!) that played to capacity for the whole week's duration of the convention.

Show a Second Film, Plus a Slidefilm

A Trip to Utopia, though a feature performer, was not Budd's only audio-visual gambit. Another short film was displayed continuously by rear projection in the "Testing Labs" section of the exhibit, and a slidefilm was projected continuously in the "Wheels" section.

"Utopia" might be a lush tropical island of sun-warmed indolence and darkly-beautiful girls to some guys, the film says, but not everyone's utopia is the same. Take an automotive stylist—"For me it's not the South Seas. That's Escapia. No, in my utopia I'd strive only for pizazz and I'd see every spook I designed *built*. There wouldn't be a gorpy line anywhere—they'd all be ipsipipsi. And anybody on my team who came up with spaghetti or stinkle would be shot. They're all up here (tapping forehead)—and if I could get 'em in production, that would be my utopia."

Budd's body-testing lab *offers automotive designers and engineers "A Trip to Utopia."*



The engineer's perfection might be a solar engine; the production man might choose a line without bugs—just make the components and let folks assemble their own cars. But the man at the top sees no utopia anywhere. To satisfy today's market he must make more styles, more sizes, more engines, different weights and prices than ever before. Quality has to be higher—costs lower. A nightmare.

Company's Lab Has Real Autopian Plan

So, in steps Budd with a real Autopian plan. Budd, the fine old outfit that pioneered the disc wheel, the all-steel body, the production application of the unitized body. Here is Budd's latest: one of the country's largest labs for body testing. This research shop has come up with new ways to control the quality of brake drums, new breakthroughs in unitized automotive body construction, and many other advances.

Budd's pitch: when you have a red hot fender job and need extra facilities—Budd can do it. Short runs, quick die changes, literally the backstop of the industry.

Budd will use the film as a general sales promotion tool—part of an increasingly diverse and effective audio-visual program instituted by Budd management during the past year.

Fire's Chemistry, Physics Are Made Vivid and Clear

"The Science of Fire" Produced by MPO for National Board of Fire Underwriters

SPONSOR: National Board of Fire Underwriters.

TITLE: *The Science of Fire*, 20 min., color, produced by MPO Productions.

☆ Where does the flame go when you blow a candle out? What happens when you spray water on a fire?

The answers to such basic questions as these are contained in a new teaching film, *The Science of Fire*, which is being offered principally to science classes in high schools and colleges, and to the general public as well.

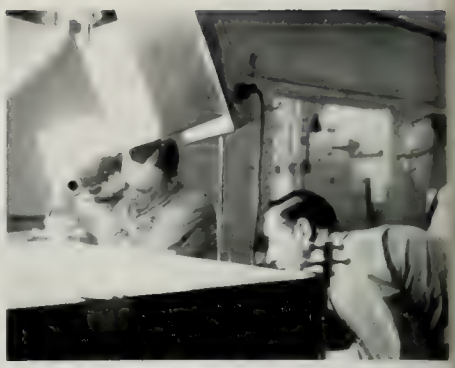
The premise of the film is that the chemical and physical characteristics of the big subject of fire can be convincingly demonstrated by narrowing it all down to an intense look at the common candle. In fact, the film is actually based on a book by the British scientist Michael Faraday, *Lectures on the Chemical History of a Candle* (1861).

MPO's producer-director Lloyd Ritter set out with a prime object of making teaching aspects of the film very clear. It is not loaded with technical terms or difficult concepts. Secondly, he has made a very beautiful film. Most of the scenes are in tight close-up, many are made using a high-speed camera.

For instance, in answer to the question, "Where does the flame go when you blow a candle out?"—the 5,000-frames-per-second camera shows that it just moves slowly off the candlewick and gradually gets smaller until it disappears. The flame has the fantastic appearance of seeming like a solid object, not a region.

What does water do to a fire? The camera shows that the only thing water does is to cool the fire. If it cools the fire enough the flame goes out.

The Science of Fire is available on free loan from the Bureau of Communications Research, 267 West 25th Street, New York.



Producer Walter Engel *(on left) sharpens h lens on baking scene with a specialist's car*

Modern "Magic" of Bread

American Bakeries' Useful New Teachin Film Tells Facts on "The Staff of Life

SPONSOR: American Bakeries, Inc.

TITLE: *The Magic Bread Box*, 13 min., colo produced by Walter Engel Productions.

☆ The film tells of the historical backgroun of bread—the "staff of life" for all civiliza tions since the dawning of mankind. It is teaching film, designed for classroom use.

After showing the background of bread– in early Egypt—and showing how whe grows, the film then goes into a moder bakery to watch how a loaf of bread is pr duced. The flour is sifted, aerated, enriche and then formed with water, yeast and othe ingredients into a "sponge." For 4½ hou the bread ferments, taking on the porosity texture and flavor it will have in its final form During the forming process, the dough "proofed" and excess gas is eliminated. Fina ly, the risen bread is baked, wrapped an on the grocery store counters in a matter o hours.

The Magic Bread Box is a good exampl of a straightforward teaching film that will b useful to schools, particularly in the lowe grades. Commercialism is restrained—"Me rita" and "Taystee" bread wrappers are onl evident when normal to the action on th screen.

Walter Engel is a specialist at picturin bakery products—sharpens his lenses o bread and rolls with ever-loving care.



Picturing a "Land of Vigor"—

Atlantic City Electric's Film Tribute to Jersey

PONSOR: Atlantic City Electric Company.

ITLE: *Southern New Jersey, Land of Vigor,* 21 min., color, produced by Audio Productions, Inc.

Many travelers through New Jersey remember only the depressing scenery along the urnpike and the Pennsy railroad tracks. This unfortunate, for much of New Jersey is entirely different—particularly, as this film shows –in south Jersey, where industry, agriculture nd recreation merge gracefully into a very ice place to live, visit and work.

The story of this pleasant land is told in the lm by John T. Cunningham, a columnist on he NEWARK LEDGER. He guides the camera to hundred places of excitement, beauty and industrial strength: the farmlands—some of the chest gardens in the world; the incomparable eaches and resorts; and the busy industrial lants which blend handsomely into the environment.

The film goes on to look at the early roots f Southern New Jersey, the battlegrounds, he historical houses—Batsto Mansion, Hanock House—in a kaleidoscopic montage of onsiderable beauty.

Particularly fine are scenes of the unique ine Barrens—a million acres of mystery and hallenge—where wild orchids grow, if you now the right place to look.

Southern New Jersey will be used by the tlantic City Electric Company to show residents of the area—and interested outsiders, o, what is happening in south Jersey—how s fortunate location is leading to industrial xpansion, more jobs, and more recreational cilities for visitors.

A New Revere Film Shows—

Facts on Copper Tubing for Construction Men

PONSOR: Revere Copper & Brass, Inc.

ITLE: *Copper Tube in Building Construction,* 30 min., color, produced by Tiesler Productions.

This film is designed to interest men who ork in building construction, particularly rchitects and engineers who must specify ghter and stronger materials in order to tilize every available inch of space. It is also imed at contractors and mechanics who must anslate specifications into actualities, invariably on the basis of highly competitive bids.

The film shows how Revere copper tube as proven to be the ideal piping material in eeting contractual commitments efficiently nd economically in both commercial and residential building construction.

Items: . . . on-the-spot scenes of the in-

(CONTINUED ON PAGE FIFTY-NINE)

Beech-Nut Gives Buyers Market Facts on Baby Boom

Aiding All Marketers, Salesmate Slidefilm Shows Sales Growth of Baby Foods

SPONSOR: Beech-Nut Food Division, Beech-Nut Life Savers, Inc.

TITLE: *The Boom in Babyland,* 10 min., ssf, color, produced by Rossmore Productions.

Baby food is a big business. 380 million jars are sold every second—$265 million worth a year . . . by 1970 there will be a market for baby foods of over $400 million a year.

Beech-Nut's new Salesmate presentation is designed to tell this story dramatically to grocery buyers and buying committees of large chain stores. The film mentions its own brand name only once and pictures Beech-Nut products only as another supermarket shelf item. The film is a plug for all baby food items.

What is singularly important about baby food, says Beech-Nut, is that the baby food customer is also the best customer for just about every other product in the store. Give her enough stock, service and ample displays of baby foods and she'll be a steady customer.

Young Mrs. Mother usually buys once a week, and she buys in quantity . . . more than 67 per cent more food than other shoppers. Where non-mothers will spend $1,300 a year in the grocery store, the baby food buyer will spend $2,170.

The film says baby is becoming a gourmet! Pediatricians now recommend more and more varieties to tempt baby's palate. 50 new varieties introduced by Beech-Nut since 1955 now account for 33 per cent of sales.

The film has some cute bunny-rabbit art for identification with baby, while the grocery business angles are factual photography—made "live" at a 57th Street supermarket in New York.

Each Beech-Nut sales district has been equipped with a Salesmate projector for taking the baby food story directly to the buyer.

Beech-Nut Food Division men *are taking their slidefilm directly to buyers' offices.*



Helping Retail Sales People Sell Revlon Products

Two Top-Quality Slidefilms Help Introduce Sales System for Beauty Products

SPONSOR: Revlon, Inc.

TITLES: *Selling the Personal Way* and *The Color-Up Story,* both 10 min., ssf., color, produced by Van Praag Productions.

Sales people of Revlon products in department stores and specialty shops—"Beauty Advisors," they are called—are beginning to use a new sales system. Each customer, henceforth, will be charted in a card file, listing skin types, hair color, etc. Thus, the Beauty Advisors can do a more active selling job over the counter, or by telephone with various cosmetics appropriate to each customer's needs.

To help get the plan moving smoothly Revlon is distributing a new training slidefilm, *Selling the Personal Way,* which describes how it works. Properly, the film points up the advantages of the Revlon way of selling to the sales people themselves. It is told in conversational style by two beauty advisors as they recount their daily selling experiences.

Color Fidelity in Hair, Skin Tones

Being a Revlon product, the stripfilm has to be pretty as well as sensible. The producer went through exquisite agonies to match the delicate shades of skin and hair tones in the finished prints to reality, but the results seem well worth the trouble.

A second new Revlon slidefilm, *The Color-Up Story,* makes a convincing pitch for the firm's new hair coloring product, Color-Up.

It has a friendly, housewifey approach—narrated by Helen Darrow, who tells how her mother, her daughter, her sister, and even her sister-in-law—with the brassy-looking bleach job—find satisfaction in new hair beauty through Color-Up.

A Story of Specialization:

National Credit Office Shows Industry Service

SPONSOR: National Credit Office.

TITLE: *NCO Serves You,* 10 min., ssf, color, produced by Rossmore Productions.

The National Credit Office, now in its 60th year, attributes much of its success to concentration on a relatively few industries: textiles, leather, chemical, electronic, metal, automotive, aeronautical, appliance, bank services and mobile homes. Within these fields NCO specialists know their industries from every angle.

This story is now being told "personally" to prospective National Credit Office members by NCO President Bill Bennett. Mr. Ben-

(CONTINUED ON PAGE SIXTY-ONE)



Glen Canyon Dam, nearing completion, will bring power, water to this new frontier

"FRONTIERS"

Land, People of Idaho and Utah Reap Rewards as Their Resources Are Harnessed and Harvested . .



Construction worker *on Glen Canyon Dam looks to the future when his work will bring new opportunities to the people of this land*

SPONSOR: The First Security Corporation.

TITLE: *Frontiers*, 27½ min., color, produced by Dick Durrance Films.

☆ The First Security Corporation is one of the larger banks in the Rocky Mountain region. It provides services for all of Utah and Idaho and has taken a leading part in fostering the rapid progress of the area.

Frontiers pictures the background for this progress in the natural beauty of the two states, shows the resources that are just beginning to be adequately harnessed and harvested. It could be called a travelog but the film seems rather bigger and more important than "travelog" connotes.

Dick Durrance, who has long been known as one of the world's greater ski photographers, proves in this film that he is a photographer-director-producer with a much wider horizon. *Frontiers* has not only beauty but a consistent character. It comes across in revealing faces of farmers and miners and sheepherders, and in the moods of the colors —deep, rich, sometimes sombre reds of the Utah canyons, the dark, dramatic skies and shadowed mountain valleys of Idaho.

Often the camera is restless—moving on almost every scene, as if to make the viewer feel the restless energy of this "youngest" part of the country.

Contrast of Cities and Far Country

Durrance shot 40,000 feet of film in over a year's time to make *Frontiers*. His itinerary included the growing metropolis of Salt Lake City; quiet, settled Boise; and a little bit of everything from the Navaho reservations of southern Utah to the cool apple country of northern Idaho. Sometimes the viewer might wish to stay awhile at one place or another but there is much to see and we must move on.

Complementing Durrance in the credits for *Frontiers* are a sterling group of New York production people: Jean Oser, with a master

Below: *Idaho farm land, made rich and productive through irrigation. Right: farmer Dale Stoller and son tour homestead fields.*





ul editing job; Robert Hertzberg, writer; Joe ulian, narrator; and Corelli-Jacobs, with a eautiful and particularly appropriate score.

Selected by USIA to Show Abroad

The film is currently playing "first-runs" in he Utah-Idaho area to guests of the First Se- urity Corporation. It has been picked up for oreign distribution by the United States In-



Farmer Dale Stoller *and his son pull a sugar eet to check for size and sugar content in this cene from the film "Frontiers."*

ormation Agency. And it has just been se- ected as one among 15 outstanding American ndustrial films for entry in the Second Inter- national Industrial Film Festival at Turin, taly, this June.

Supervising the successful *Frontiers* project or the First Security Corporation were Vice- President William Eccles, and Public Rela- ions Manager Mason Smith.

The Man Behind This Picture . . .

Dick Durrance has been a champion skier nd ski photographer since his undergraduate days at Dartmouth. He began his motion pic- ure career as a test photographer for Boeing Aircraft during the war.

Now located in Aspen, Colo., Durrance has ecently shot several series of "mountain" ommercials for Busch Bavarian Beer, and wo films for Pan American World Airways. He is represented in New York by his old riend and college roommate, Joe Dunford, ow president of his own company, Pelican Films, Inc.

Films of the Year Reviewed!

The consensus of all 1961 film award programs to date, highlighting the outstanding sponsored films of last year, will be presented in your next issue of BUSINESS SCREEN. The feature includes winners of 1961 National Safety awards.



Time-lapse photography enables Dr. Moon to show days of camellia growth within seconds.

Those Inspiring Sermons from Science

Moody Institute of Science Films Get Wide Industry Audience

By Weldon D. Woodson

A REPRESENTATIVE FROM Moody Institute of Science, Los Angeles, California, approached an executive of a big industrial plant concerning the showing to the employees of inspirational films produced by MIS. He explained that the films were a unique combination of natural science phenomena and basic religious concepts. Employees seeing them would have more wholesome attitudes and could be expected to be more subject to direction and control on the job.

The executive said that he liked the material of the motion pictures, but that he was skeptical and doubtful about their reception in his plant. He pointed out that some of the other executives and employees might show resentment because of the "religious" side to the films.

The caller suggested a preview for a representative group of employees including supervisors and union executives.

Man's Progress Prefaced by Nature

The picture was entitled, *The Prior Claim*. As these men looked at the film, there unfolded before their eyes the fact that some of the most modern inventions of man operate on the same principles that lowly creatures of nature have been using from the time of creation. Throughout the film they saw that even in the inventions and developments which characterize this modern age man does not have the prior claim, but that wherever he may delve he finds that God has been there first!

The film had barely ended when a man from the shipping department blurted out, "This is something the whole place should see!"

The Prior Claim was shown in this plant, as well as *God of Creation, Dust or Destiny, Hidden Treasures, Voice of the Deep, God of the Atom, Of Books and Sloths, Windows of the Soul* and the other MIS epics.

Men of the assembly line viewed each picture with awe and reverence. All of the films appealed to their reason, stimulated their thinking and reached their hearts. At each showing, the workers left the projection hall with nothing but gratitude toward their employers.

Founded by Dr. Irwin Moon in 1941

The founder and manager of Moody Institute of Science is Dr. Irwin A. Moon. Its inception dates back to 1941.

Dr. Moon at that time had been pastor of the Montecito Park Union Church in Los Angeles. A physicist and an ardent movie-maker, he had used illustrations from science to point up his talks with the young people of his congregation and found them eager listeners. Other groups were fascinated with his demonstrations to the extent that he finally resigned his pastorate to devote his full time to presenting, as he phrased it, "Sermons from Science."

When the Golden Gate Exposition at San Francisco opened, Moon tried a daring experiment. He rented space near the Gayway

Using inverting spectacles, *Dr. Moon prepares for scene in "Windows of the Soul" that shows seeing is done in the brain as well as eyes.*



INSPIRING LESSONS IN SERMONS FROM SCIENCE:

(CONTINUED FROM THE PRECEDING PAGE)

and designed a special show to compete with the carnival attractions. More than two tons of equipment, most of it homemade, went into the production of a spectacle that covered various aspects of science.

Dr. Moon permitted a million volts of electricity to flash through his body. The audience gasped in amazement. Then he fried an egg on a cold stove, lighted a lamp bulb with his bare fingers, time-compressed the growth of a camellia into a few seconds and gave his voice a "helium accent."

The show was a whopping success. Crowds came to look and to listen.

Moody President an Exhibit Visitor

One visitor to this incongruous show next to the Midway was Dr. Will H. Houghton, president of Moody Bible Institute. Subsequently, the Moody Institute of Science, a department of Moody Bible Institute, was established.

The *Sermons from Science* films have been shown the world over. They have been praised by persons in such diversified walks of life as the late Albert Einstein, Lowell Thomas, Walt Disney and Captain Eddie Rickenbacker.

They have been used in churches, youth groups and civic group meetings. They have served effectively on military bases, on the mission field and on television. These uses, along with their employment in business and industry, have influenced for the good the lives of millions.

Management and labor are discovering a need to improve not only the working conditions and the physical environment of their plants and offices, but also a need to foster the remedying of those things that are wrong in people themselves—things that make them unsatisfactory and dissatisfied workers and deter them from attaining their highest capabilities.

The Spiritual Essence of Good Work

Employers and employees need to be encouraged to replace a superficial approach to their work with that which is fundamental, lasting and of spiritual essence.

Business and industrial officials have discovered that MIS films contribute toward this need. They have used them for:

Supervisory training, general educational programs, executive development, safety and special occasions, public relations, dealer conferences, foremen's meetings, sales meetings and employee activities.

The films when shown have:

Changed attitudes, stimulated constructive thinking, improved relations between employees and informed and entertained.

Films Are Used in Variety of Ways

MIS films can be used in a variety of ways in plants, on or off company time. One typical plant did this:

Arranged to show one of the films three times a day: at 10 A.M., 2:30 P.M., and 4 P.M. In this plant, it was possible to schedule work so that production was not interrupted. The plant men each lost only one hour and five minutes from their work at the most.

The screen not only shows the wonders of science that can be perceived through natural vision, but it presents things solely visible to the aided eye. It does this by means of time-lapse photography, microscopic photography, the telescope and other scientific and photographic equipment.



This Moody *science film maker is capturing the beauty of snow crystals for "Hidden Treasures."*

The films make the viewer aware of the power, precision, beauty and design of nature. A talk at the end of each brings out the relationship between science and human problems.

One employee said after seeing a film, "We should all each day do the most with what w have been given."

Another employee stated, "Our emphas on material improvements, such as produc tion methods, etc., is good, but there is some thing much more important—the improve ment of men's thoughts and spirits."

A third expressed it this way, "The film help us to realize that each person fits int God's plan and that we should treat each on as a human individual and as a person."

Favorable Comments by Employers

Employers also have made favorable com ments on the films, as the following example indicate:

"I was really amazed at the very fine com ment that we received on every showing," a executive of the Pet Milk Company reporte after a series of presentations in plant an station towns to a combined audience of a most 4,000 persons. "In fact, in all my year with the company, I heard during the las week the highest compliments paid to the Pe Milk Company that I have ever heard before.

"We in Fisher Body have found these film to be an excellent method of promoting em ployee good will and stimulating attitude within the organization," a spokesman said "It is almost impossible to convey the enthusi asm with which they have been received i our plants."

"Today we are returning your film *Th Prior Claim*," wrote a representative of the Kel logg Company, Battle Creek, Michigan. "I was shown January 31 to Kellogg families i the W. K. Kellogg Auditorium here in Battl Creek. Approximately one thousand person were in attendance.

"We certainly appreciate your making thes films available to us. Audience reaction wa excellent, even small children were intereste enough to remain very quiet while they wer watching your film."

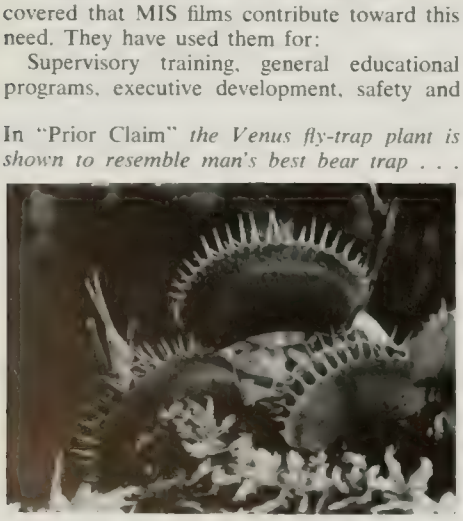
Film Received With "Intense Interest"

"As you know, we have just recently show the film from the Moody series *Sermons Fro Science* entitled *The Prior Claim* to approxi mately 125 members of our managemen group," commented an official of the Victo Adding Machine Company. "This film was re ceived with the same intense interest as th previous films."

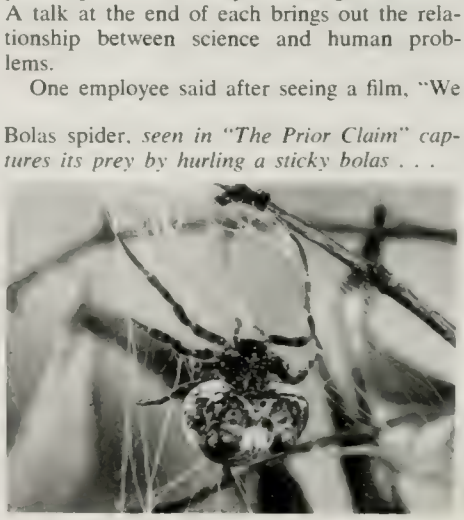
"We have shown a number of the *Sermon from Science* films, produced by Moody In stitute of Science, to our Management Club,

(CONTINUED ON PAGE FIFTY-NINE)

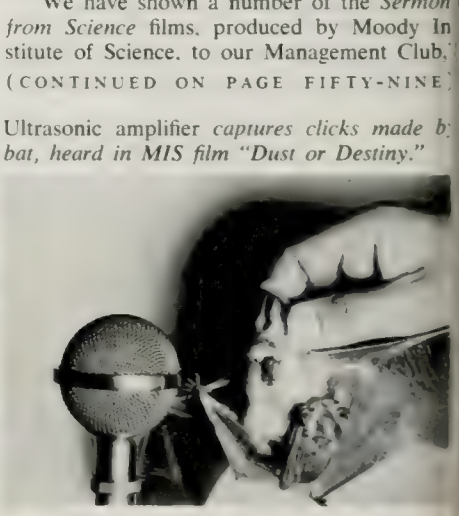
In "Prior Claim" *the Venus fly-trap plant is shown to resemble man's best bear trap . . .*



Bolas spider, *seen in "The Prior Claim" captures its prey by hurling a sticky bolas . . .*



Ultrasonic amplifier *captures clicks made b bat, heard in MIS film "Dust or Destiny."*



Fashion Forecast by the Garment Workers

Nationwide Women's Audiences View New Colors, Styles

PONSOR: International Ladies Garment Workers Union.

ITLE: *Fashion—Spring and Summer, 1961,* 15 min., color, produced by Eleanor Lambert.

Watch for the new "hothouse" olors in women's clothes this pring. Pink and orange and the xe will be in strong favor, acording to this new film recently leased by the ILGWU.

The new colors and fashions en in the film have been deigned by such leading names as assini, Fogarty, Trigere and ndheim. The film is aimed at e average American woman and prises her of basic fashion anges, here and incoming, and w the changes will affect her oice of new clothes in coming seasons. It also highlights the importance of the Union label in the American woman's clothes economy.

According to Eleanor Lambert, fashion coordinator of the film, it covers a wide range of trend information from the shape of the new suits and coats to the prophetic flare silhouette. Prices represented in the film range from the little-or-nothing up to the height of the couture range and are interpreted in their fashion significance and application to various types of figures.

The film is being made available to women's clubs, colleges, churches and women's industrial and commercial organizations through Modern Talking Picture Service, 3 E. 54th St., N. Y.

Improving Your Home With Western Pine

PONSOR: Western Pine Association.

ITLE: *Operation Attic,* 20 min., b/w, produced by Photo-Art Commercial Studios.

Beginning in a retail lumber rd, this is a documentary film ory of how a young couple finds ore space for living by transrming their unfinished attic into useful upstairs.

It shows how the lumber dealer sists his customers in selecting e materials—in this case, handme wood paneling from the estern Pine region. Then it unches into a description of the reparation of the materials and tic for paneling and carefully details the installation procedures. Important points in construction for the home carpenter are explained: nailing and sawing, as well as methods of staining and final finishing. Flooring, trim, moulding, paneling, patterns, furring and many more important points are considered.

In finale, the viewer is shown the room delightfully furnished—a perfect example of what can be done through combining good materials and the advice and service of a competent retail lumber dealer.

Operation Attic is available to TV stations for public service use through Modern TV, New York.

Prescription Aid for the Modern Dentist

PONSOR: Schering Corporation.

ITLE: *Prescription Writing in Modern Dentistry,* 25 min., color, produced by Kevin Donovan Films.

This film stresses the impornce of specific, individualized rescription medication in dental erapy. A recent survey of the merican Dental Association has sclosed that more than eleven illion drug prescriptions are ritten annually by dentists roughout the United States.

The story line involves a young entist, in practice for only six onths, who visits his uncle, a well-established practitioner, for a "dentist-to-dentist" discussion of professional problems. Through a series of flashbacks, inserts and other special effects, modern dental techniques, practices and responsibilities are explored.

Intended for viewing by memberships of regional, state and county dental associations, *Prescription Writing in Modern Dentistry* is also suitable for instruction of undergraduate and graduate students in dental schools.

Prints may be borrowed from either Schering Corp., Union, N. J., or the American Dental Association, 222 Superior, Chicago.



Illustrative art sequence shows early exploration of the Delta.

A Colorful Saga on "The Delta Orinoco"

History and Lore of Fabled Land Shown to Venezuelans

SPONSOR: Creole Petroleum Corporation.

TITLE: *The Delta Orinoco,* 25 min., color, produced by Willard Pictures, Inc.

☆ Creole Petroleum Corporation, a Venezuelan oil company affiliated with Standard Oil Company (N.J.), has made excellent use of news and information films for many years. In addition to a regular newsreel about activities of Creole people, which plays in theatres and on television, Creole has made useful films on conservation and Venezuelan wild life.

Typical of these films, and the best to date, is *The Delta Orinoco,* which pictures a wide variety of flora and fauna of one of the world's wildest areas—the 7,000 square mile Orinoco delta.

Columbus entered the delta in 1498 and named many of the channels: Mouth of the Serpent, Mouth of the Dragon, etc. Later both Amerigo Vespucci and Sir Walter Raleigh explored the mouths of the great river.

Little has changed since then. The land area is still made of small irregular mangrove islands and travel is possible only by boat.

After an introductory sequence of art-based historical description of the region, *The Delta Orinoco* concentrates first on bird life—toucans, parrots, egrets, jacanas, herons—photographed with immense patience by photographer Robert C. Hermes from a blind set up in a small channel.

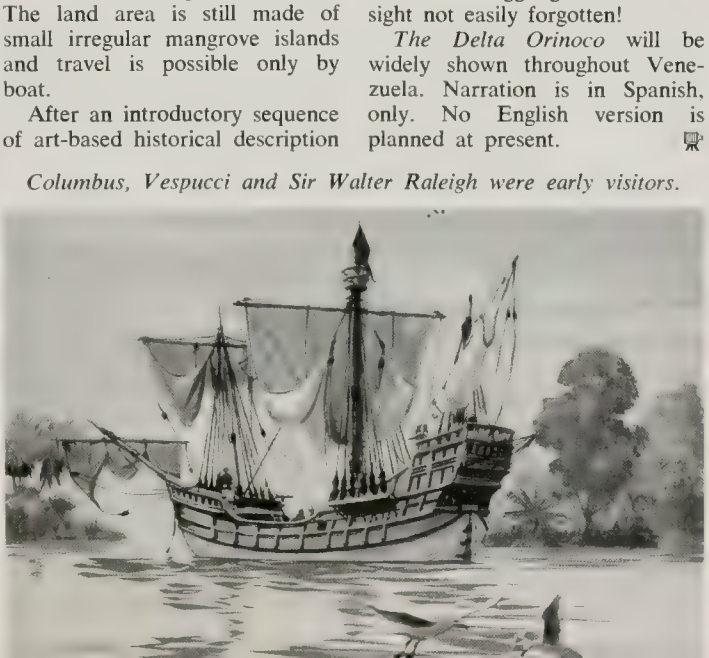
Tropical fish, barnacles and anemones come next to our attention . . . and the most curious anableps, a fish that swims on the surface of the water and has divided eyes for seeing both below the surface and in the air.

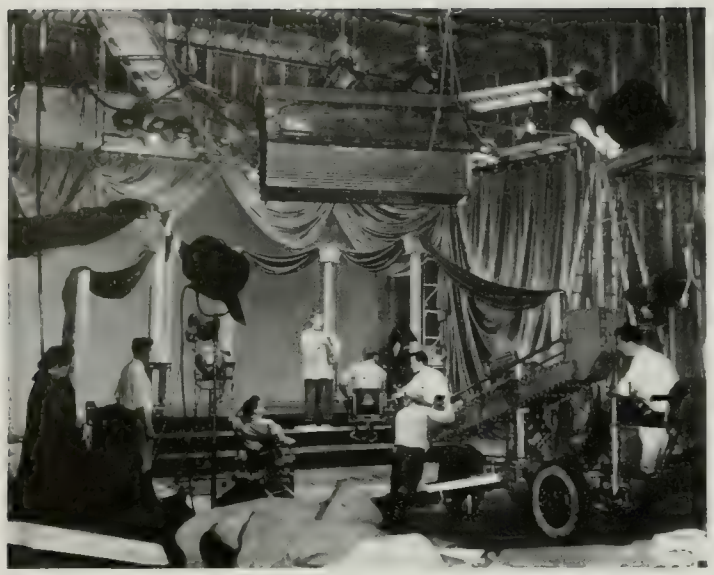
Insects to be seen are the walking stick—looking exactly like a twig, the familiar praying mantis, click beetle and ant lion, which captures its prey by throwing sand at small insects so they may lose their footing and stumble into the ant lion's trap.

Throughout the entire Orinoco delta there are only two or three Capuchin mission settlements for the Indians. The film shows the Indians to be quite friendly. They have a partiality for fat, caterpillar-like worms called Moreeche. A small boy eating a handful of these wriggling worms is a sight not easily forgotten!

The Delta Orinoco will be widely shown throughout Venezuela. Narration is in Spanish, only. No English version is planned at present.

Columbus, Vespucci and Sir Walter Raleigh were early visitors.





Sacred music productions *such as "Heavenly Harmonies" and "Vesper Melodies" are filmed with stylized scenery and dramatic lighting effects for which the Division of Cinema has most complete facilities.*

"Angel With a Camera in His Arms" Brings Bob Jones' Films to World Audience

Teacher and Producer of Religious Films, Cinema Division of Bob Jones University Observes Tenth Year in the Field

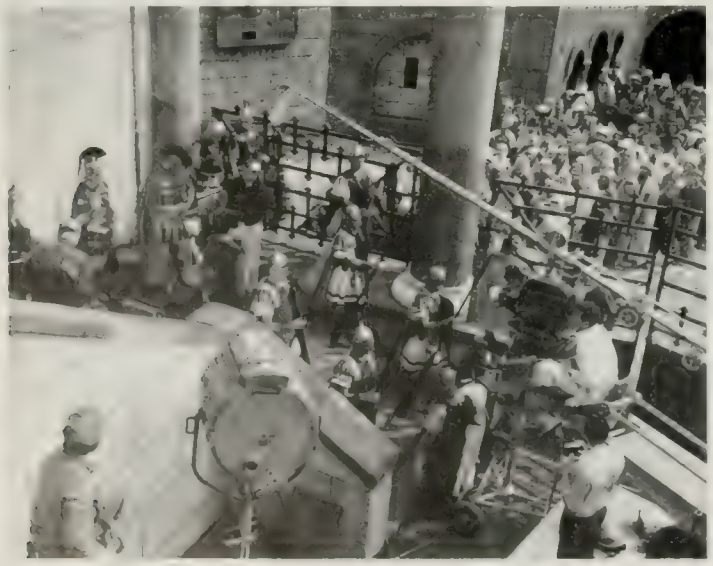
OBSERVING its tenth anniversary as a producer of religious and educational motion pictures is Unusual Films, the Division of Cinema of Bob Jones University at Greenville, South Carolina.

During the past decade, the motion picture ministry of the Bob Jones University has been extended to every continent, and fulfilling part of its aim, literally thousands of conversions have resulted from showings of the religious films produced on the campus.

Director of Unusual Films is Mrs. Gilbert Stenholm, who has held the post since the department was established by Dr. Bob Jones, Jr., president of the University. She is responsible not only for directing all the films, but also for the business operations of the studios, including distribution of all the productions.

Other key members of the staff are Robert Craig, cinematographer; George Jenson, chief editor; Miss Alice Cromley, photographic technician; Wade K. Ramsey, photographer; William E. Phillips, sound engineer; Charles Applegate, screen writer and make-up artist; and Mrs. Melvin Stratton, make-up technician. Most of the members of the staff also teach academic courses in the Division of Cinema.

This set for Unusual Films' *"Wine of Morning" shows the courtyard of the palace of Pontius Pilate, where Jesus Christ was judged before his crucifixion. The production staff is preparing to shoot the scene.*



Among Best in Country

The facilities of the Division, both for the teaching of film technique and for the production of Christian and educational films, are recognized as among the best in the country. The department also operates a complete laboratory for still photography.



Setting the lights *for a scene in "Fortress of Faith," the film which tells University's story.*

A survey by the Society of Motion Picture and Television Engineers listed Bob Jones University as one of the three outstanding schools in America offering motion picture training.

Evidence of the performance of the department are the numerou honors bestowed on it. Amor them is the Screen Produce Guild Silver Medallion for Inte Collegiate Film Competition, ar nine awards for excellence fro the National Evangelical Fil Foundation.

Winner of Top Awards

Four of the NEFF awards we given for *Wine of Morning*, th first film ever to capture all of th top awards of the Foundatio This film was selected by the Un versity Film Producers Associ tion to represent America at International Congress of Cinem School Directors, held at the Ca nes Film Festival and in Pari France.

Wine of Morning was chose deliberately because the UFP committee felt the contrast b tween its Christian message an the atheistic philosophy of th communist entry would be "mo revealing." Unusual Films' dire tor represented America as a del gate to the Congress and delivere a key address.

These Typical Productions

Unusual Films has produce several feature-length story pi tures, three Christian musical film two documentary travel films, an educational, television, short sub ject and special productions. Th films are available for showin in churches, schools, civic grou and TV.

All Unusual Films releases a designed to carry a Gospel me sage. This is the purpose exempl fied by the trademark of the d partment—an angel bearing camera in its arms. As Dr. Bo Jones, Jr., puts it: "An angel is messenger, and our films are film with a message." §

A Sound Editing Film for Production Groups

For production groups interested in editing motion picture sound, the Audio-Visual Center, Indiana University, has produced a 10-minute motion picture titled *Editing Synchronous Sound*, as part of its series on photographic topics.

The film presents a step-by-step procedure for editing sync sound: the story line of the various sequences explains the shooting phase of a sound motion picture and its relationship to sound editing.

These Are Main Points

At an editing bench an editor explains the selection of sound takes, the marking of the film, and the breakdown of the picture foo age. Three main points are d veloped in the film: (1) establish ing synchronization cues durin shooting, (2) re-establishing thes cues during editing, and (3) mai taining synchronization betwee picture and sound track through out the editing process.

How to Get This Film

The film is available in colo ($100) or black and white ($50 Preview, purchase or rental in formation concerning *Editin Synchronous Sound* may be ob tained by writing to Gene Hinto Coordinator of Film Informatio Audio-Visual Center, Indiana Un versity, Bloomington, Indiana. §



"Now we can train new salesmen with movies anywhere, any time...in just an hour"

Our training movie provides trainees with more thorough comprehension of our way of selling than training manuals ever did, and it's less expensive and more efficient than traveling training experts," says J. O. Kaplen, Executive Vice President of Atlas Sewing Centers, Inc., headquarters, Houston, Texas. "It works so well that we've given each of our 7 store managers a 16mm Kodak Pageant Sound Projector so that any one of them can train new men when they want to.

"Our choice of projector, we knew, would be important, because store managers, like everyone else, are too busy to worry about machinery that's complicated to operate or too much trouble to keep in running order. After many 'loaner' demonstrations of various makes, and after asking others who use movies, we decided the Kodak Pageant would be easiest to operate, and would have the stamina to take inexperienced handling.

"Our movie was professionally produced. And it, along with this uncomplicated Kodak Pageant Projector, makes a training session smooth, interesting, and understandable. The demonstration is ideal. The trainee sees and hears not only what to say and when to say it, but also how to say it, even to the proper inflection, emphasis, and gestures.

"None of the precisely worked out message is ever omitted or diluted. And outside pressures have no interfering influence. Our trainee is 'captive' in a darkened quiet room—the right atmosphere for concentration."

If you would like to learn more about the way movies are being used by business and industry, or if you would like literature about Kodak Pageant Projectors, mail this coupon to us now.

You may see a Kodak Pageant demonstrated by calling your Kodak audio-visual dealer.

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MOTION PICTURES & SLIDE FILMS FOR SAFETY EDUCATION

16mm Motion Pictures

☆ These sound motion pictures and slidefilms for safety education, all produced or released last year, comprise the 1961 Contest Entries currently being judged for the annual awards given by The National Committee on Films for Safety. This check-list is presented as a useful reference source for your safety program.

OCCUPATIONAL

Day With Maintenance-of-Way, A, 30 min., color. Sponsor and Producer: Missouri Pacific Railroad Co. Illustrates safe work practices of railroad maintenance-of-way employees.

Electrical and Electronic Safety, 9 min., b/w. Sponsor: U. S. Air Force, AACS-MATS, Scott AFB. Producer: Air Photographic & Charting Service, Orlando AFB. Depicts circumstances of a fatal accident on electronic equipment.

Flame Propagation, 20 min., color. Sponsor: American Gas Assn. Producer: Kennedy Productions, Inc. Demonstrates hazards associated with misuse of explosion-proof equipment.

Flammables Engineering, 26½ min., color. Sponsor: Protectoseal Co. Producer: Audio Productions, Inc. Presents fire prevention principles applied to flammable substances.

Hard Hats and Thinking Caps, 29½ min., color & b/w. Sponsor: American Bridge Div., U. S. Steel. Producer: Mode-Art Films. Emphasizes the necessity of alertness to safety for structural iron workers.

High-Low Bid, The, 27 min., color. Sponsor and Producer: Employers Mutuals of Wausau. Tells importance of safety performance to management in construction industry.

Man Who Didn't Believe in Accidents, The, Sponsor: Packaging Equip't. Div., Ex-Cell-O Corp., with Milk Industry Foundation. Producer: Robert J. Enders, Inc., MGM Studios. Personal aspects of accident prevention for dairy employees.

115 Volts—Deadly Shipmate, 19 min., color. Sponsor: U. S. Navy, Bur. of Naval Weapons. Producer: Depicto Films Corp. Re-enacts accident situations of Navy personnel on low-voltage equipment.

Propellant Plus Heat, 20 min., color. Sponsor & Producer: Thiokol Chemical Corp., Redstone Div. Shows precautions required in handling to prevent ignition of solid propellants.

Quota, The, 25½ min., color. Sponsor: Clark Equipment Co., Construction Machinery Div. Producer: Pilot Productions, Inc. Dramatizes accidents that occur to construction equipment operators.

Safety in Highway Surveying, 25 min., color. Producer: Bur. of Public Roads, Dept. of Commerce. Explains hazards of working in timber land and mountainous country.

Safety is Always Our No. 1 Business, 12½ min., color. Sponsor & Producer: Caterpillar Tractor Co. Instructs new employees in the importance of safety in company operations.

Safety Wise (series), 10 min. ea., b/w. Sponsor: Nat'l Safety Council. Producer: Cal Dunn Studios. *Help Yourself to Safety,* employee responsibility in recognizing and correcting unsafe acts and conditions; *Not Even One Chance,* how a worker changes his attitude toward chance-taking; *Safe As You Know How,* how a worker can develop safe personal work habits.

Static Electricity, 22 min., color. Sponsor: American Gas Assn. Producer: Kennedy Productions, Inc. How static electricity is generated and its control.

Tactical Air Command Programmed for Safety, 27½ min., color. Sponsor: U. S. Air Force, DIG/Safety, Norton AFB. Producer: Air Photographic & Charting Service. Follows importance of training to overcome in-flight problems.

TRAFFIC AND TRANSPORTATION

Auto, U. S. A., 27 min., color & b/w. Sponsor: Perfect Circle Corp. Producer: Dynamic Films, Inc. Reviews reduction of traffic congestion and accident problems through planning.

Can You Stop In Time, 9 min., color. Sponsor: Nat'l Assn. of Automotive Mutual Insurance Cos. Producer: Dallas Jones Productions, Inc. Describes need of professional drivers to know stopping distance factors.

City Driving, 22 min., b/w. Sponsor and Producer: Ford Motor Co. Demonstrates city driving techniques—especially for driver education students.

Driving Under Special Conditions, 19 min., b/w. Sponsor & Producer: Ford Motor Co. Stresses hazard factors during adverse conditions—especially for driver education students.

Emergencies in the Making, 14 min., color & b/w. Sponsor: AAA Found'n for Traffic Safety. Producer: Calvin Productions, Inc. Outlines types of traffic emergencies and how best to combat them.

Expert Driving (series), 10 min. ea. Sponsor: Nat'l Safety Council. Producer: Gilbert Altschul Productions. *Experts Count 'Em All,* b/w, stresses value of professional drivers making reports of even minor accidents; *In Case of Accident,* b/w, for professional drivers, proper procedures at time of an accident; *Preventable Or Not,* b/w, explains meaning of preventable accidents to professional drivers; *For Experts Only,* color, emphasizes excellence of driving performance through Safe Driver Awards.

For the Road, 13½ min., b/w. Producer: WJZ-TV, Baltimore, Md. Designed for voice-over open and close, film shows consequences of drinking at bar before driving.

Highway Driving, 17 min., b/w. Sponsor and Producer: Ford Motor Co. Shows basic safe habits for highway driving.

In Step With Safety, 14 min., color & b/w. Sponsor: Divco-Wayne Corp. Producer: The Carson Co., Inc. Portrays to students right and wrong conduct on school buses.

Intersection Safety, 10½ min., color. Sponsor: Nat'l Assn. Automotive Mutual Insurance Cos. Producer: Dallas Jones Productions, Inc. Basic rules for handling certain types of intersection accident situations.

It Takes Two to Crosswalk, 6½ min., b/w. Sponsor: Pedestrian Safety Committee, Toronto, Can. Producer: Chetwynd Films Ltd. To inform Toronto pedestrians of new crosswalk system.

Jerks That Irk, 11 min., color. Sponsor & Producer: MFA Insurance Cos. Illustrates some driving habits and discourtesy that irritate other motorists.

Look—Stop Backing Accidents, 10 min., b/w. Sponsor: Nat'l Safety Council. Producer: Gilbert Altschul Prods. Demonstrates professional drivers' backing problems and how to avoid them.

Produced For You, 3 min., color & b/w. Sponsor & Producer: Acorn Films of New England, Inc. An accident strikes close to a person who condones violations.

Safety Through Seat Belts, 13 min., b/w. Sponsor: U. S. Public Health Service & Univ. of Calif., L. A. Producer: Charles Cahill & Assoc., Inc. Documents collision tests proving value of seat belt use.

Security Clearance, 21 min., color. Sponsor: Marshall-Eclipse Div., The Bendix Corp. Producer: Robert Fisher Prods. On importance of proper checking and installation of brakes.

Silent Witness, The, 28 min., b/w. Sponsor: Wm. S. Merrell Co. Producer: Dynamic Films, Inc. Case study of use of intoxication tests in traffic courts.

To See Ourselves, 14½ min., color & b/w. Sponsor & Producer: Aetna Casualty & Surety Co. Portrays average motorist who thinks other driver is always wrong.

Using Your Traffic Records, 21 min., color. Sponsor: Highway Traffic Safety Center, MSU. Producer: A-V Center, MSU. Use of traffic records system for better enforcement and engineering.

Winter Driving, 24 min., color. Producer: Bur. of Public Roads, Dep of Commerce. Illustrates drivin techniques for safer driving on sno and ice.

Witness to An Accident, 11 mi color and b/w. Sponsor: Insuran Institute of Indiana. Producer: A- Center, Indiana Univ. Police officer method in accident investigation.

You And Your Bicycle, 14 mi color and b/w. Producer: Robe M. Carson Productions, Inc. Ou lines a bicycle safety program, wi helpful hints for all riders.

HOME SAFETY

Electrical Safety in the Home, min., color. Sponsor & Produce A-V Center, Stout State Colleg Menomonie, Wis. Proper preventi or correction of common home ele trical hazards.

Poison in the House, 10½ mi color. Sponsor: Bur. of Matern & Child Health, New Hampshir Producer: Poison Information Ce ter, Mary Hitchcock Memorial Ho pital. Puppet with ordinary hous hold products that can be poisono to children.

Pound of Prevention, A, 11½ mi b/w. Sponsor: Dr. Gordon D. Je sen, Univ. of Washington, Seattl Producer: U. S. Air Force & D Jensen. How a small child ge burned, and subsequent hospit treatment.

Safe at Home, 29½ min., colo Sponsor: Merck Sharp & Dohm Merck & Co. Producer: Advanta Enterprises. Many ways childr can have accidents around the hom

GENERAL SAFETY FILMS

Accident Investigation Board, Th 52 min., b/w. Sponsor: U. S. A Force, Norton AFB. Produce Leonard Anderson Assoc. How investigation board functions; fo lows actual procedure.

Be Water Wise—Boating, 20 mi color. Sponsor: U. S. A. F., No ton AFB. Producer: Air Phot graphic & Charting Service, O lando AFB. Safe use of boat marine regulations.

Be Water Wise—Swimming, 20 mi color. Sponsor: U. S. A. F. Pr ducer: Air Photographic & Chartir Service, Orlando AFB. Good rul for swimming activities at beac lake, pool.

Better Boating, 10 min., color. Spo sor & Producer: Anthony La Film Studios, Inc. General rules f safe use of boats.

Danger—High Voltage, 16 mi color. Sponsor: Omaha (Neb Public Power District. Produce Walter S. Craig Film Prods. Ha ards of flying kites and climbir trees near electrical wires—for el mentary grades. *(Cont'd on P. 4*

VITALIZE Your Safety Programs! ENLIST THE DISNEY SAFETY TEAM!

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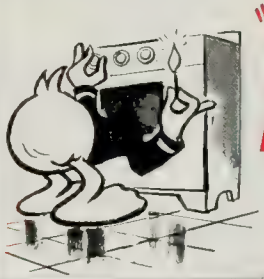


FOR PLANT SAFETY:



"HOW TO HAVE AN ACCIDENT AT WORK"

FOR HOME SAFETY:



"HOW TO HAVE AN ACCIDENT IN THE HOME"

FOR FAMILY SAFETY:



"I'M NO FOOL WITH A BICYCLE"

"I'M NO FOOL WITH FIRE"

"I'M NO FOOL AS A PEDESTRIAN"

"I'M NO FOOL IN WATER"

"I'M NO FOOL HAVING FUN"

FOR TRAFFIC SAFETY:

"MOTOR MANIA"

"ANYBURG, U.S.A."



All films one reel (8-10 minutes) —16mm sound—color by Technicolor

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EDUCATIONAL FILM DIVISION, WALT DISNEY PRODUCTIONS, BURBANK, CALIF.

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(CONTINUED FROM PAGE 44)

Debbie's Safety Lesson, 18 min., color. Sponsor: Calif. Traffic Safety Found. Producer: Cine-Tele Productions. Shows safety precautions for youngster starting school.

Electricity: Principles for Safety, 11 min., color & b/w. Producer: Coronet Instructional Films. Points out common electrical hazards and how they can be eliminated.

F-106 Escape & Survival, 21 min., color. Producer: Convair, Div. of General Dynamics Corp. Gives functional aspects of rocket-propelled escape system of F-106.

No Second Chance, 25 min., color & b/w. Sponsor: Stan Loewy. Producer: Dr. Ben B. Thompson, Riverside, Calif. Directed to prevent drownings at pools by proper training of lifeguards.

Our Obligation, 25½ min., color. Sponsor & Producer: L. A. City Fire Dept. Portrays cause and effect of fire hazards in many out-moded schools.

Price of Fire, The, 23 min., b/w. Producer: Nat'l Film Board of Canada. Designed as reminder of fire menace and of prevention methods.

Safest Township Anywhere, The, 27 min., color. Sponsor: General Motors Corp. Producer: Jam Handy Organization. Story of township that organized for all-out safety.

Search and Rescue—Pleasure Craft, 26 min., color. Sponsor & Producer: U. S. Coast Guard. Explains Coast Guard operations in rescue of small boats in distress.

Seconds to Safety, 14½ min., color. Sponsor: Aetna Casualty & Surety Co. Producer: Maher Productions. Describes cooperation of school and fire dept. officials to prevent fires.

SNAP-III Operational Tests, 22½ min., color. Producer: The Martin Co. Presents safety problems peculiar to a radioisotopic generator.

Theobald Faces the Facts, 13½ min., color & b/w. Sponsor: Nat'l Woman's Christian Temperance Union. Producer: Cal Dunn Studios. Discusses some drinking-driving factors—primarily for high school students.

Theatrical Motion Pictures

How to Have an Accident at Work, 8 min., color, 35mm & 16mm. Producer: Walt Disney Productions. On occupational safety.

TV Spots and Shorts

Better Boating & Water Skiing, series of 2 (58 sec. ea.) b/w. Sponsor & Producer: Ontario Safety League, Toronto, Ont. Subject: Water Safety.

Buckeye Safety Parade, series of 11, (50 sec. ea.) color & b/w. Sponsor and Producer: Ohio Dept. of Highway Safety & Ohio State Univ. Subject: Traffic Safety.

SEE WINNERS NEXT MONTH!

NATIONAL SAFETY FILM AWARD CONTESTANTS

Is Your Family Safe From Death by Fire? 3½ min., color & b/w. Sponsor: Reader's Digest Assn., Inc. Producer: Vavin, Inc. Subject: Home Safety.

Safety Clips, 60 sec., b/w. Sponsor and Producer: Nat'l Film Board of Canada. Subject: Traffic Safety.

Statistic Speaks, A, 80 sec., b/w. Sponsor: Greater L. A. Chapter, Nat'l Safety Council. Producer: Ray Bloss, Animation Photography & Telemation, Inc. Subject: Traffic Safety.

To Make Streets Safe After Dark, 3½ min., color and b/w. Sponsor: Reader's Digest Assn., Inc. Producer: Vavin, Inc. Subject: Traffic Safety.

Traffic Safety Spots, series of 9 (60 sec. ea.) b/w. Sponsor: Michigan State Univ. Highway Traffic Safety Center & Traffic Safety Assn. of Detroit. Producer: M. S. U. A-V Center. Subject: Traffic Safety.

35mm Sound Slidefilms
OCCUPATIONAL SAFETY

Everything Under Control, 15 min., color. Sponsor: American Gas Assn. Producer: Kennedy Productions, Inc. Safe methods and procedures at gas sites for gas utility workers.

From a Bed of Pain, 17 min., color. Sponsor: Consumers Power Co. Producer: Martin B. Kies. Re-enacts electric shock accident and follows victim's progress through surgery and hospitalization.

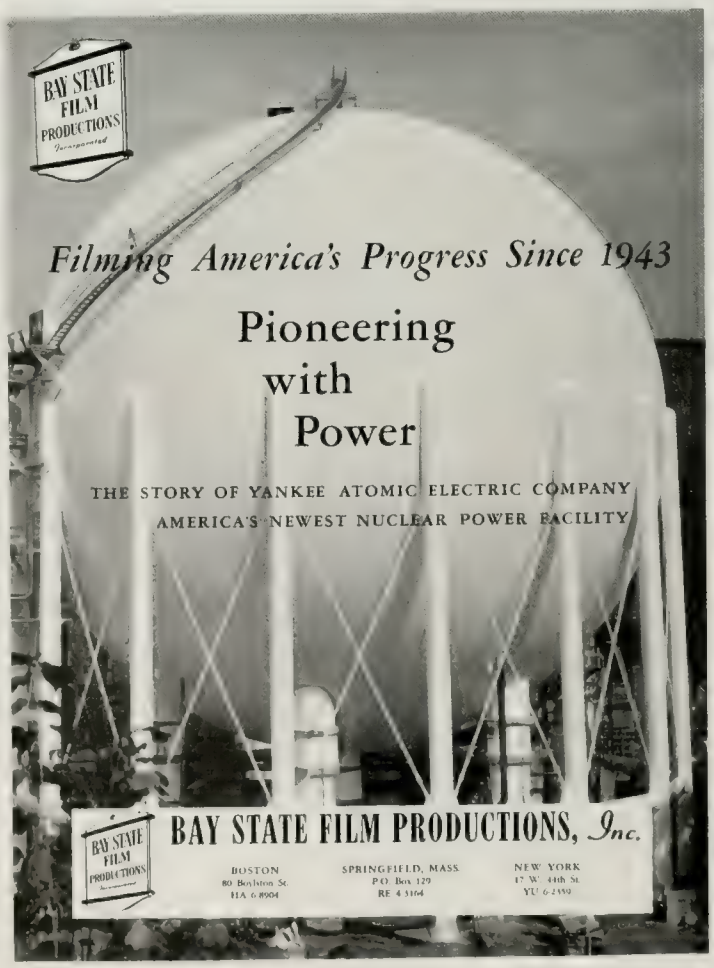
Lift With Your Head, 6 min., color. Sponsor: Firestone Tire & Rubber Co. Producer: Close and Patenaude. Cartoon characterization of right and wrong ways to lift merchandise.

Precaution, 14 min., color. Sponsor: Phillips Petroleum Co. Producer: Centron Corp. Informs of proper use of equipment and safe handling of anhydrous ammonia.

Judged by National Committee

• Leaders of national organizations directly concerned with all phases of safety education comprise the National Committee on Films for Safety. The National Safety Council's Bill Englander is the permanent secretary.

Final selections of winners of the coveted bronze plaques for 1960's outstanding motion pictures and slidefilms for safety education will be presented in Issue Three (next) of BUSINESS SCREEN. Watch for it!



Seattle's Citizens Look to Their Water Resources

SPONSOR: Seattle Water Department, Seattle, Washington.

TITLE: *Seattle's Heritage: A Community Resource,* 24 min color, produced by Rarig Film Productions.

Surveying their own communit to acquaint residents of th Greater Seattle Area with the lo cal watershed operations th benefit their homes and industr this color film is an informativ look at how one area of ou country handles its resources.

A visit to the Seattle watershe shows how the water is protecte and its purity preserved with min mum chemical treatment. Othe aspects show how modern forestr and logging practice aids i watershed development, and ho limiting public access to the wa tershed is essential in preservin the water's purity.

Seattle's Heritage: A Community Resource is being distrib uted by the producer, Rarig Film Productions, 5510 University Way, Seattle 5, Washington.

Conveyor Systems Film for the Plant Manager

SPONSOR: Conveyor Equipmen Manufacturers Association.

TITLE: *It's Your Move,* 24 min color, produced by Biofilms.

The premise is that a continu ous flow of materials is an abso lute fundamental to America mass production system and t the highest standard of living i the world.

It's Your Move says that goo industrial planning today require that plants be built around th conveyor—and the film shows ex amples of such planning—in production rhythm that bring men and materials together i efficient harmony.

The importance of conveyin systems in saving time and makin work easier for millions of peopl is illustrated in transportation, dis tribution and agriculture, as we as in manufacturing.

The movie is being offered t vocational and senior high school colleges, groups in business an other community organization through Modern Talking Pictur Service (3 East 54th Street, Ne York). Prints may be borrowe from any of Modern's 30 film libraries in principal cities

National Cowboy Hall of Fame Honors

Authentic Picture of the Cattle Business

"Outstanding Documentary" Wins Western Heritage Award for Story of South Dakota's Cattlemen Through the Years

THE STRUGGLES and accomplishments of South Dakota's livestock ranchers, from pioneer days to the present, are realistically portrayed in the recently released, award-winning motion picture, *Four Seasons West*.

During the March, 1960 quarterly meeting of the South Dakota Stockgrowers Association, it was decided to produce a motion picture to tell the people of that state and others the saga of the South Dakota cattle industry and its people.

Max Howe Film Productions, Rapid City, S. D., was contracted for the film undertaking, and work began immediately.

100 Years in 29 Minutes

"The big, big problem was to condense a one-hundred-year story into the usual twenty-nine minutes," said Max Howe.

"We engaged a local research expert of no small talent, Polly Weedman, program director at station KOTA in Rapid City, who furnished us with ten thousand true words which realistically told of the Texas trail herds and pioneers to the present modern rancher, his problems, hardships, and economic status as a modern businessman and third largest cattle producer in the nation."

With staff writer Cynthia Maeder setting up structure and sequence, filming began.

Tale of Three Generations

The film tells of a young man leaving agricultural college. Through his, his father's and his grandfather's eyes is shown the scope of the livestock industry of South Dakota, from feedlots east of the range country to cash grain farming operations closely associated with livestock production.

Local people are featured in the film's leading character roles, and family homes and ranches in the state were used for authenticity of locale.

These Were Real Pioneers

Early pioneer days are recalled by the Grandfather in the story . . . the days when the settlers headed west in covered wagons. A sequence shows a pioneer family "ninety miles from nowhere" building a "soddy," a four-wall shanty made of slabs of the very sod which fed the livestock.

Cattle roundup and herding is shown, with shots of cowboys in action, working in the familiar chaps and ten-gallon hats.

The producer's son, Alan Howe, who is art director and assistant cameraman in the firm, doubled in a "special" role. He was "hanged" on Hangman's Hill



In the past century, *quick punishment was meted to rustlers.*

at Rapid City in a swinging scene depicting former measures taken against cattle rustlers. Typical of the realism created throughout the film, Alan sported rope burns on his neck for some time after!

Antique collections throughout the area were called on for props, and the film's set would have brightened the eye of most any collector. The covered wagon and team were provided by the South Dakota couple playing the film's pioneer family.

Of Ranchers and Problems

The purpose of *Four Seasons West* is to tell the story of the cattle industry and the problems of the ranching people under conditions of South Dakota environment.

But it's the human aspect that's stressed in the story line, Howe points out. "It's the story of a people, a straight-from-the-shoulder account of their trials and tribulations as well as their happier times."

Howe traveled far and wide across the state to shoot historical and modern scenes, to film western square dances, interiors of ranch homes, a Directors Meeting, and scenes of the many ranching activities in all seasons. Total miles traveled in production—12,000!



This chuck-wagon scene *from "Four Seasons West" was filmed on location in Lawrence County, South Dakota, by producer Max Howe.*

Acting as liaison to the producer was Jack McCulloh, executive secretary of the South Dakota Stockgrowers Association.

Wins Award in January

In January, *Four Seasons West* won the Western Heritage Award as the Outstanding Western Documentary of 1960. The award is sponsored by the National Cowboy Hall of Fame and Western Heritage Center, now under construction near Oklahoma City, Oklahoma.

The Western Heritage Awards are designed to encourage authenticity in western fact and fiction, and annually honor achievements in motion pictures, television, magazines and music.

An award winner is cited "for an outstanding contribution to a greater understanding and a better appreciation of our nation's great Western Heritage."

Has Three Big Premieres

Four seasons after authorization of the production by SDSGA directors, the full-color motion picture was released. The film was premiered statewise in Pierre, the capital of South Dakota, at the Stockman of the Year Banquet, and nationally at the American National Cattlemans Association annual convention in Salt Lake City, Utah, in January.

Solid Bookings to Mid-Year

According to Howe, *Four Seasons West* is booked solid through the middle of this year, with requests coming from all over the United States. Information can be obtained by writing Max Howe Film Productions, 910 St. Cloud St., Rapid City, South Dakota.

Come September, fall branding operations *at a northwestern Dakota cattle ranch make a colorful sequence for this award-winning picture.*



Film Testifies at Rail Labor Hearings

Illinois Central Film Viewed by Presidential Committee



Shown with IC prints *(l to r) are: attorneys Howard Neitzart, James Wolfe; witness Ernest Hallmann; Joseph McCool (who presented the film); producer John Hawkinson.*

FEATURED RECENTLY as an integral part of a legal presentation before the 15-man Presidential Commission investigating railroad wage and work practices was a specially produced, hour-and-three-quarters motion picture reinforcing the testimony of the Illinois Central Railroad with the visual effectiveness obtainable only through a motion picture.

The Commission has been conducting hearings over the proposal that management be allowed to determine when firemen should be used on diesels and other non-steam locomotives in freight and yard service.

Use Model Board and Film

The railroad's presentation in March was given by Joseph J. McCool, assistant division superintendent for the Reading Railroad, whose testimony incorporated use of a lighted board showing track layout in the Philadelphia area where commuter trains are operated with one man in the cab, in addition to the motion picture showing how the Illinois Central's Chicago commuter service also operates with only an engineer.

Mr. McCool contended that "these heavy traffic areas, with complex track layouts and signal masts with as many as nine indicators, were the places to measure the difference between operating with or without a fireman."

105-Minute Film in Color

The film, *The One-Transportation Story*, was produced in color and sound by John T. Hawkinson, manager of audio-visual services for the Illinois Central. The picture was made on the Illinois Central because its one-man operations are typical of all others in the country and evidence submitted through the picture was typical for the country as a whole.

The second part of the film was also made in the Chicago area—showing one-man operations in effect on the metropolitan elevated, subway and bus operations of the Chicago Transit Authority . . . "all with heavy traffic loads and all being safely handled," said Mr. Hawkinson.

Produced at 16 F. P. S.

The motion picture, in production for nearly a year, was originally 10,000 feet long. To reduce length for the Washington hearings it was cut and edited to 3,000 feet. The film is unique in that it was produced at amateur speed of 16 frames per second, and contains ten minutes of lip-sync cinematography of the witness, Mr. McCool, taken at 16 fps with the new Nomad recording system.

"The reason for producing *The One-Transportation Story* at the silent speed of 16 fps," said Mr. Hawkinson, "was that we were required to photograph the Chicago Transit Authority operations in color, which would include passengers boarding and alighting from trains at subway stations, show headway of trains, speed of trains enroute through subway, track layout and curvature, signals, etc., and all in existing lighting available throughout the subway system.

Subway Scenes Were Problem

"Only by using high-speed Ektachrome film, fast lenses, obtaining the equivalent of an additional lens stop opening by photographing at 16 fps, and finally by obtaining a 16mm print from the originals by forced printing (a[illegible] we had to hunt for a film labo[illegible]tory that could do this for [illegible] were we able to obtain excell[illegible] motion pictures of the subw[illegible] operations in color for our p[illegible]duction," Mr. Hawkinson said.

When the film was edited [illegible] final form in synchronization wi[illegible] the Nomad double-system magn[illegible]ic sound track, a magnetic str[illegible] was applied to the motion pict[illegible] film and the sound track was tra[illegible]ferred from the Nomad system [illegible] the magnetic stripe on the film.

In this manner the film w[illegible] sound could be readily shown [illegible] the widely available and porta[illegible] 16mm magnetic motion pict[illegible] projectors.

* * *

16mm Film in Salesman's Pock[illegible] Provides "Hard Sell" for Firm

A picture may be "worth a thousand words," and a mot[illegible] picture can be worth more th[illegible] a thousand sales calls, accordi[illegible] to the sales executive of a C[illegible]cago company.

"Motion pictures are amo[illegible] the best of our sales tools," sa[illegible] Louis L. Crawford, vice-presid[illegible] of The Allbright-Nell Compa[illegible], a Chemetron Corporation subsi[illegible]iary, "and we've been proving t[illegible] to ourselves each year for [illegible] years."

His firm, the leading produ[illegible] of equipment for the meat pa[illegible]ing and allied industries, curre[illegible]ly has a library of a dozen film[illegible] running from 5 to 30 minu[illegible] and accumulates 1,000 feet of usable footage a year. They sh[illegible] all operations of Anco process[illegible] machinery at actual installatio[illegible]

"In our business, we can't c[illegible]ry samples, even on a truck. Bu[illegible] if we can make an appointm[illegible] with the potential customer, [illegible] projector rented locally and [illegible] small can of our own 16mm f[illegible] offer the best 'hard sell' approa[illegible] we've found," he said.

Sound films? Not always, Cra[illegible]ford said. "Sound-on-film [illegible] value in training company peo[illegible] but experience has taught that [illegible] ecutives in the industries [illegible] company serves prefer silent fil[illegible] —with a top-flight engineer [illegible] hand to answer questions a[illegible] provide some live description.

"When the prospect is stim[illegible]lated by film to visit an insta[illegible]tion, sale of that equipment [illegible] well on the way to successful completion," Crawford said.

Allbright-Nell shows its fil[illegible] to 500 potential customers a ye[illegible] in their plants and at conventio[illegible]





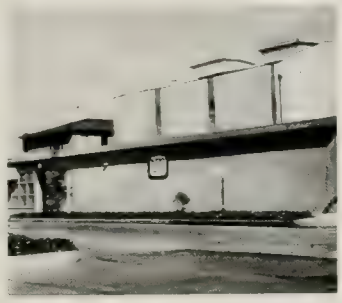
...w studio facilities *for MPO-TV in Hollywood include this 60 x 100 ...t sound stage. A 60-foot limbo cyclorama fills entire stage wall.*

...VO TV Expands on West Coast ...h Hollywood Studio, Offices

...MPO TV of California, Inc., ... opened new studios and of-...ds in Hollywood at 800 N. ...ward Street. Part of MPO's ...ns for expanded West Coast ...ices, the new facilities are ...trally located in the heart of ... Hollywood motion picture ...irict.

...MPO's studio was originally ...nstructed in 1958, but com-...letely re-equipped for TV com-...rcial use when taken over by ...VO earlier this year. Originally ...own as the Academy Studios, ... MPO sound stage is one of ... largest of the independent ...ges in Hollywood. It measures ...by 100 feet, with a clear height ...25 feet to the bottom of the ...sses, and 40 feet maximum ...ght in the center of the stage. ...e entire end of the stage has ...n utilized for a 60-foot per-...nent limbo cyclorama.

...A fully-equipped, modern kitch-... center has been installed for ...ne economists' use in food ...paration when shooting com-...rcials involving food. Com-



MPO studios at 800 N. Seward

pletely soundproofed, with sound, editing and all production facilities, the studio also has dressing rooms, a make-up room, screening and client conference rooms.

Mel Dellar, vice president in charge of MPO-California operations, notes that the new studio will better enable MPO to serve local and out-of-town clients.

MPO was organized in 1947 in New York and started its own West Coast operations three years ago. Rapid and continuing growth in both volume of commercials and permanent staff has led to this most recent expansion.

* * *

Anheuser-Busch on Sports Screen

☆ Films on *Tampa Tarpon Tournament* and *Alaska Game Hunt* (both 14 min., color) are currently offered by Modern Talking Picture Service for sports groups. The films are sponsored by Anheuser-Busch and available on free loan.

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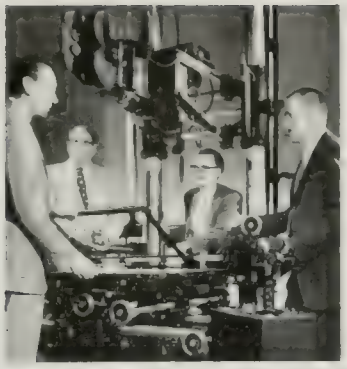
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News Along the Film Production Lines



Animation stand designer *John Oxberry (left) describes unit to Reid H. Ray; art director Gordon Ray and cameraman Andy Chandler.*

Reid H. Ray Installs Oxberry Electronic Animation Stand

A new unit of equipment at Reid H. Ray Film Industries, Inc., St. Paul, Minn., is a 1,700-pound, $27,000 Oxberry animation stand.

The electronically controlled unit has eight computers which enable accuracies of one-thousandths of an inch when movements of the camera and table enable travel from a 36-inch layout of art work down to segments of only 3 inches. With the use of an electronic "joy-stick," movements of the table carrying the animation cells and art backgrounds may be controlled throughout a 360-degree arc.

The new equipment will be used to produce cartoon animation, technical animation, photomontages, creative title designs, optical effects, as well as slide-film photography. One of the unique features is that the Oxberry camera can be used for either 35 or 16mm film and requires only a few minutes' time to replace the complete film transport system within the camera itself. Three lenses of varying focal lengths are also interchangeable and used for both sizes of film.

The animation stand was used for the first time on a sequence in a film being produced for the Air Reserve Record Center of the Air Force at Denver.

* * *

Bray Studios Films Transistors

Bray Studios, Inc., New York, has recently produced two films of technical teaching material for classes in Electronics and Departments of Physics and Chemistry.

Semi-Conductors: Part I (21 min.) and *Semi-Conductors: Part II* (22 min.), both 16mm black-and-white, sound, explain and demonstrate fundamentals of semi-conductors (transistors) in easily understood language. The films are available for purchase or rental from Bray Studios, Inc., 729 Seventh Ave., New York 19, N. Y.

* * *

MPO Videotronics Report Shows 1960 Sales of Nearly $8 Million

The annual report of MPO Videotronics, Inc., issued on February 3rd of this year, and covering the firm's activities through the fiscal year ending October 31, 1960, shows increased volume of business and earnings over the three previous years.

Sales for 1960 amounted to $7,865,971; as compared to $6,047,570 in 1959; $4,957,956 in 1958; and $3,440,619 in 1957.

Net earnings before taxes were $677,499 in 1960; $534,014 in 1959; $208,002 in 1958; and $171,630 in 1957. Earnings per share of 410,000 outstanding shares was $.85 in 1960. (MPO, which is traded on the American Stock Exchange, has been selling in the range of $8\frac{1}{4}$ to $25\frac{3}{4}$ in 1961, thus far.)

MPO's finished film production last year, the report says, was equal in length to more than 26 full-length feature films.

During 1960, MPO purchased 50% of the capital stock of Eastern Effects, Inc., New York, at a cost of $214,318.

MPO hopes to continue its growth in the television commercial and industrial film fields in 1961 and is investigating production possibilities in TV programs, theatrical feature films and educational films. The company has developed an 8mm continu sound projector, with manufact expected to start some time year.

* * *

Rothacker Distributes Picture on Eastman Adhesive Product

Rothacker, Inc., has b e named nation-wide distributor a new film on Eastman Adhe Products, sponsored by Eastr Chemical Products Company.

* * *

Unusual Sound Effects Service Offers Worldwide Selection

The roar of jets and mis taking off, and in flight . . . tf fic and street noises in foreign ties . . . the weird laughter of Australian Kookaburra . . . giant groans of shifting ice in frozen north . . . even the probable undersea s o u n d s shrimps mating . . . all these many more can be made avail to suit almost any script.

A new service for recor sound effects has been annou by MP-TV Services, Inc., of lywood. Through their affili company, Radio Recorders, offer to provide "any sounds f anywhere in the world" cus recorded to order.

The sounds will be prod either "synthetically"—t h r o combining or modifying sever the over 2,000 different so in their modern sound effect library—or by recording t h "live" in their studios or "on location" anywhere in the world.

Further details concerning recording service are describe Sound Effects Bulletin I-61, a able from MP-TV Services, 7000 Santa Monica Blvd., H wood 38, California.

* * *

Modern Completes Tests of New Electronic Film Inspecto

Modern Talking Picture Se has completed successful test a new electronic film inspe and the company estimates th will increase the efficiency o film maintenance set-up by than 25 per cent.

According to Richard B. M Modern's manager of operat the new unit will enable the distributor to have more p available in top condition ever before.

Modern is the first distrib to install the new unit. It wa veloped by Paulmar, Inc., a cago manufacturer of motion ture equipment. Design, dev ment and testing took plac Modern's Kansas City film lib

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l& Howell's *W. E. Roberts (l)* ees pin from *Charles Percy.*

Roberts Honored for 25 ' Service to Bell & Howell

twenty-five-year service pin ecently presented to William oberts, an executive vice- ident of Bell & Howell Com- by Charles H. Percy, presi-

a luncheon ceremony, Percy ruted "much of Bell & ell's success in the past 25 to Roberts' energy, dedica- and foresight." In his quar- ntury with the company, rts has participated in Bell well's sales growth from $2.7 n to well over $100 million, n employment rise from 869 re than 7,500.

rting as an executive trainee 36, he worked in most de- ents of the company, becom- eneral service manager in In 1943 Roberts was ap- d head of the war co-ordi- department, with responsi- for engineering, production ales to the government. He lected assistant treasurer in and corporate secretary in

1950 he was named vice- sident in charge of operations lected to the Board of Di- s; he was elected executive esident in 1953.

1962 Ford Dealer Introduction Program to MPO Sales Subsidiary

MPO Sales and Training Programs, Inc., has been awarded the production of the big 1962 Ford dealer introduction show for the second year in a row. Ira Marvin will produce and direct the show out of New York, while Tommy Thomas will supervise production in Detroit.

INVESTORS' PROGRAM:

(CONTINUED FROM PAGE 26)

foreseen have a way of popping up. "When they do," he says, "we can provide visual presentations in a matter of a few minutes to help make our answers more easily understood."

The questionnaire approach now can be used in sales training sessions. For example, a 10-question poll might be presented on the screen, the answers collected and quickly tabulated and then put on a transparency for all to view.

If those present want copies of the information presented verbally, it's a simple matter to run off the required number on the copying machine.

A recent case in IDS where this flexibility was graphically demonstrated involved the presentation of an investment program to a director's session.

"The report was 20 pages long," Johnston said. "The typist didn't finish it until 9:45 and the meeting was set for 10 o'clock, but we made projection transparencies and ran off extra copies on the copying machine in time for use at the meeting."

With some 3½ billion dollars under its management, Investors Diversified Services, Inc. ranks among the largest investment companies in the world. It maintains offices throughout the country, with additional locations in Hawaii and Frankfurt, Germany.

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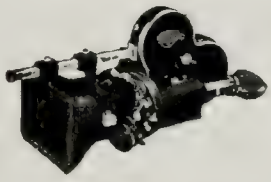


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Kawneer Products for Builders Introduced Via Films and TV

☆ Utilizing both closed circuit TV and individual showings of three motion pictures produced by Fred Niles, Chicago, the Kawneer Company recently introduced three revolutionary new architectural products simultaneously in its 48 key markets.

Some 5,000 architects, contractors, chain store executive dealers, building managers and trade editors saw the presentation of Kawneer's new Core System, Zipperwall and Concealed Overhead Closers through the Niles-produced films.

Each of the films covered all aspects and details of one of the products, and at the same time, Kawneer's story of its technological pioneering in the field was presented.

Robert J. Offringa, vice-president for sales at Kawneer, said this method of introducing new products should help overcome the problem of presenting products quickly and simply to the architect, contractor and owner.

Direction of the product series was under Lou Marlowe, who worked closely with Kawneer's technical experts. Two weeks of morning to midnight film shooting produced 36 minutes of technical footage selected from more than 9,000 feet of exposed film.

The importance of motion pictures for Kawneer products lies not only in exposure of product information, but also the possibility of dramatically illustrating results of these products in finished buildings. Formerly, drawings and photographs were used for this purpose.

* * *

Challenge of Nursing Career Presented in "Future Nurse"

SPONSOR: National League for Nursing.

TITLE: *Future Nurse*, 18 min., color, produced by Dephoure Studios, Inc., through Bill Hodapp.

☆ The challenge of a career in nursing, and how the Future Nurses Clubs in high schools are helping to prepare girls for this career is the subject of an informative film written for a teenage audience, and narrated by Pat Boone.

Many young people today are undecided about their future. To help those who are considering a career in nursing, Future Nurses Clubs are being organized throughout the country.

The Wide World of Sponsored Pictures

Leadership Theme in Marine Corps' Film Series

THE MARINE CORPS is now presenting four new 4½-minute, b w motion pictures which describe the function of leadership as it exists in the Marines. The films are not concerned with upper echelon aspects of leadership, but rather right down through the ranks to the newest recruit, who begins to learn qualities of leadership on his first day in the Corps.

The films, which were shot on location at Quantico, Va., and Parris Island, S. C., were produced by Wondsel, Carlisle & Dunphy, Inc., and written and directed by Tom Dunphy. The four short subjects are concerned specifically with (1) training for leadership, (2) leadership in action, (3) leadership in professional specialty, and (4) leadership in the carry-over to civilian pursuits.

Tom Dunphy, during pre-production script research, found an amazing thing: there is no exact syllabus for teaching leadership in any branches of the armed forces. There is no step by step approach, nor even a specific definition of leadership.

The Marine Corps has always used a pragmatic system in training recruits for leadership. It works, but it is carried on with no definable yardstick. The Corps, for some reason, has never set up leadership goals which allow it to say we've accomplished so much at a time. It might thus seem that Marines are born leaders rather than systematically trained leaders, but, of c
this is not so.

Dunphy's job as writer w
therefore complex—first i
fining military leadership a
then in correlating it to the i
ian experience. In seeking a a
stick of measurement for l
ship he pored over technical
uals for days, went back t
words and maxims of such
as John Paul Jones, Nap
Bismarck and Von Clausew

While these military
often described the qualit
leadership they admired,
ever gave a comprehensive
ment of what leadership
without qualification. And
dictionaries merely define l
ship as "the ability to lead.

Perhaps the closest D
could get to the definiti
sought were some thoug
General Eisenhower, who h
scribed leadership in wor
the effect that it is the po
ability to get others to do
you wish them to do while
ing them believe that they
to do it.

In its approach to leadsh
the Corps begins training
recruit's very first day, ar
job is never complete, as t
film shows. Even the issua
the uniform and instructi
how to wear it are made p
the feeling of "being a M
—and being a Marine, th
proves, is being a leader.

Tom Dunphy was provi
squad of 15 Marines as h
for the films, chosen by sh
terviews to select the me
best appeared to exempli
Marine "can do" spirit. A
cast ably demonstrated by i
formance in the film the q
which they were asked to
Playing such roles as color
assault team, raw recruits a
plane ground crew, the 15
players demonstrate the k
leadership the Corps teach
ethics, truthfulness and
courage, as well as physica
ery.

Titles of the films ar
From the Very First Da
According to Plan, (3) *T*
Charge Guy, and (4)
Faithful. They will be made
able for use by television st
for 16mm group audience
will be used before high
and college groups for recr
purposes.

Technical authority f
series was Major John Zor
Marine Corps headquarter
lington, Va.



ıgement Improvement Film ıced for Navy by Depicto

Depicto Films Corp. recently i·red to the Navy Department aimated 16mm color film en- *Management Improvement Your Business.*

Produced and directed by C. V. glale, the film emphasizes the nuing and pressing need for en effort by all levels of man- ent—top, middle and first to find a better way of do- nings.

We live in a dynamic environ- Military requirements ge rapidly. Those of us who rch, develop, produce and ort these requirements must ntly search for better meth- because we are unable to have me and resources we feel are ed.

Management Improvement— Your Business summarizes ver-all management improve- needs of the Navy and ne Corps. It emphasizes spe- problem areas and highlights Navy and Marine Corps or- ed approaches to manage- improvement. The film s organization principles, au- rtion, paperwork management, gement sciences, information ms, and office and industrial ods.

It is not a training film, but r a film designed to stimulate embers of Navy's vast man- ent team. It is not the pana- or mis-management but it will out specific areas that need gement improvement and af- some general guidance.

Management Improvement . . . olor, music, sound effects and clever modern animated car- s. The treatment of subject r is balanced—the light to maintain interest and gh serious thought to make a ibution to management.

"Film Within a Film" Tells Why Jobs Specify Cycolac Plastic

☆ Showing visual proof of the unique combination of properties offered by Cycolac, a Borg-Warner plastic, *The Cycolac Story* presents each of the reasons why Cycolac brand polymers have been specified for a broad spectrum of industrial, commercial and consumer applications.

The title of the motion picture covers the story of the many current uses of the unique ABS plastic produced by Marbon Chemical Division of Borg-Warner Corporation.

Demonstrations in the film give evidence of the plastic's tough, hard and rigid characteristics, its durability and strength, retention of rigidity in high heat, resistance to impact even at sub-zero temperatures, freedom from corrosion and chemical resistance.

The Cycolac Story uses a "film within a film" technique. The opening sequence, presenting a Marbon salesman discussing the plastic's processability and performance advantages with a prospective customer's executive group, is followed by the salesman's showing of a film demonstrating the uses of Cycolac for a broad range of products.

Shots are included of actual production, using Cycolac, of Western Electric telephones, Philco refrigerators, Victor adding machines and other products.

The half-hour, 16mm color film was produced by Academy Film Productions, Inc., Chicago. It is available on loan to individual companies, professional or technical associations and educational groups. For further information, or to preview or borrow a print, write Cycolac Films, Dept. C-2, Marbon Chemical Division, Borg-Warner Corp., Washington, West Virginia.

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Evinrude's Film on Lake Havasu

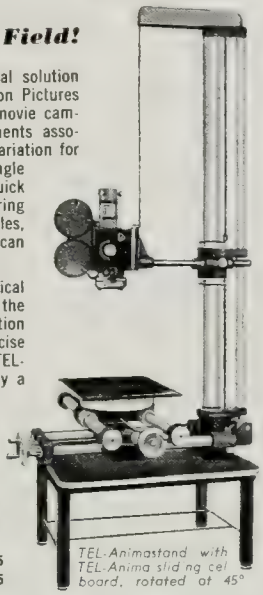
☆ Modern TV is distributing a new 11-minute Evinrude-sponsored film on Havasu Lake, formed by Parker Dam at the California - Arizona border. *Havasu*, available only to TV stations, shows the area's sports and scenery, including spectacular outboard race action shots.

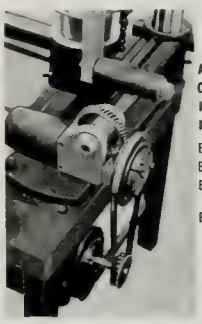
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A camera fitted to a movable, counterbalanced vertical carriage photographs the art work. Will accept even the heaviest 16mm or 35mm camera (Acme with stop motion motor illustrated). Accuracy is assured through precise registration of art work. The only difference between TEL-Animastand and the very expensive models is primarily a few rarely used special features.


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—Jack O'Brian, N. Y. Journal American

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—The Boston Globe

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ON MANHATTAN'S PRODUCTION LINE

R. Bagley, Award-Winning Dir. of Photography, Dies

☆ Richard Bagley, 41, a well-known cinematographer and director of photography, died February 25, at Bellevue Hospital, New York.

Mr. Bagley was director of photography for *On the Bowery* and *The Quiet One*, both Academy Award nominees.

Other notable films Mr. Bagley worked on were *The Given Moment*, a Greater New York Fund short which won a Freedom Foundation Award in 1958, and *Textures and Finishes*, made for the Aluminum Company of America.

* * *

Ross-Gaffney Opens Studios

☆ Ross-Gaffney, Inc., has opened new and larger studios at 21 West 46th Street, New York. Long active in film editorial, music and sound services, the firm will have 20 cutting rooms, screening room, sound facilities and a music and effects library in the new offices.

A sound department will offer recording facilities, including transfers to and from film. Ross-Gaffney is presently working on theatrical films.

* * *

Cancer Films From Rothacker

☆ The New York Cancer Committee of the American Cancer Society has appointed Rothacker, Inc., as distributor for 44 motion pictures and slidefilms now in use by the committee in the metropolitan area.

Showings will be restricted to medical and industrial groups. All films will be booked through the committee.

* * *

Missile Film in the Making

☆ Curtiss-Wright Corporation, Woodridge, N. J., has engaged Systems Technology Films, an affiliate of Marathon International Productions, New York, for the production of an information film on missile development and production capability.

* * *

Videotape Productions Names Fagan Industry Sales Director

☆ Charles R. Fagan has been appointed Director of Industrial Sales for Videotape Productions, New York.

Fagan, who has a background in television production and sales at CBS-TV, joined Videotape Productions several months ago, along with several other CBS producer-directors.

Videotape Center will produce industrial presentations which will utilize both film and tape facilities, making use of videotape television techniques.

* * *

Redell Vice-Pres. at ARTS

☆ Donald W. Redell has been appointed vice-president of ARTS (Advertising, Radio and Television Services, Inc.). He will be responsible for live industrial shows, closed circuit television programs, and films for industry.

Prior to joining ARTS, Redell was an executive at TelePrompTer Corporation, with whom he was associated for ten years. He has also been with the William Morris Agency, MGM Records, and RKO Radio Studios.

Appelson to Direct Live Films at HFH Productions

☆ Len Appelson has been appointed Director of live-action films at HFH Productions, Inc., New York. He has been chief editor at the company for the past two years.

Appelson recently finished an assignment as editor for the John Cassavetes production of the film *Shadows*, which is to have a general art theatre distribution shortly. The picture received an award at the Venice Film Festival, and it is distinguished by its unorthodox editing techniques.

Prior to joining HFH, Appelson was an editor and assistant director at ABC-TV.

Movies for All Affiliates With U. S. Productions, I...

☆ A new company, Movies for All, Inc., has been formed as an affiliate of United States Productions, Inc., with the purpose of (1) developing a new, lightweight 8mm sound projector, (2) developing new production methods and equipment for use in 8mm sound film projects, and (3) undertaking research work on a new film stock specifically designed for 8mm use.

Movies For All, Inc. is headed by Richardson K. Wood, formerly a managing editor of FORTUNE Magazine, and a shareholder in United States Productions, a New York industrial and television film producer.

According to Mr. Wood, progress thus far indicates that a projector which weighs under 12 pounds, and which can be marketed for under $100 will be a reality, and for sale on a modest scale, in about six months. The company is confident of being able, within the next year or two, to deliver 8mm color-sound prints on an industrial basis with a cost of less than one dollar a minute in running time.

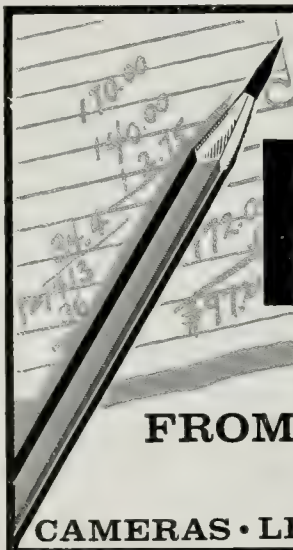
Mr. Wood believes that a limiting factor in industrial film production is that each film—in most companies—is made on a special budget appropriation. Yet, the quantity of printed material (catalogs, brochures, technical manuals, advertising direct mailing pieces)—produced by the average corporation on existing budgets is enormous. Mr. Wood thinks that the 8mm sound film can be the most efficient and inexpensive working tool of all, and should be readily available to industry on the same basis as printed material.

Movies For All, Inc. is at research and development company in its present stage. The film projector design has been licensed to a manufacturer with exceptional facilities for producing audio-visual equipment. Newly developed production techniques and equipment are being utilized by the affiliate company, United States Productions.

* * *

Modern's Catalog Supplement Lists 85 Free Films for Vi...

☆ Eighty-five new films available free to television stations are listed in a catalog supplement just published by Modern-TV, a division of Modern Talking Picture Service.



The man who sharpens his pencil to figure costs...

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ice Project Films Reach 0 tates, Overseas Audiences

series of films produced n the scientific project, Hori- of Science, has reached its of distribution to every state is country. In addition to the tates, an international mile- was passed with the sign- of overseas television con- s with Australia, Belgium, da, Holland and Nigeria.

major factor in reaching a -to-coast audience was a re- grant by the United States Foundation, making possible t of Horizons sets to key au- isual centers in each state. 45 other major corporations foundations have also spon- Horizons in areas where have main operations.

lms Feature Noted Scientists

he series of ten films, each ring a scientist of national e, were initiated with the as- ice of the National Science dation and produced by Edu- nal Testing Service, Prince- New Jersey. They were com- d in July, 1960, after two of research and develop- . Since then the films have ved wide acceptance in edu- nal circles.

"We have had many reports schools and colleges where zons has been used," reports y Chauncey, president of ational Testing Service, "and indicate that the films do students to read more in science areas and to develop cts for science fairs. This vational factor was our main pse in producing Horizons in irst place, and we are de- d that it is having this ef- ."

h Is a 20-Minute Field Trip

ch 16mm color and sound is a twenty-minute field trip dramatic scientific activity— e Admiralty Islands with an- ologist Margaret Mead, to khaven National Laboratory nuclear physicist Donald es, to Palomar Observatory astronomer Allan Sandage, e Edge of Space with Air balloonist Colonel Simons, into the world of micro- gy with Dr. Roman Vishniac. her subjects are visual per- n, "thinking" machines, ematics, the "Mohole" proj- nd medical research. The sci- is featured as narrator, and resentations are equally ap- ng to students and adults. though over $400,000 worth lms have been sponsored across the country, Educational Testing Service hopes to expand the program far beyond this beginning. Corporations and foundations have found Horizons an excellent way to make an educational contribution to schools, colleges, PTA's and civic groups in areas where they have operations.

A project such as Horizons helps Americans understand important scientific developments and motivates youngsters to be interested in scientific careers. Schools find it a valuable supplement in enriching their science curriculum.

The award-winning films were produced by a team of professional film journalists, directed by Alfred Butterfield. Citations include awards by the American Film Festival in New York, Scholastic Teacher and the Film Council of Greater Columbus.

One of the titles was selected for showing at the International Conference of Education at Geneva, Switzerland, and four were shown at the United States Army Dependents' Schools European Science Fair in Germany in March.

Information on the Horizons of Science program may be obtained from Educational Testing Service, Princeton, New Jersey.

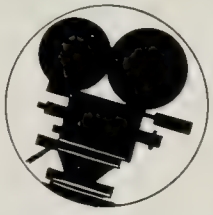
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BUSINESS SCREEN EXECUTIVE

NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS

Pell is Sales Manager at Byron

Robert Pell has been appointed sales manager of Byron Motion Pictures, Inc., Washington, D. C., motion picture film laboratory. He will develop and direct an expanded national sales program.

Pell was formerly an account supervisor with Music Makers, Inc., New York, before which he was sales manager of Precision Film Laboratories, and sales manager of Color Service, Inc.

* * *

Frank Stephan, Vice-Pres. for Nat'l Sales at Van Praag Prods.

Frank Stephan is the new vice-president in charge of national sales for Van Praag Productions, making his headquarters in the New York office.

Stephan, since November 1959, has been vice-president in charge of the Detroit office, servicing Van Praag automotive accounts in that area.

The transfer and promotion is in line with the expansion policy now in effect in the documentary and industrial department of Van Praag Productions. Andrew Pastula, office manager and assistant production head in the Detroit office, will assume top duties there.

* * *

Benjamin to Association Films

Donald A. Benjamin has been appointed Assistant Advertising and Promotion Director of Association Films, Inc. He was formerly assistant to the Advertising and Sales Promotion Manager at WBZ-TV, Boston.

* * *

Norton Gretzler, Jos. Fiorelli Join Staff at On Film, Inc.

On Film, Inc., of Princeton, N. J., producers of commercial television and industrial motion pictures, have announced two staff appointments.

Norton T. Gretzler was named television commercial coordinator. He was previously associated with Ketchum, MacLeod and Grove advertising agency, successively as a television and radio producer, broadcast account executive and broadcast business manager, and was also with NBC.

Joseph A. Fiorelli becomes a motion picture producer on the staff, with a background in art and art education. He has written, filmed and edited two films for the Stamford Board of Education on the life of the high school student.



Tom Willard

Willard Joins John Bransby

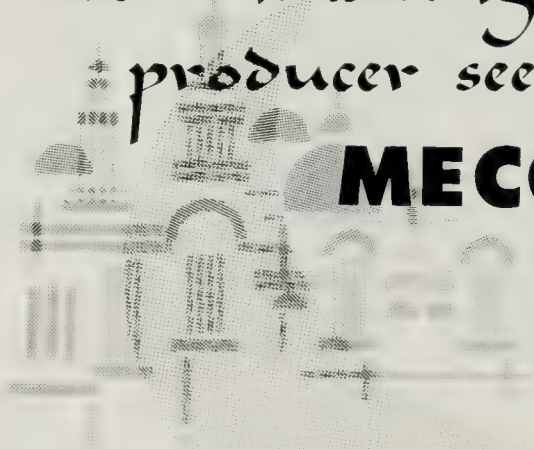
Thomas W. Willard, formerly of Willard Pictures, Inc., and recently film program head of American Bosch Arma Corp., is now the executive vice-president of John Bransby Productions, Ltd., N. Y. The move unites two motion picture producers with wide experience in the field of creating industrial, travel, scientific and technological films.

In his new position, Tom Willard will utilize more than 25 years' experience in the creative and management phases of film production; he founded Willard Pictures in the 1930's.

During the past five years with American Bosch Arma, he has been responsible for the production of 16 motion pictures dealing with the design and manufacture of the Inertial Guidance System for the Atlas missile. He also inaugurated and managed American's motion picture program as a "film specialist."

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Michael Kraft

Michael Kraft is Sales Manager at Pelican Productions, N. Y.

Pelican Productions, Inc., live-action division of Pelican Film, Inc., has appointed Michael Kraft sales manager. Kraft comes to Pelican Productions from Wilfur Streech Productions, where he was vice-president in charge of sales and creative director.

Prior to that association, Kraft was president of his own advertising agency, Michael Kraft, Inc., in Boston. He has a wide background of experience in television copy, marketing and account management gained in association with such advertising agencies as Young & Rubicam, Ruthrauff & Ryan and others in New York.

* * *

M. Templeton at Florez Inc. Director of Visual Presentations

Marshal E. Templeton has been appointed director of the Visual Presentations Division of Florez Incorporated, Detroit-based sales training agency. Templeton formerly headed his own marketing firm and for a number of years was director of merchandising for Campbell-Ewald advertising agency.

He is a director of Fenton, Incorporated, Detroit builder of product fabricators, a member of the American Management Association, and a trustee of Detroit's Michigan Artists Memorial, Inc.

* * *

Marshall Stone to Filmex, Inc.

Marshall Stone has joined Filmex, Inc., New York, as production Manager and Director.

Beginning his career as an NBC Guide, Mr. Stone has been on the production staff of NBC in various capacities since 1951. More recently he has been a producer at Kenyon & Eckhardt, producer-director at Elliott, Inger and Elliott, and producer-director at MPO.

New AUDIO-VISUAL Equipment

Recent Product Developments for Projection and Production

lefilm & Slide Projectors, viewers, from Viewlex, Inc.

Two new slidefilm and slide jectors and two previewers for lefilms are available from Viewlex, Inc., of Holbrook, Long nd, N. Y.

The Viewlex V-25P is a combination projector, accommodating 35mm slidefilms, either single double frame, for either vertical or horizontal projection, and 2" x 2" slides in any type of unt.

The most advanced Viewlex lefilm and slide projector is the 00P. For all types of 35mm lefilm and 2" x 2" slides, the 00P is equipped with simple, h-in threading. The automatic e-up accepts film from the proor channel and winds it neatly. er features include the latest n-type" lamp and "pop up" p ejector for easy lamp reement, and a magnifying nter which enlarges any area in a frame for emphasis. Price he V-500P is $114.50.

Both the V-25P and the 00P feature the new Viewlex i-Hesive Aperture Plates ch eliminate slidefilm sticking. The Viewlex Previewer Sr. has " x 9" screen which "pops" inview when the carrying case is ned. Designed for desk-top viewing of 35mm slidefilms, Previewer Sr. threads itself antly. Has single-knob focus trol and click stop advance reverse. Priced at $59.50. For her information, write New ducts Desk, BUSINESS SCREEN, cago 26.

* * *

nsistorized Synchronizer for n. Tape, Sprocket-driven Film

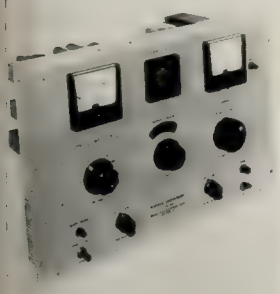
An all-transistorized playback chronizer for synchronizing rter-inch tape in playback with procket driven film is now available from the Magna-Tech Electronic Company, New York.

Called the Type 92B, the Synchronizer can correct speed deviations of plus or minus 20% from sync speed. It can be used with most tape transports including the Ampex 350, 351, 354, 300, 400 and others. It employs a 60-cycle or 14 KC sync track for control reference.

The unit features a 14 KC rejection filter built-in, automatic speed control for sync transfer of tape to film, manual speed control for varying pitch, special effects, trimming time spots, and projector synchronization.

The Type 92B Synchronizer weighs 38 lbs. Price is $1920. For further information write New Products Desk, BUSINESS SCREEN, Chicago 26.

Magna-Tech's play-back synchronizer for editing.



* * *

New Line of Mark III Tripods Announced by Florman & Babb

Florman & Babb has announced a new line of imported tripods called the Mark III—a medium-weight standard type which will accommodate all friction or fluid drive heads.

Mark III comes in two sizes: the "standard" (40-70 inches, 9 lbs.) at $49.50, and the "baby" (20-37 inches, 4½ lbs.) at $47.50.

Also available are leather and vinyl carrying cases for both tripods. These feature full-length zipper and removable, snap-on top for easy packing and a padded leather shoulder carrying strap. The leather is finished in black. The "standard" size case is $12.50 and the "baby" case is $11.50.

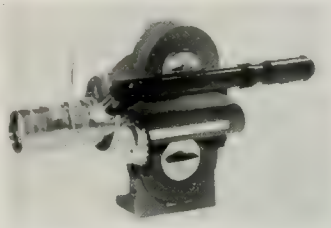
A special combination has been made up to include a Vision-Matic fluid drive head and adapter. The entire outfit sells for $139.50. For further information write New Products Desk, BUSINESS SCREEN, Chicago 26.

* * *

Traid Corp. Has Variable Focal Lens with Built-In Viewfinder

The versatile Twenty-Eighty lens by Traid Corporation, Encino, Calif., now has a built-in viewfinder, providing an exact view of the scene being shot.

Fitting any "C" mount 16mm camera, the Twenty-Eighty Variable Focus lens provides focal lengths from 20mm to 80mm, for wide angle, normal or telephoto shots. Iris is constant at f/2.5 and focusing scale is 48" to infinity.

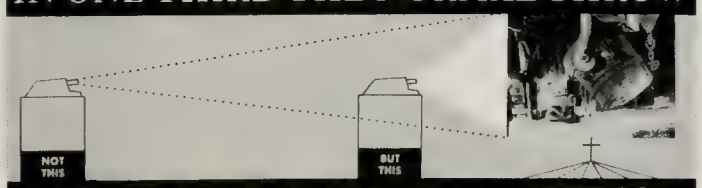


Traid "Twenty-Eighty" Lens has built-in viewfinder, here mounted on B&H 70HR 16mm film camera.

The finder may be positioned for any spot in the 360° range around the camera and framing mask can be rotated for horizontal positioning. The eyepiece closes to prevent feedback of light.

For further information and complete specifications, write New Products Desk, BUSINESS SCREEN, Chicago 26.

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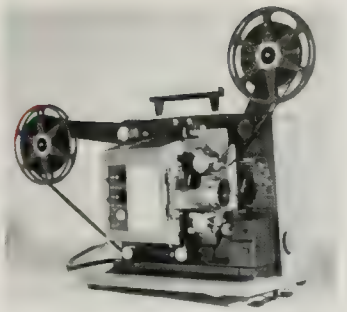
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Here's the all-new Model 542 Filmosound Specialist projector.

Bell & Howell Unveils New, Lightest Filmosound Specialist

The Model 542 Filmosound Specialist was designed specifically for the industrial, religious and educational fields. Weight is only 29 pounds, 8½ pounds lighter than previous Bell & Howell models. Lightness is due to magnesium castings, miniaturized electrical components and a fiber glass case. It is as compact and portable as a small suitcase.

Bell & Howell's exclusive Proximity reflector lamp with built-in reflector provides ideal brightness and the Super-Proval 2-inch f/1.4 lens allows a maximum of light to reach the screen. The Presence amplifier carries sound of high-fidelity clarity and quality to all parts of the screening room at equal strength. The built-in speaker is full-range, and without distortion. Included in the projector line is an auxiliary speaker for use in large rooms.

An added feature is the still picture control. A clutch stops the projector on any frame in either forward or reverse position. Controls are conveniently located on an illuminated finger-span panel.

The shuttle and exclusive lower-loop restorer work together to keep the film properly moving through the aperture even though as many as three consecutive sprocket holes are faulty. Permanently attached, gear-driven reel arms swing out for operation and lock firmly in a position which permits rewinding without changing reels.

For quick and easy changing of the projection bulb, the lamp housing swings open on hinges and the bulb pops out at the touch of a lever. The exciter lamp also is loosened quickly by a release lever.

The Specialist has been engineered to require almost no maintenance, and its modular or building-block construction permits components to be removed and

(CONTINUED ON NEXT PAGE)

NEW A-V PRODUCTS:

(CONTINUED FROM PAGE 57)

replaced easily, quickly and inexpensively.

"The Specialist is the result of the largest single photo product research program in Bell & Howell's 54-year history," said Peter G. Peterson, an executive vice-president of Bell & Howell.

Final features of this new 16mm sound projector were determined through exhaustive field tests as well as in the engineering labs. Field tests were conducted in nine states recommended to Bell & Howell by the U. S. Weather Bureau for their wide range of climatic conditions, and films of all ages and of varying qualities were run through the Specialist at more than 100 meetings in industrial, religious and educational settings.

The new Filmosound Specialist projectors are now available from Bell & Howell audio-visual representatives.

* * *

Slide Projector With Zoom Lens

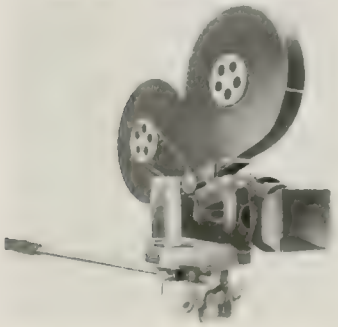
Bausch & Lomb announces that its new 2" x 2" slide projector, the Balomatic 655, is now available with a zoom lens. The new lens permits up to 175% change in projection distance or picture size, effectively a whole battery of lenses in one. Focal length is continuously variable from 3¾" to 6½", allowing instant adjustment for small room, large room, family group or large audience. The lens telescopes to fit the standard carrying case of the Balomatic 655, and the price of the complete projector with zoom lens is $149.50. For further information write New Products Desk, BUSINESS SCREEN, Chicago 26.

* * *

CECO Designs Motor Base for Better Balance of Arriflex 35

Camera Equipment Co., Inc., New York, has designed and produced a special Motor Base #75400 for the Arriflex 35mm Vari Speed Motor.

35mm Arri With Motor Base



Up to now, in order to mount the camera with the Vari Speed Motor on a tripod, it was necessary to use an auxiliary Hi-Hat mounting arrangement to clear the motor. This resulted in an overweight condition in the operation of tilting due to the center of gravity of the camera being far apart from the tilting pivot of the tripod; the effect was a constant unsteady tilting from fighting the overweight.

The new CECO motor base overcomes this problem by relocating the motor in an adjacent upright position to the camera, permitting base mounting without the use of a Hi-Hat. The center of gravity is then lowered by bringing the camera closer to the tilt pivot point of the tripod.

For further information and prices, write New Products Desk, BUSINESS SCREEN, Chicago 26.

* * *

Transparencies for Overhead Projection Made on New Printer

Ozalid Division of General Aniline and Film Corp. has introduced a new two-process printer for making transparencies for overhead projection.

The Projecto-Printer 40 produces sharp transparencies up to 9½" x 12½" from bound books, material printed on both sides, or individual illustrations.

It is simply operated, and its portability makes possible in-the-field production of transparencies for any presentation. Two reproduction processes are used—the dry-developing diazo (direct copy) method producing transparencies from a master transparency, or the reflex photocopy method, producing a transparency from an original.

The Projecto-Printer 40 is 12½" x 15¾" x 19½", and weighs 35 lbs. The impact-resistant plastic case has storage space for developer supplies and up to 100 sheets of sensitized material. It operates on 110-volt AC.

For further information and prices, write New Products Desk, BUSINESS SCREEN, Chicago 26.

* * *

Automatic Attachment Adapts Slide Projector to Slidefilm Use

An attachment for the "S" series of Selectroslide projectors by Spindler & Sauppe of Los Angeles adapts the automatic slide-changing projector to the use of slidefilms.

The 35mm film is placed in a holder atop the focusing mount with the leader coming from the center of the roll of film in a clockwise direction. After the strip has passed through the Selectroslide, it is automatically rewound during the projection, and is ready for the next showing without unrolling or rewinding.

Further information on the slidefilm attachment for "S" Series Selectroslide projectors can be had by writing New Products Desk, BUSINESS SCREEN, Chicago 26.

* * *

New 24-28V DC Variable Speed Motor for Arriflex 35 Camera

A new addition to the seven different types of motor drives already available for Arriflex 35 cameras is announced by Arri Corp. of America.

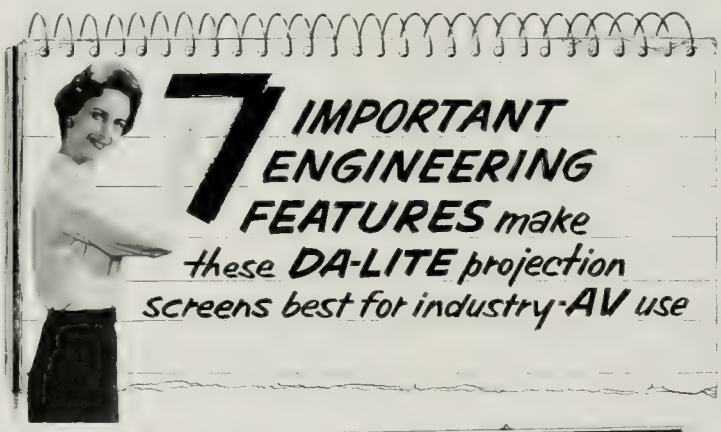
The new 24-28 volt DC Variable Speed Motor, stock number 9A744, will drive the Arriflex 35 at frame rates ranging from approximately 12 to 36 FPS. The motor will make operation of the camera possible directly from the power supplies of aircraft, ships and boats and other vehicles, a feature useful in military and industrial applications.

Other motor types for use with Arriflex 35 include 12-16V DC, 24-28V DC, 115V-60 cycle DC and 220V-50 cycle AC and other sources on special order.

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* * *

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WONDERS OF SCIENCE FILMS:

(CONTINUED FROM PREVIOUS PAGE FORTY)

testified an associate of the Eastern Airlines. "They are enjoyable, thought-provoking and inspiring."

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The Moody films alone do not provide a full answer to the problem of bringing out the best in people. They do, however, encourage management and labor to seek a better, deep-down inside approach to their work. They definitely are a "foot in the door" in improving human relations between employer and employee.

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(CONTINUED FROM PAGE THIRTY-SEVEN)

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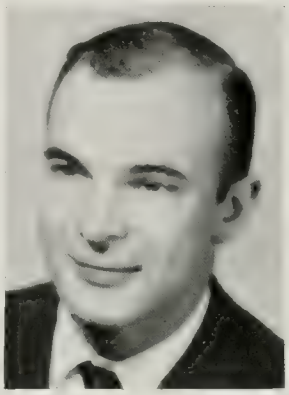
• While limited supply lasts, extra copies of the 11th Production Review issue are available at $2 from BUSINESS SCREEN, Chicago 26.

EXECUTIVE NOTES

William Sturdevant, Director and Writer, Joins Northwestern, Inc.

William H. Sturdevant, director and writer, has joined the creative staff of Northwestern, Incorporated, Portland, Ore., producer of television commercials, slidefilms and industrial motion pictures.

Sturdevant has been engaged in Hollywood for the past seven years in theatrical and industrial



William H. Sturdevant

film production, most recently with Norman Wright Productions of Hollywood. In 1958, he was instrumental in developing a film process that enabled subliminal information to be incorporated in theatrical and television pictures. While at Telepix Corporation of Hollywood, he wrote and directed television and industrial films, winning national awards for the studio at the American Film Festival in New York and at the Western Advertising Associations annual awards.

* * *

Waddington to Produce Business Shows at Transfilm-Caravel Inc.

Lester E. Waddington has joined Transfilm-Caravel Inc. as an executive producer in its Business Program Services division, it was announced by Joseph F. Kilmartin, vice-president in charge of the unit.

Waddington was formerly a convention show producer at Young & Rubicam, Inc., and an account executive in radio-TV programming. In his new position at Transfilm-Caravel he will handle live business show production.

He is a member of the Society of Motion Picture and Television Engineers; Broadcast Pioneers; Radio-TV Executives Society of N. Y.; Acoustical Society of America; and the American Society of Mechanical Engineers.



General Labs' Jack West

J. West Manages Central Div., Keehn is Sales V-P at General

Jack West has been named manager of General Film Laboratories' Central Division in Kansas City, Missouri. He joined General Film as Producer Services manager with the formation of the Central Division two years ago.

In his new capacity he will be in charge of the Hollywood laboratory's sales and service to motion picture producers east of the Rockies.

In taking over the direction of the Central Division, West succeeds Neal Keehn, who has been named vice-president in charge of sales and transferred to the Hollywood home office where he will coordinate and supervise all sales activities for General Film.

* * *

Jeri Sopanen Joins Production Staff at Henry Strauss, N. Y.

Jeri R. Sopanen has joined the production staff at Henry Strauss & Co., New York City.

Sopanen has a ten-year background in the film field; prior to joining Strauss he was with the motion picture department of Western Electric, working with outside producers and supervising company newsreels and technical films.

He was formerly with Allend'or Productions of L.A. During the fall of 1958, he was engaged in shooting documentary coverage of the Cuban revolution later seen on the NBC Television network.

* * *

SMPTE Elects Matthews as Editorial Vice-President

Glenn E. Matthews of Eastman Kodak Company, Rochester, N. Y., has been elected editorial vice-president of the Society of Motion Picture and Television Engineers to fill the two-year term left vacant by the death of Lloyd Thompson last Decembe

Matthews, a Fellow Member SMPTE, has been active in t Society for many years. He h been associated with Eastmar Research Laboratories, where has worked as a research chem and technical editor, since 192

The new editorial vice-preside has also been a longtime contrib tor to the SMPTE JOURNAL.

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.DITORIAL VIEWPOINTS:

(CONTINUED FROM PAGE NINE)

ıowings of "Communism on the Map" raw Ire of Socialist's Norman Thomas

Norman Thomas, former Socialist candidate or President, asked Defense Secretary Robert McNamara, on April 19, to halt showings American military installations of the mo- on picture, *Communism on the Map,* which as produced by the National Education rogram, of Searcy, Arkansas.

Mr. Thomas, who spoke at a press confer- nce in Socialist Party headquarters in New ork, declared the film was "false and mis- ading," and that because it made "sweeping harges of nations and leaders being either ommunist or being infiltrated by communism" would "embarrass us in our relations with ur allies."

The Socialist leader said the picture had een shown at various naval stations around he country, including Floyd Bennett Field, in rooklyn. He said the Navy has 50 prints of he 60-minute film.

Floyd Bennett's commander, Capt. William . Bonvillian, denied the allegation, said he'd ever seen the film and it had not been shown naval personnel on the station.

A Defense Department spokesman, in Wash- gton, said its Armed Forces Education Office ad previewed the film but was not using it any educational courses, and did not plan do so.

The National Education Program is headed y Dr. George S. Benson, who is also presi- ent of Harding College in Searcy, Ark. Dr. enson, and Harding College, have both been dentified in the past with highly conservative conomic and political viewpoints. He com- ented on Mr. Thomas' charges by saying hat was exactly what he expected to hear. He pointed out that Khrushchev had linked ocialism and communism awfully close to- ether.

Dr. Benson said the National Education rogram is not connected with the John Birch ociety, although its former production man- ger, Glen Green, has recently left to become member of the Birch organization.

The National Education Program, Dr. Ben- on said, is backed by such responsible indus- rial firms as United States Steel Corp., Lone tar Cement Co., Lion Oil Co., Humble Oil o. of Texas, and Monsanto Chemical Co. It has only one aim, he said—"fighting communism and trying to support the American way of life."

* * *

MPO Offers a New Business Technique: Invites You to Play "The Sales Game"

A new idea coming out of MPO's Sales and Training Programs division lies in the sales training technique of sales simulation. As presented by MPO, the technique is contained in a new business game played on a board, and called *The Sales Game.*

This game is used to involve salesmen in actual sales situations while in a training session. It is fun—and work, too!—and can be used by groups of from 4 to 400 and can be tailored to almost any selling problem. It can be used at sales meetings, training sessions, even at home.

MPO vice-president Irving Zuckerman, who developed the game, demonstrated it recently at a seminar on simulation of the American Management Association. He showed how salesmen can arrive at solutions to selling problems within the safe confines of the training session, instead of at the possible risk of a lost sale. He pointed out how simulation gives management a chance to observe a salesman's technique in action, how this cuts down on costly on-the-job training, and increases the salesmen's desire to compete for profitable customers.

Irv Zuckerman is now demonstrating the game to major industrial firms. He is also working with MPO producers Murray Lerner and Lloyd Ritter on a sales education film.

THE NATIONAL CREDIT OFFICE:

(CONTINUED FROM PAGE THIRTY-SEVEN)

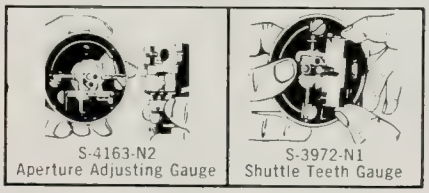
nett appears in and narrates a new Salesmate presentation which is carried right to the prospect's desk by NCO new-business solicitors.

The meat of the presentation is a series of case histories telling how NCO service had saved a textile mill from shipping a large order of goods to an almost-bankrupt dress manufacturer. Conversely, and more happily, an NCO report encouraged another firm to fulfill a much larger order from a small firm with only a minimum of capital, but with an inventory of over a half million dollars.

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National Cinema Service, 71 Dey Street, New York 7, WO 2-6049.

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Appel Visual Service, Inc., 963 Liberty Avenue, Pittsburgh 22.

Audio-Visual Equipment Rental Service, International Film Center, Sales and Repairs, 1906 Market St., Philadelphia 3, LOcust 3-7949.

Oscar H. Hirt, Inc., 41 N. 11th St., Philadelphia 7, WAlnut 3-0650.

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

• WEST VIRGINIA •

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Colonial Films, 71 Walton St., N. W., JA 5-5378, Atlanta.

United World Films, Inc., 287 Techwood Dr., NW., Atlanta.

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Stanley Projection Company, 1117 Bolton Ave., Alexandria.

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The Jam Handy Organization, 230 N. Michigan Ave., Chicago.

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Ralke Company, Inc. Audio-Visual Center 849 N. Highland Ave. HO 4-1148, Los Angeles 38, Calif.

S. O. S. Cinema Supply Corp., 6331 Hollywood Blvd., Hollywood 28.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.

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Westcoast Films, 255 Minna, San Francisco 3.

• COLORADO •

Cromars' (formerly Audio-Visual Center) 28 E. 9th Ave. Denver 3.

Davis Audio-Visual, Inc. 2149 S. Grape St., Denver 22.

• OREGON •

Moore's Motion Picture Service, 1201 S. W. Morrison, Portland 5, Oregon.

United World Films, Inc. 5023 NE Sandy Blvd., Portland 13

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* * *

Chicago Area A-V Distributor Exhibits Latest in Equipment

The latest equipment and ma rials for the audio-visual fi were exhibited and demonstrat at an open house April 18 O'Hare Inn, Des Plaines, Ill.

Invitations were extended representatives of school churches and industry in Co DuPage, Lake, McHenry a Kane counties for the show, sp sored by Midwest Visual Equ ment Co., Inc., Chicago.

A highlight of the exhibit w the Chicago-area introduction the new Bell & Howell Film sound Specialist. Other equipment was displayed by A gus, DuKane, Radiant, Besel Newcomb, Da-Lite, Switchcra 3-M, Apeco and H. Wilson, w factory representatives on ha for demonstrations. Features the open house included an equ ment rental booth, a "do-it-yo self" service clinic, and a demo stration of the latest in direct-w TV systems.

THE INDEX OF SPONSORED FILMS

This reader's reference guide covers motion picture and slidefilm programs reviewed in Volume Twenty-One, 1960, issues of BUSINESS SCREEN. The issue number and page on which a case history or feature article appeared are shown for each of the sponsors and film titles below. Sound slidefilms are indicated by "ssf." following title.

SPONSOR	FILM TITLE	Issue No.	Page
	—A—		
Aetna Casualty & Surety Co.	*To See Ourselves*	3	49
AFL-CIO	*Americans at Work*	1	34
	Land of Promise	6	30
Allen-Bradley Company	*An American Story*	3	61
Allgemeine Elektricitaets-Gesellschaft	*Form and Function*	4	28
	Machines With a Memory	4	29
Allis-Chalmers Mfg. Co.	*The Fuel Cell Tractor*	1	38
American Airlines	*Come Fly With Me*	4	45
	Contact!	7	41
American Cancer Society	*Breast Self-Examination; Inside Magoo; Off the Shelf;*	1	93
	Time and Two Women;	3	54
	To Smoke or Not to Smoke, ssf.	1	93
		1	72
American College of Surgeons	*Hands We Trust*	1	75
American Dental Association	*Pattern of a Profession*	1	76
American Gas Association	*Static Electricity*	2	40
American Institute of Architects	*Man in Masonry*	1	34
American Latex Products Corp.	*Highway to the Moon*	5	50
American Medical Association	*Hospital Sepsis: A Communicable Disease; I Am a Doctor*	4	44
		1	199
	Rehabilitation—Adds Life to Years	1	84
American Telephone & Telegraph Co. (also see Bell System)	*The Town and the Telephone*	4	29
American Temperance Society	*Joe's Parents Drink*	3	15
American Title Association	*A Place Under the Sun*	8	31
Armour and Co.	*Beyond the Gravisphere*	2	22
		5	44
Armstrong Cork Company	*A Letter to Moscow*	3	60
Arthritis & Rheumatism Foundation	*Quackery in Arthritis*	3	64
Atomic Energy Commission & U. S. Navy Nuclear Propulsion Program	*Integrity Plus*	3	39
Avco Corporation	*Down to Earth*	1	177
	—B—		
Babcock & Wilcox Company, The	*Critical Lab*	3	43
Baltimore Sunpapers	*Light for All*	6	16
Bell System (also see AT & T)	*The Big Bounce; Seconds for Survival*	5	29
		5	35
Bell Laboratories	*Memory Devices*	4	40
	Similarities in Wave Behavior	4	40
Bethlehem Steel Company	*Vacuum Pouring for Better Forgings*	6	48
Bendix Aviation Co., Radio Div.	*A New Age in Navigation*	4	56
Blue Cross Commission of the American Hospital Association	*Decision*	3	52
Bulb Growers of Holland, The	*The Magic Carpet of Tulipland*	8	47
Burlington Industries	*Patterns of Progress*	3	40
	—C—		
Canadian General Electric	*The Great River*	2	43
Joe Capezio Company	*The State Is Great*	7	34
C. L. Chambers Company	*The Greatest Gift*	2	24
Chesebrough-Pond's, Inc.	*Cry In the Night*	1	176
Chevrolet Div., General Motors Corp.	*American Maker*	7	29
Christian Children's Fund	*Heart of a Stranger*	1	184
CIBA Pharmaceutical Products, Inc.	*Open Heart Surgery*	1	84
Coca-Cola Company, The	*Wonderful World*	5	32
Colonial Williamsburg	*Music in Williamsburg*	3	56
Council for Financial Aid to Education	*Education is Everybody's Business*	1	72
Credit Union National Assn.	*The People of Kolevu*	8	6
Crusade of Mercy, Chicago	*The Quality of Mercy*	6	24
	—D—		
De Laval Separator Company, The	*The Greatest Milking Hand*	3	52
Dixie Cup Div., American Can Co.	*The Most Important Building in Town,* ssf.	6	28
Dow Chemical Company	*Assignment, Lunch Box*	7	41
	EG2	2	41
	—E—		
Employers Mutuals of Wausau	*The High-Low Bid*	4	46
Erie Mining Company	*Horizon North*	4	30
Esso Standard	*Two Hats of Science*	5	39
Ethyl Corporation, The	*Danger! Water!; Danger! Air!*	8	29
	—F—		
Farm Equipment Institute	*The Earth Is the Lord's*	5	37
Fawcett Publications, Inc.: TRUE Magazine	*Me*	1	185
Fawcett Publications, Inc.: WOMAN'S DAY Magazine	*A Number of Things*	8	32
Federal Products Corp.	*Dimensional Gaging With Air*	1	36
Federated Co-operatives, Ltd.	*Power to Live By*	3	60
Financial General Corporation	*Family Horizons U. S. A.*	5	39
First National City Bank of N. Y.	*The Big Change in World Markets*	1	53
Flexible, Inc.	*We Came a Long Way*	2	42
Ford Motor Company	*City Driving; Highway Driving; Driving Under Special Conditions*	4	46
	Where Were You?	4	27
Fortune Magazine	*The Computer Comes to Marketing*	5	25
4-H Clubs of America	*Man Enough for the Job*	8	43
Franklin & Marshall College	*The Decisive Years of Franklin & Marshall College*	1	180
	—G—		
General Dynamics Corporation	*Beyond Magellan*	8	30
General Electric Company	*Beyond the Shadow of a Doubt*	1	177
	Everyone's Express; Getting Your Right of Way	6	28
	Here's Your Cue, ssf.	1	177
	Optimum Match	4	24
General Foods Corporation	*Someone's In the Kitchen*	8	28
B. F. Goodrich Company	*Playtime U. S. A.*	1	176
	Tommy Looks at Space	8	29
Goodwill Industries of America, Inc.	*To Help Themselves*	6	16
W. T. Grant Company	*Showdown at Pretty Pass,* ssf.	5	46
M. Grumbacher, Inc.	*Brush and Color Making*	1	188
	—H—		
Handy Organization, The	*Ben Franklin Sells Today*	7	44
	Through the Mirror	3	20
Harbert Construction Co.	*The Florida Venture*	3	57
Hercules Powder Company	*Best By Test*	7	40
	Out of This World	3	15
Hobby Industry Association of America	*A Million Miles of Model Railroads*	1	176
Homelite Div. of Textron, Inc.	*Skogen, Sagen, Sakerheten*	6	46
Hudson's Bay Company	*John Dolin Comes East*	1	192
	—I—		
Illinois Bell Telephone Co.	*Ready . . . Wrestle!*	5	51
Illinois Railroad Association	*The Railroad Story*	3	60
The Illuminating Company	*The Castaways*	2	38
Indiana University, A-V Center	*Sound Recording for Motion Pictures*	1	71
Industrial Development Bank, Canada	*The Independence of Dave Barnes*	8	52
Institute of Life Insurance, The	*Life Insurance—What It Means & How It Works*	8	43
	Trouble in Paradise	1	182
International Assn. of Ice Cream Manufacturers; Amer. Dairy Assn.; Natl. Dairy Council	*The Fourth Sense*	2	44
International Harvester	*Bridge to the Future*	8	20
	Headline for Harper	5	14
International Ladies Garment Workers' Union	*The Fashion Picture, Spring into Summer, 1960*	1	182
	—J—		
Jantzen Manufacturing Company	*Once Upon a Smile*	2	35
Johnson & Johnson	*50,000 Lives*	4	29
	It's Time to Take Stock	5	40
Johnson Motors	*Boats A'Poppin'*	6	52
	The Greatest Show on Water	1	178
Junior Achievement, Inc.	*Junior Achievement, U. S. A.*	4	38

THESE INDEX LISTINGS ARE CONCLUDED ON THE FOLLOWING PAGE

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	—K—		
Kalb, Voorhis & Co.	*How Green Are My Dollars*	1	87
Kimberly-Clark Corporation	*Faces and Fortunes*	7	39
Koppers Co., Inc.	*Mission: Sonic Boom*	4	56
	—L—		
Lakeside Laboratories, Inc.	*A Pharmacologic Approach to the Study of the Mind*	1	76
The Lincoln Center for the Performing Arts	*The Legend is Born*	1	174
Lockheed Georgia Division	*Rendezvous—90° South*	8	44
	—M—		
Manufacturing Chemists' Assn., Inc.	*Chemistry of Water*	3	15
	Oxidation-Reduction	3	15
Marquette University	*The Need to Excel*	7	45
Maternity Center Assn.	*From Generation to Generation*	2	38
Maytag Company	*Eddie, Inc.*	8	48
F. H. McGraw & Company	*The Master Builders*	5	43
Metropolitan Development Assn. of Syracuse, N. Y.	*The Prosperity of Water*	6	48
Miller Brewing Company	*The Fighting Braves of '59*	1	54
Minneapolis Star and Tribune	*Where the Future is Born*	4	38
Monsanto Chemical Company	*Architectural Uses of Plastics*	7	61
	—N—		
National Association of Wholesalers	*The Devil To Pay!*	3	60
National Bureau of Standards	*Trapping of Free Radicals at Low Temperatures*	5	20
National Carbon Co., Div. of Union Carbide Corp.	*Carbon Arc Projection*	4	47
National Concrete Masonry Assn.	*Walt Builds A Family Fallout Shelter*	5	50
National Life Insurance Co. of Vermont	*Green Mountain Legacy*	4	46
National Science Foundation; Ford Foundation	*Planet Earth*—(series, 13 films)	7	12
The National Urban League	*A Morning for Jimmy*	8	52
National Wholesale Druggists' Assn.	*Your Customers Are Talking About You*, ssf.	5	53
	To Your Good Health, ssf.	5	53
	Profits On the Hoof, ssf.	5	53
	Opportunities Up Front, ssf.	5	53
	Teamwork Pays, ssf.	5	53
	Do You Fill Prescriptions Here? ssf.	5	53
New England Mutual Life Insurance Company	*Assignment: America*	7	30
New Jersey Bell Telephone Co.	*Make More Money*	5	44
New York Central Railroad	*Road to the Future*	6	28
New York Life Insurance Co.	*Wagons West*	2	42
Northern Electric Company	*The Rest of Your Life*	1	180
	—O—		
Obrig Laboratories	*Technique of Fitting Concentra Corneal Type Lenses*	3	42
Ontario Dept. of Travel & Publicity	*Blue Water Holiday*	1	202
	—P—		
Pan American World Airways	*Anatomy of a Salesman*	4	33
	Something's Come Up	1	180
Perfect Circle Corporation	*Auto, U. S. A.*	7	31
Pharmaco, Inc.	*69.3*	8	52
Purolator Products	*Filter Magic*, ssf.	8	49
	—R—		
RCA, Astro-Electronics Prod. Div.	*TIROS—Weather Satellite*	2	27
Ralston Purina Company	*Proof That Pays*	7	61
Raybestos-Manhattan, Inc.	*A Big Day for Roger Gray*	5	37
Remington Rand UNIVAC	*Introduction to Digital Computers*	7	24
Republic Steel Corporation	*The New World of Stainless Steel*	5	30
Rheem Califone Corporation	*Listen, Speak, Learn*	2	41
Rich Plan Corporation	*A Better Way of Living*	4	38
Roundtable Productions	*How Good Is a Good Guy?*	3	42
	—S—		
Savings Banks Association of Massachusetts	*Through the Stranger's Eyes*	2	40
Joseph Schlitz Brewing Co.	*Toward the Light*	4	39
Shell Oil Company	*The Drama of Metal Forming*	1	36
SKF Industries	*Force of Habit*, ssf.	7	44

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Social Security Administration	*Before the Day*	8	
Sperry & Hutchinson Company	*Mural—Midwest Metropolis*	8	
The Steel Company of Canada, Ltd.	*Bright Century*	2	
Sterling Forest Gardens	*Sterling Forest Gardens—The Swamp Transformed*	1	
Sun Oil Company	*The Road Ahead*	3	
Swick-Guth Company	*Know-How*	5	
Swift & Co.	*Projecting Progress in the Sizzling Sixties!*	1	
	—T—		
Tennessee Valley Authority	*TVA and the Nation*	6	
Texaco, Inc.	*Stop Loss, With Organized Lubrication*	5	
	Your Career in Agriculture	7	
Theater Network Television, Inc.	*By Invitation Only*	1	
Thiokol Chemical Corporation	*Bonding Tomorrow*	1	
Top Value Enterprises, Inc.	*Helen Wells*	1	
Town & Country Magazine	*TC = AB*	1	
Travelers Insurance Company	*Travelers Newsreel No. 1*	2	
	—U—		
UNICEF (World Health Agency)	*Istala Mashi (May You Never Be Tired)*	2	
Union Pacific Railroad	*Last Clear Chance*	4	
	Last of the Giants	8	
United Community Funds and Councils of America	*A Town Has Two Faces*	4	
United Rubber Workers	*The Thirties*	6	
United States Agriculture Dept.	*Breakthrough!*	1	
United States Air Force	*Air Force Missile Mission*	2	
	Minuteman—Missile and Mission	2	
	Nightmare for the Bold	1	
	Performance Evaluation	3	
United States Army, Corps of Engineers	*Men, Ships and Great Lakes*	1	
United States Commerce Dept.	*Trapping of Free Radicals at Low Temperatures*	1	
United States Education Office	*To Speak With Friends*	6	
United States Information Agency	*Beyond Silence*	3	
	Growth of a Language	4	
United States Information Service	*In Search of Lincoln*	3	
United States Interior Dept., Bureau of Mines	*California and Its Natural Resources*	6	
United States Navy & U. S. Air Force	*Flight Deck Safety*	4	
United States Navy	*The History of the U. S. Navy*	3	
	Isolation Technique	7	
	Summer Incident	2	
United States Post Office and United States Navy	*Mail Call*	1	
United States Steel Corporation	*Curtain Time*	7	
	Modern Steel Making	6	
	Rhapsody of Steel	3	
	—V—		
Variety Store Merchandiser	*Cash Registering for Quick Service*	1	
Vermont Marble Company	*Marble*	7	
Volkswagen of America	*Give and Take*	2	
	—W—		
Paul Weir Engineering Company	*Zonguldak Coal*	1	
Western Electric Company	*The Land of White Alice*	7	
Western Pine Association	*Siding Sense*	6	
Westinghouse Electric Corp.	*Powercasting*	3	
Westwood Industries, Inc.	*Satisfy Your Customers' Secret Needs*	2	
Wirthmore Feeds, Inc.	*A New Day in Agriculture*	1	
Wood Conversion Company	*Better Homes in Jig-Time*	1	
	—Y—		
YMCA Natl. Personnel Services Committee on Recruiting	*Your Most Important Day*	5	

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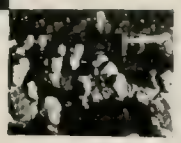
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business screen

MAGAZINE











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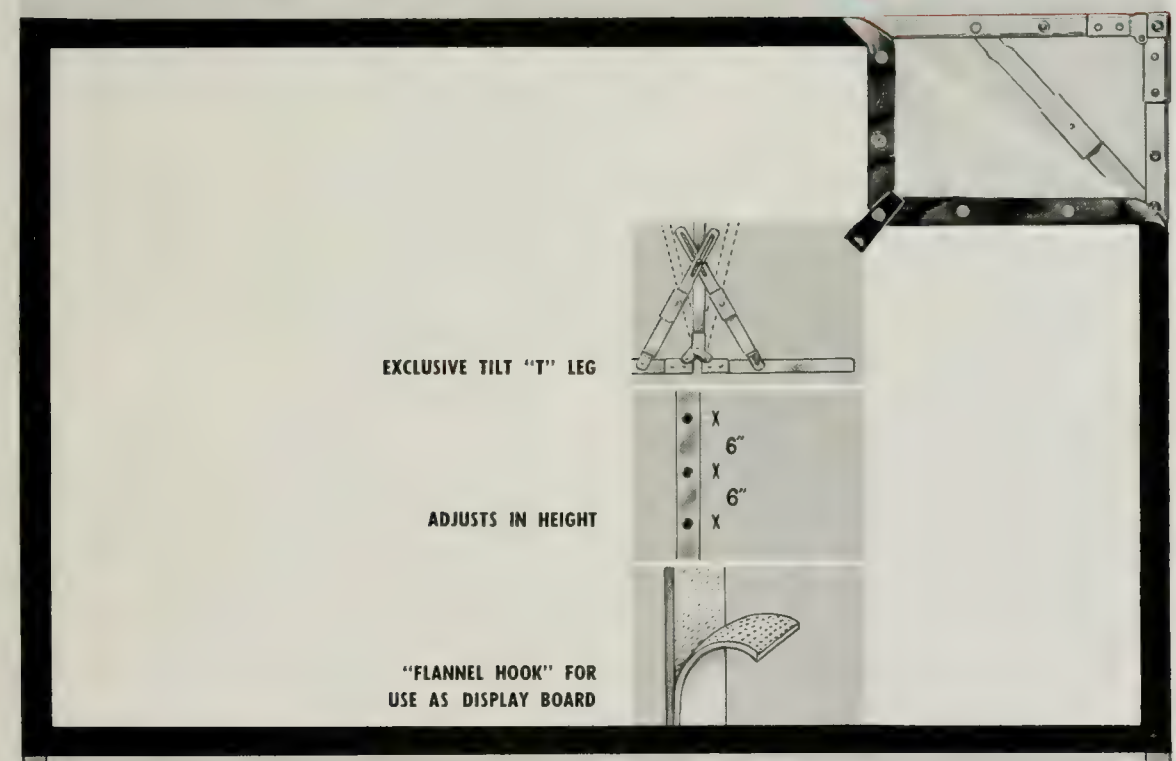
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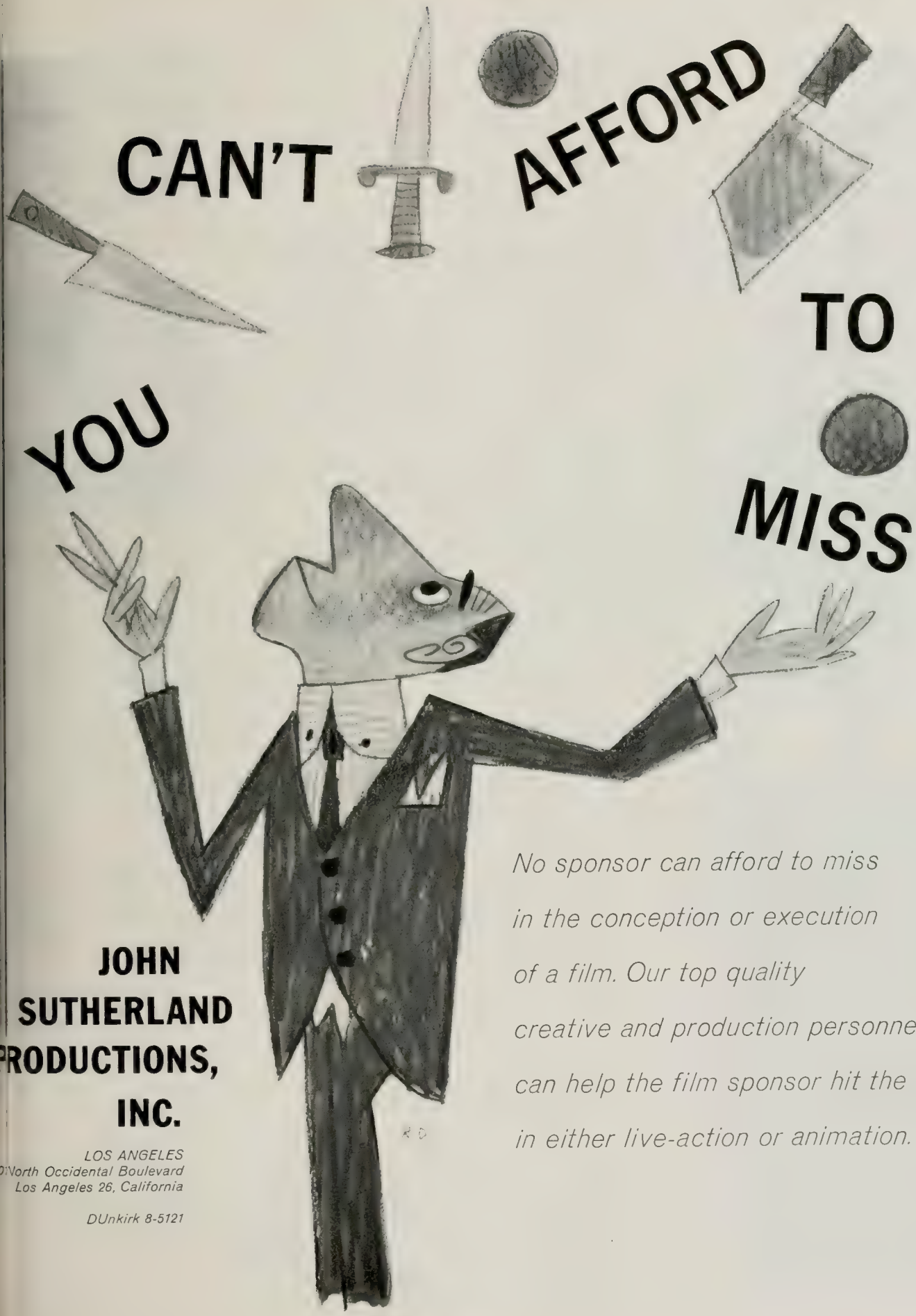
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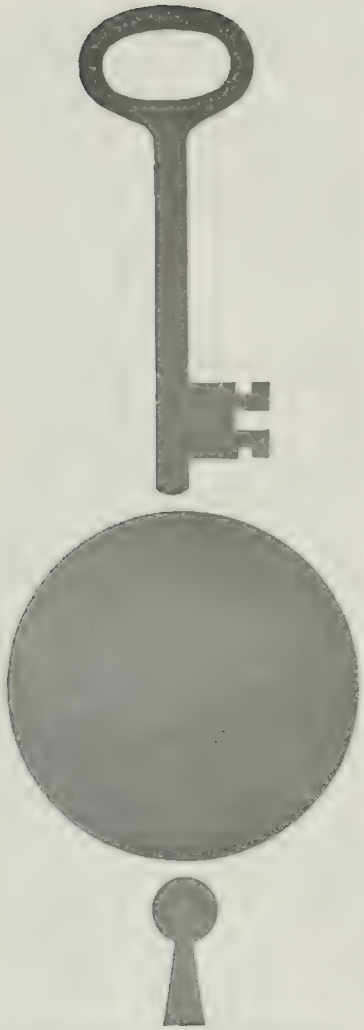


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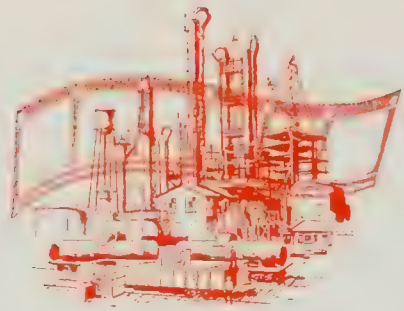


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CHICAGO OFFICE OF PUBLICATION
7064 Sheridan Road Building, Chicago 26, Ill.
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Issue Three, Volume Twenty-Two of Business Screen Magazine, published May 31, 1961. Issued 8 times annually at six-week intervals at 7064 Sheridan Rd., Chicago 26, Illinois by Business Screen Magazines, Inc. Phone BRiargate 4-8234-5. **O. H. Coelln, Jr., Editor and Publisher. In New York: Robert Seymour, Jr.,** 250 W. 57th St. Telephone: CIrcle 5-2969 or JUdson 2-1957. **In Los Angeles: H. L. Mitchell,** 1450 Lorain Road, San Marino, Cal. Telephone: CUmberland 3-4394. Subscription $3.00 a year; $5.00 two years (domestic); $4.00 and $7.00 foreign. Entered as second class matter May 2, 1946 at the post office at Chicago, Illinois, under Act of March 3, 1879. Entire contents copyrighted 1961 by Business Screen Magazines, Inc. Trademark registered U. S. Patent Office. Address editorial and subscription inquiries to the Chicago office of publication.

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Spray Picture Negative, 16 & 35 mm
Spray Sound Negative, 16 & 35mm
Newsreel Negative, 16mm
Spray Picture Positive, 16 & 35mm
Immersion Positive, 16mm
Reversal, 16mm

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COLOR:
Kodachrome, 16mm
Ansco, 16mm
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EK Positive, 16mm
Reduction, 16mm
Blow-ups, 35mm
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Workprint, 16mm
Masters, 16mm
Answer Prints, 16mm
Release Prints, 16mm

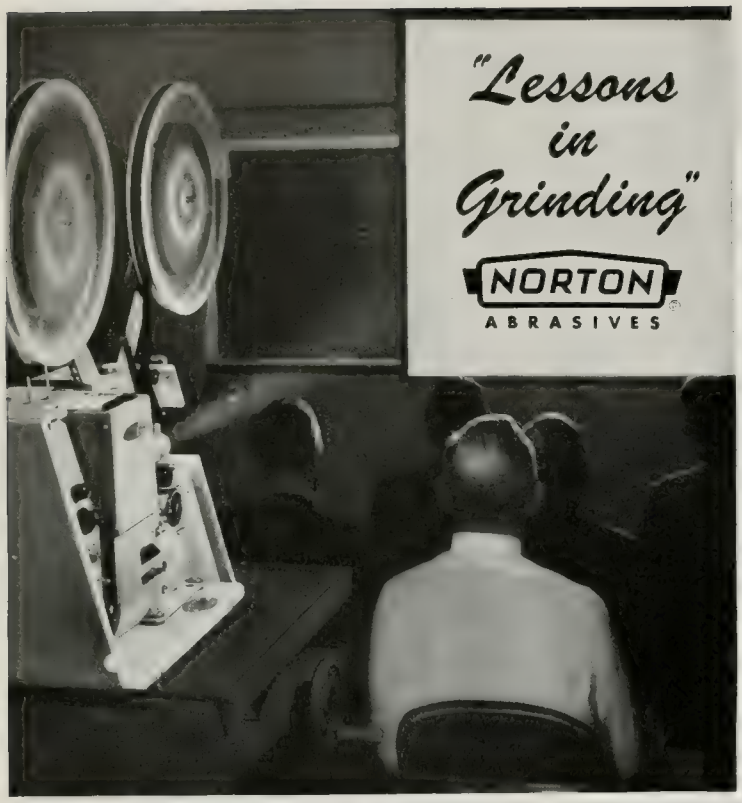
BLACK AND WHITE:
Dupe Negative, 16 & 35mm
Master Positive, 16 & 35mm
Reversal, 16mm
Reduction, 16mm
Blow-ups, 35mm
Optical, 16mm
Track Prints, 16 & 35mm
Work Prints, 16 & 35mm
Answer Prints, 16 & 35mm
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Norton's Complete Film Program Benefits from Trouble-Free Kalart/Victor Projectors

It is quite a tribute to the performance of Kalart/Victor projectors when they are first choice of a firm with as much audio-visual experience as Norton Company.

Norton Company, a leading producer of abrasives, has been using motion pictures for 35 years. Ever since 1926 when Norton's first film was made, motion pictures have played an increasingly important role in the company's sales promotion, training and public relations activities. For example, the Norton School of Grinding uses a series of 16mm sound films especially produced to help in training the firm's own sales personnel, its distributors' salesmen, and foremen and supervisors of companies who work with Norton abrasives.

If you have an active film program such as the one at Norton Company—or are now building up to it—Kalart/Victor projectors have a lot to offer. Here are a few specifics.

They feature forward and reverse projection, and stop-on-frame for a brilliant still picture. Such complete control over film movement is especially valuable when showing training films. They are built for maximum dependability with minimum maintenance. Lubrication is required only once a year. Kalart/Victors also safeguard valuable film from damage. They are the only projectors with Safety Film Trips, a patented device which detects trouble and automatically stops film movement *before* damage is done.

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RIGHT off the NEWSREEL

Close-Ups and Long Shots on Noteworthy Names & Events

Nat'l Advertisers Name Hoy Chairman of Audio-Visual Group

Ralph L. Hoy, Director of Motion Pictures and Exhibit Manager, Aluminum Company of America, has been named Chairman of the Audio-Visual Committee of the Association of National Advertisers. He succeeds John K. Ford, Film Manager, Public Relations Department, General Motors Corporation.

—a Basic Text on Audio-Visuals

Among the Committee's recent projects is the publication of "The Why, What and When of Audio Visuals." This illustrated report which describes the effective use of some 75 audio-visual communications tools was prepared by William J. Connelly, Assistant Advertising Manager, Union Carbide Plastics Company, under the auspices of the Committee.

The report is available to those outside A. N. A. membership for $5.00 with discounts available on orders for two (2) or more copies.

* * *

New York Investors Acquire Camera Equipment Co., Inc.

Camera Equipment Company, Inc., has been purchased by a group of New York investors headed by Robert B. Bregman.

The company, which manufactures, sells and rents cameras and other professional photographic equipment for the motion picture, television and photo-instrumentation industries, will continue with the same operations and policies as before.



Alcoa's Ralph Hoy, *new leader of ANA's Audio-Visual group.*

Frank C. Zucker, president of Camera Equipment Company, announced that he and other members of the present management group will continue as officers and employees of the acquiring corporation.

Plans for the expansion of the present business of Camera Equipment Company in the camera and electronics fields, both through internal growth and acquisition, have been formulated.

Robert B. Bregman is Chairman of the Board of Venture Capital Corporation of America, listed on the American Stock Exchange.

Twenty-five-year veterans *of The Jam Handy Organization receive gold watches at the company's recent annual meeting. (l to r) Jamison Handy, president; Joseph Artz, exhibits construction; George Jacobs, projection; Charles Nasca, set designer; William Selmeier, exec. asst.; Frank Goldman, writer-producer-director (medical); Frank Reynolds, arts planning head; Elmer Voltz, motion picture dept. head. Absent: Roger Fenimore, Pierre Mols, Rose Mullenbach, Mary Parr, Ed Sonntag.* *(More Newsreel Items on Page*



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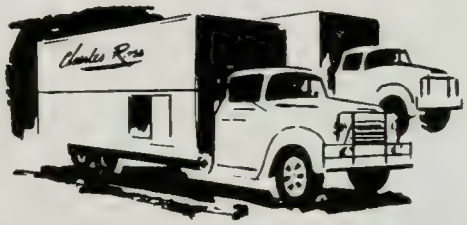
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FOCUS ON PEOPLE AND EVENTS FEATURED IN THE NEWS

THESE EVENTFUL MONTHS included the recent Annual Meeting of the Industrial Audio-Visual Association, in Chicago, and the American Film Festival proceedings, in Manhattan. Pictured on this page are new officers and recently-elected members of IAVA as well as scenes from the Film Festival's active program.

Next month, this department will report events at the Industry Film Producers' annual meeting in Santa Monica, Cal., held on June 23, and other notable events. But this month's "picture-of-the-year" nomination goes to Cliff Hanna's valiant try in Detroit (below) . . .



Above: *Fred C. England of The John Handy Organization accepts the Blue Ribbon Award from Elliott H. Kone, past president of the Educational Film Library Assn. at the American Film Festival where JHO filmstrips won two first awards in Arts and Science & Mathematics groups.*



Industrial Audio-Visual Association officers-elect *(l to r): Harold Daffer, Minneapolis-Honeywell (secty.); Don Peterson, Caterpillar (asst. secty.); W. H. Pratt, Jr. A T & T (first vice-pres.); Ken Penney, Minn. Mining (president); Jim Craig, GM (second vice-president).*



Left: *IAVA president Penney (l) at annual dinner with program chairman Frank Greenleaf and vice president W. H. Pratt, Jr.*



IAVA president *Ken Penney (l) receives congratulations from retiring president Al Morrison of the Socony-Mobil Oil Co.*



Above: *Walt Hardy of Autonetics tells IAVA members how closed circuit TV reaches 25,000 employees at his company.*

Below: at the recent American Film Festival in New York, *a program on "The Filmstrip—Cinderella of the A-V Field" was witnessed by a capacity audience which heard leading producers, saw their work. Winners of the evening pictured (l to r) were: Hy Schwartz, Kalart Co. Inc.; panel chairman Irene Cypher, New York University; Peter Yung, of Elektra Film Studios; Anne E. Cotter, of Filmscope; and Hans Moeller, of the National Film Board of Canada.*

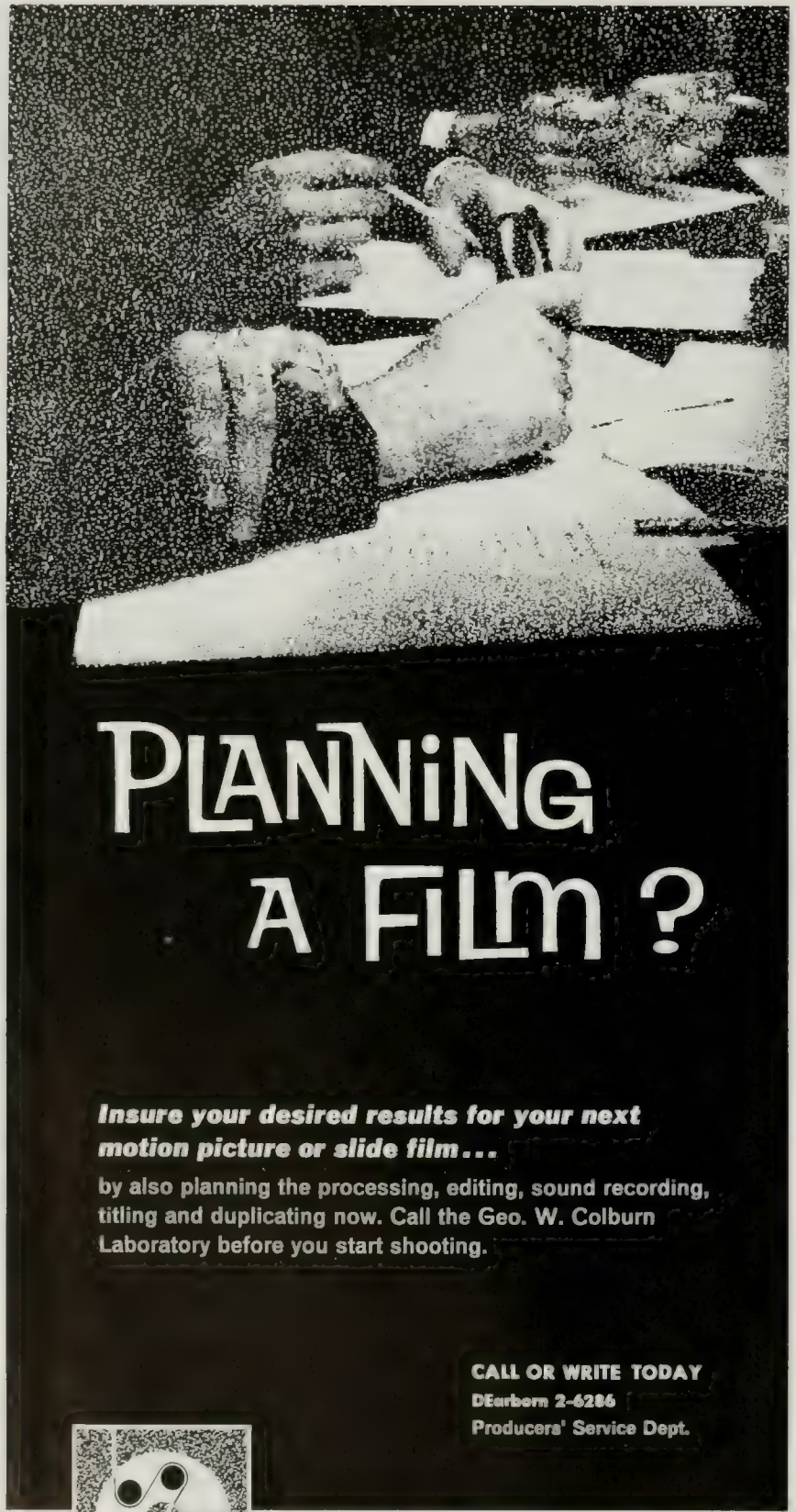




Above: these new IAVA members *(l to r) are: Robert L. Applegate, Burroughs Corporation; B. D. Gill, American Oil Co.; W. A. Smith, U. S. Steel (Research); Milton W. Sebring, Norton Company; and Walter V. Hardy, Autonetics Div. of North American Aviation Co.*

At right: *Close the gates of mercy department: Producer Cliff Hanna of Video Films, Detroit, holds mike as announcer Jim Garrett, recovering from hip operation in a Detroit hospital, narrates slidefilm for Monroe Auto Equipment Co. P. S. The Monroe dealers loved it, Cliff says.*





MOTION PICTURES AS EVIDENCE

MOTION PICTURES, when relevant and properly authenticated, are admissible in evidence to help establish the scene or events they depict. They are competent evidence, not subject to the objection that they are hearsay or that their admission violates the best evidence rule. Their admission is a matter within the discretion of the trial court. He may decide that they will confuse, rather than aid, the jury, or that they are prejudicial to an extent which outweighs their usefulness in proving an issue. On the other hand, an improper exercise of this discretion to exclude such evidence may be ground for reversal.

Motion pictures, like any other evidence must be relevant to be admissible in evidence; they must tend to prove or disprove some issue in the case. Where a film contains irrelevant and prejudicial matter, the trial court is generally under no duty to separate the good from the bad, and in its discretion may exclude the entire film.

Witness Must Authenticate the Picture

A motion picture is not admissible in evidence unless a witness identifies the persons, objects or places pictured and testifies that the film fairly and accurately depicts a scene or events that he personally observed. This intrinsic evidence is the indispensable authenticating element necessary for the admission of motion picture films. In addition, it is customary to show the circumstances of the taking, developing and projection of the films as part of the authentication. In this connection there may be evidence of the skill and experience of the photographer; the position of the camera; the type, adjustment (i.e., lens setting, etc.) and functioning of the equipment used; the lighting and weather conditions in which the pictures were taken; the custody of the film; the manner of development and printing and the equipment used and conditions of the exhibition to the jury.

The extent of the authentication required in any given case varies with the form and subject matter of the films to be shown, the purpose behind their introduction, and the willingness of the trial judge to exercise his discretion to admit such evidence. Detailed testimony on the matters outlined above is not always necessary, but is often presented nevertheless in order to avoid quibbling and to impress the jury with the importance and accuracy of motion picture evidence.

Similar to Evidence of Still Photos

It has been said that the preliminary proof required for the authentication of motion pictures is similar to that required for still photographs. (As to the authentication of stills, see *Photographs, Am Jur Proof of Facts;* also 9 *ALR2d* 899.) On the other hand, it has been

(CONTINUED ON PAGE SIXTY-TWO)

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Mel Dellar



Charles Dubin



Lew Jacobs



Joe Kohn



Murray Lerner



Joe Lerner



Larry Madison



Ira Marvin



Dave Monahan



Marvin Rothenberg

directors...



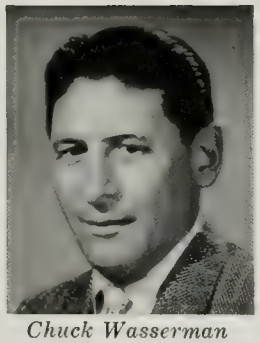
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Mickey Schwarz



Victor Solow



Chuck Wasserman

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SIGHT & SOUND

Joseph Burger Featured Speaker at NAVA Convention, July 22-25

Joseph E. Burger, Director of Public Relations for H. V. Nootbaar & Company, Pasadena, California, will be a feature speaker on the program of the 21st Annual National Audio-Visual Convention at the Morrison Hotel, Chicago, July 22-25, 1961.

Burger's presentation, "How To Get Better," is the first Convention program feature to be announced. The announcement was made by General Convention Chairman Mahlon H. Martin, M. H. Martin Co., Massillon, Ohio.

"Packing thirty years of personal experience into a dynamic presentation," Martin said, "Mr. Burger will show convention delegates how to do a better job of persuading others . . . how to sell audio-visual ideas, A-V services and A-V products to customers in schools, churches, and industrial and business firms."

With a background covering fourteen years in sales promotion with the Ralston Purina Company of St. Louis, and later as vice-president and sales manager of two other companies in the seed and chemical industries, respectively, and as a former president of one of the largest automobile dealerships in the Mid-West, Burger draws upon an extensive heritage of selling, merchandising and customer-employee relations. He has spoken before groups in forty-eight states and Canada, and his travels have taken him into practically every European country, including Russia.

Further details on the NAVA Convention or the 1961 Audio-Visual Exhibit are available from the sponsoring organization, National Audio-Visual Association, 1201 Spring Street, Fairfax, Virginia.

* * *

DuKane Invites NAVA Guests to Visit International Fair Exhibit

The DuKane Corporation has announced an exhibit at the 1961 Chicago International Trade Fair which will be held at McCormick Place in Chicago. Since the opening of the Fair coincides with the closing date of the NAVA Trade Show at the Morrison Hotel and since the Fair is being presented at the world's largest exhibition hall, it is felt that many NAVA guests will want to visit this double attraction.

DuKane will be happy to have any NAVA member as its guest on opening day of this event. I terested parties may make rese vations c o Howard Turner of t DuKane Corporation, St. Charl Illinois.



NAVA speaker . . . *Joseph Burg*

* * *

Jamison Handy Receives DAV Award for Meritorious Service

Jamison Handy, president The Jam Handy Organization, r ceived the meritorious servi a w a r d of the Department Audio-Visual Instruction of t National Education Association the annual convention of t DAVI at Miami Beach.

The citation was presented "f outstanding contributions to t field of audio-visual education."

Mr. Handy developed the doc mented, discussional filmstrip, n in wide use in the schools, a established in Detroit the fi clinic for teachers for the measur ment of instruction results visual education.

* * *

Norman McLaren Joins Jurors at Vancouver's Film Festival

Norman McLaren, Canada's i ternationally known film mak will be one of the judges for sh and documentary films at Va couver's F o u r t h Internation Film Festival, July 10-22.

McLaren is best known for h unique animated films, one which, *Neighbours*, has won eig International Awards, including 1952 "Oscar."

Born in Scotland, McLar trained at the Glasgow School Art before joining the staff of t National Film Board of Cana in 1939.

His pioneering technique painting directly on film stock a the creation of artificial soun tracks with his pen have ma his name and films know throughout the world. Among h other award-winning films a *Begone Dull Care*, *Blinkity-Blan C h a i r y Tale*, *Fiddle-de-De Rythmetic*, and *Short & Suite*.

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CINE Selections Go Abroad:

Announce Titles of Pictures for International Festivals

MOTION PICTURES which will represent the United States at various international film festivals this summer have been announced by the Committee on International Non-Theatrical Events (CINE), following recent final screening sessions held in Washington, D. C. last month.

Festivals in Europe where CINE selections will be shown include West Berlin, Edinburgh and Venice. Two Canadian events, at Stratford, Ontario and Vancouver, B. C., have also been provided with films.

These Business Films Were Selected

Among the business-sponsored films going abroad are *Frontiers*, the Dick Durrance production for The First Security Corporation (scheduled for both Edinburgh and Venice); *The Land of White Alice*, produced for the Western Electric Company by Willard Van Dyke (showing at Edinburgh, Venice and Stratford); and animated color films titled *Kleenex Symbol X-Periments*, produced for Kimberly-Clark by Morton Goldsholl Design Associates.

Submitted as candidates for the Venice Chamber of Commerce "Golden Mercury" award are the Gulf Oil Company's film, *Unseen Journey*, produced by MPO Videotronics; a Bethlehem Steel picture, *Profile in Steel*, produced by Mode Art Pictures, Inc. and *Color Collage*, produced by the Eastman Ko Company.

Another Bethlehem-sponsored film, *cuum Pouring for Better Forgings*, produ by Audio Productions, is going to Edinbu with *Profile in Steel. Seconds for Survival*, produced by Audio (for the American T phone & Telegraph Co), is showing at St ford.

"Bowling" and "Ballads in Blossoms"

Bowling, sponsored by Brunswick Inter tional and *Mural, Midwest Metropolis*, a S ry & Hutchinson film, will represent Fred Niles Productions at the Venice and Stratf festivals, respectively. Also sent to Venic the Pasadena, California-sponsored film, *lads in Blossoms*, a colorful documentary the 1961 Rose Parade produced by the Fr erick K. Rockett Company.

The North Dakota state-sponsored f *Durum: Standard of Quality*, produced by Snyder Films is among the scientific-techn entries for Venice. A number of medical fil including *Aldosterone and Its Control Edema*, produced by The Jam Handy Orga zation; *The Inflammatory Reaction*, produ by Sturgis-Grant Productions; and *Muscle laxants in Anesthesiology*, produced by Mr vin W. LaRue, Inc., are bound for festiv including professional showings at the Univ sity of Padua (Venice).

Among the non-sponsored documenta going abroad are Potomac Films' *A Time Migration;* NBC-TV's *The Coming of Chr* TIME's *Primary;* and two Nathan Kroll tures, *Night Journey* and *Casals*.

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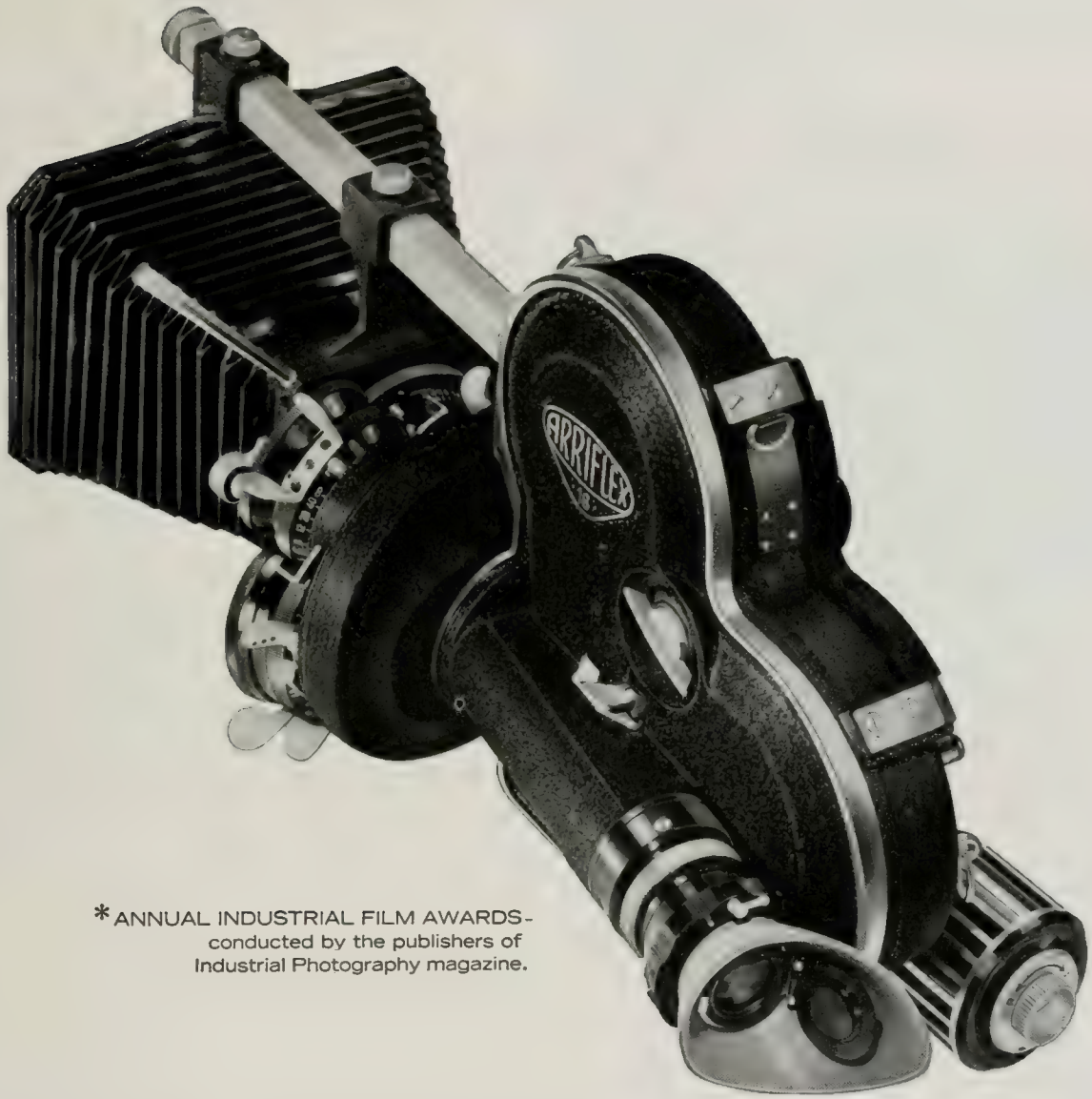
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U. S. Steel Reports Audiences, Favorite Films in 1960 Progra

Audiences totalling more th 31 million—about one-sixth t population of the country—s United States Steel Corporati films in 1960.

A total of 59,000 showings we made to a wide variety of organi zations and the general public d ing the period. In addition, the were presentations in 25 forei countries.

Of the 42 U. S. Steel films c culated, three were introduced 1960. They are *Curtain Tin* produced by John Sutherlan which tells how an architect us curtain wall steel construction an industrial building; *Mode Steel Making*, also a Sutherla production, depicts basic pro esses in producing steel, and *T Movable Bridge*, which featu the construction of a large vertic lift bridge at Houghton, Michig

Most popular film for no theatrical showing was *Mackin Bridge Diary*, produced by T Jam Handy Organization, a viewed by 812,000 persons 4,460 showings.

The top drawing card for U. Steel during the year was the i ternational award-winning *Rha sody of Steel*, another Sutherla production, seen by more than million persons in the natio theatres. This animated Techn color featurette tells the story primitive man's discovery of m teoric iron, gives highlights in t history of steel, and ends with t metal from heaven returning outer space in the form of rocket.

Motion picture subjects co steel operations, research, fabric tion, construction, agriculture a industrial safety. Some are topics of general interest, such U. S. Steel's role in the recove and production of coal chemical and others are on highly specia ized topics, such as how to bui a modern steel fence. Distributi of the films is handled by fi film centers around the countr

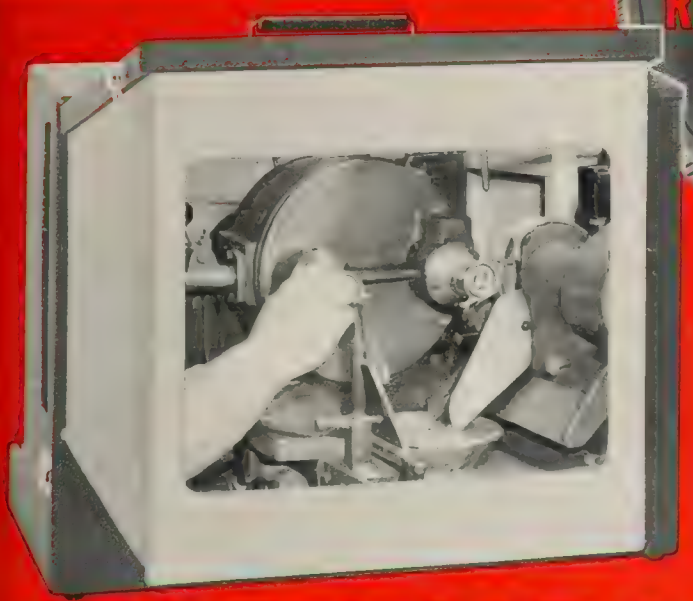
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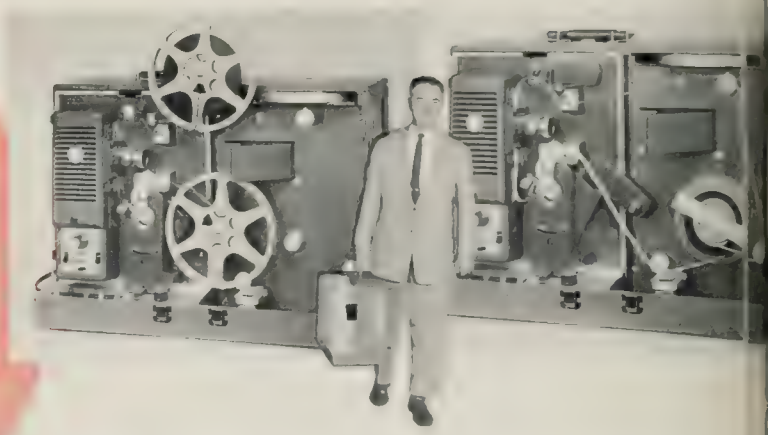
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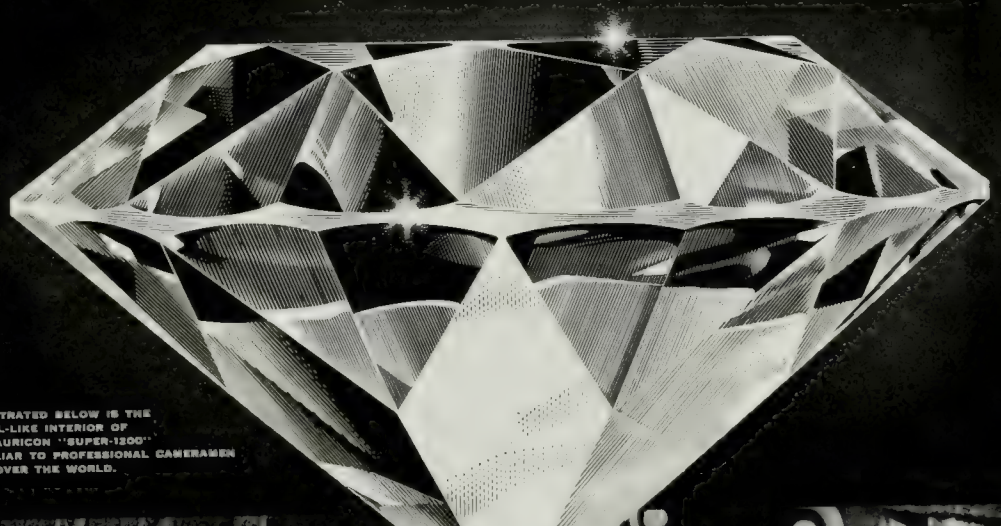


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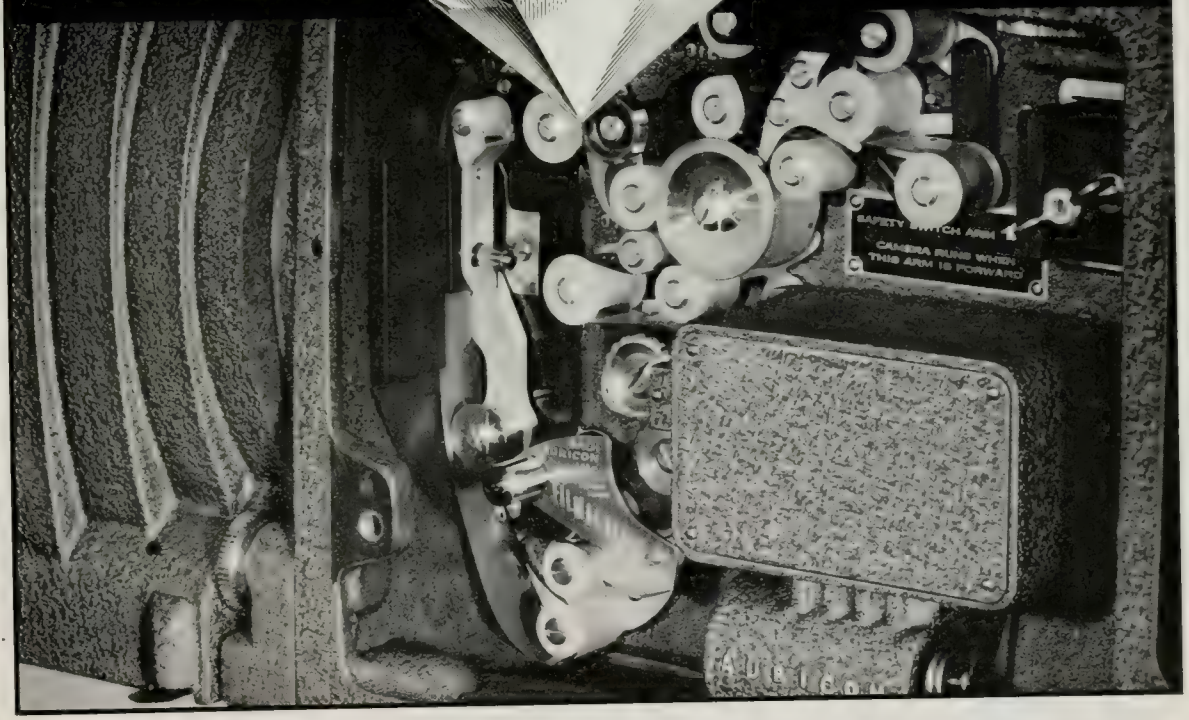
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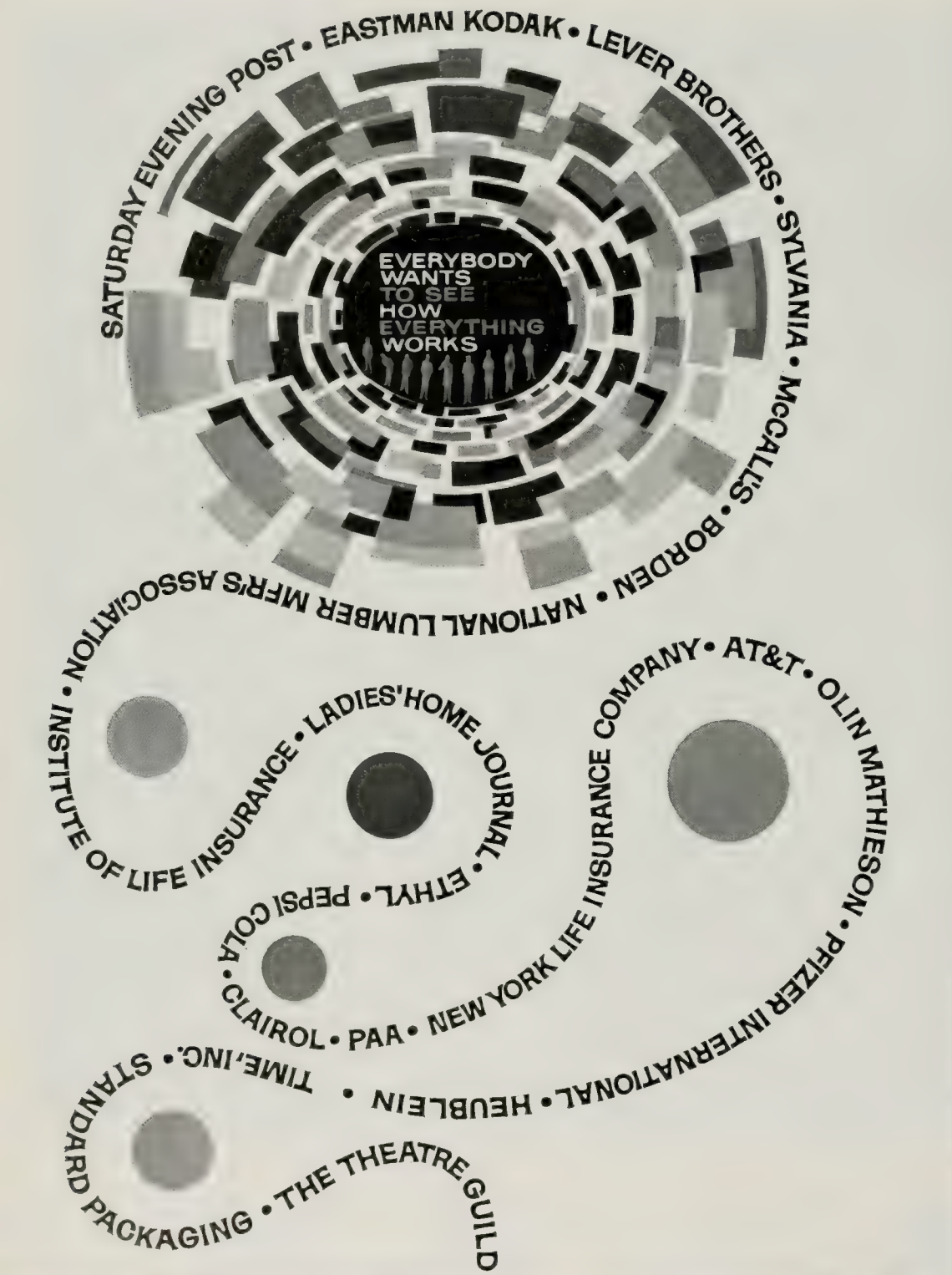


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TWA Schedules Showing of F t Run Features on Long Jet Flig s

☆ Trans World Airlines has nounced that it plans to show f t run, full length movies on two f its long range jet flights. The co- pany plans to start showing films, some of which are to pre-release features, July 19, its New York-Los Angeles New York-San Francisco ru Showings on international flig are scheduled to begin August

The idea of showing mov was tested several months a and TWA decided to equip long range jets for film runs af receiving favorable passenger sponse. Headsets carry sound viewers who will see the films a screen suspended from cabin in the first class area or

* * *

Jack Lieb Productions Takes Over WLS Studios in Chicago

☆ Jack Lieb Productions and companion firm, Sonic Film R cording, Inc. (Producers Fi Studios) have occupied the co- plete studio facilities formerly cupied by WLS Radio at 12 West Washington Boulevard Chicago.

The extensive new facility the top floor of the West Wa ington building includes seve large studios, extensive off space and has been re-equipp for the specialized sound facilit which this organization has p vided, in addition to its filmi work in the field of business a industrial motion pictures, slic films and television commerci The new Chicago telephone nu ber is CHesapeake 3-2600.

* * *

Modern's Chicago Library at New Location; Lusk to Manage

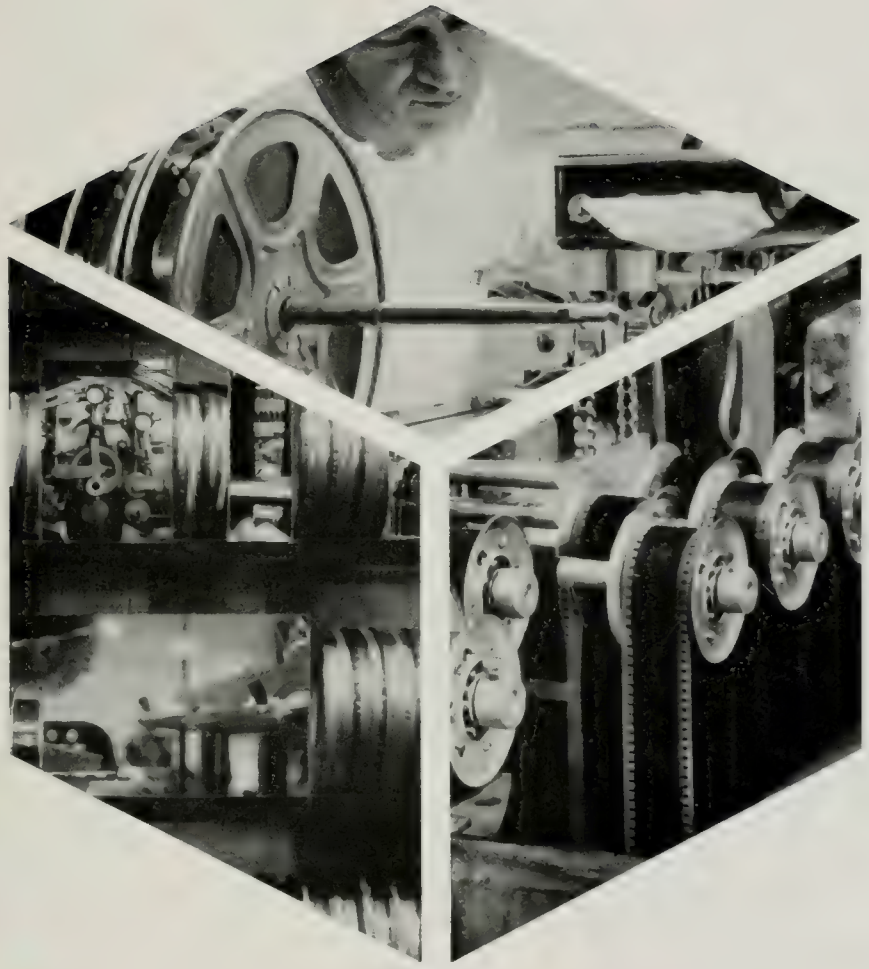
☆ Modern Talking Picture Se ice's Chicago film library h moved from 216 East Super Street to 160 East Grand Avenu The new telephone number 467-6470.

Jack Lusk, formerly w Swank's Inc. (Modern's licens in St. Louis), is the new Chica library manager. Calla McLell former manager, is now at Mo ern's New York headquarters.

* * *

Koster Completes Fund Picture for Reserve Officers Assn.

Koster Film Facilities, whi houses complete production a laboratory facilities in SE Was ington, recently produced a fun raising film for the Reserve C ficers Association.



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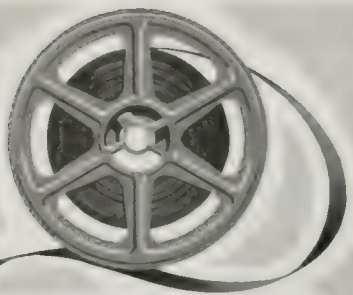
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Film for Surgeons Introduces a New Operative Technique

SPONSOR: Don Baxter Laboratories.

TITLE: *Intermittent Peritoneal Dialysis*, 25 min., color, produced by Parthenon Pictures.

The film medium, as a means of presenting information to many people quickly, is being utilized for the first time by Don Baxter Laboratories to acquaint surgeons with a new emergency operative technique employing certain Baxter products.

Intermittent Peritoneal Dialysis is described in the film by Telfer B. Reynolds, M.D., of the University of Southern California School of Medicine, who is a nationally recognized authority on the procedure, and who also performs the operation as it appears in the picture. The procedure, the necessary equipment, applicable situations and precautions are fully covered.

Intermittent peritoneal dialysis replaces the older continuous method and is used in acute renal failure and in certain instances of barbiturate and other poisoning cases. Prior to the perfection of this technique, such situations required the use of rather complex artificial kidney machines, generally found in only the larger medical centers.

The new technique can be performed by any physician without resort to complicated equipment and with little more than basic instruments. The dialysis does not require the use of even an operating room, and once the correct procedure has been established by a doctor, competent nursing help may conduct the treatment.

The film was shot in Ektachrome by Parthenon Pictures, Hollywood, with "Cap" Palmer, executive producer; Duane K. Wacker, director, and Robert J. Martin, cameraman.

Parthenon's production coordinator Shirley Hartman comments, "Actually, as straightforward medical films go, this probably has more production value than most—and we were lucky in that our doctor was sort of the Jeff Chandler type."

16mm color prints of *Intermittent Peritoneal Dialysis* are available on a free loan basis to interested surgeons or groups from the sponsor, Don Baxter, Inc., Glendale, Calif.

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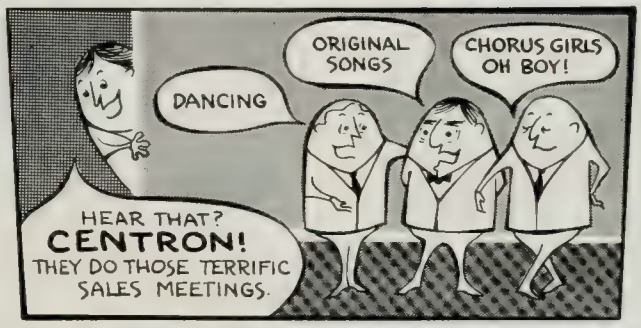
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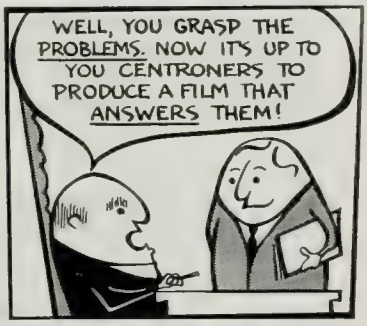
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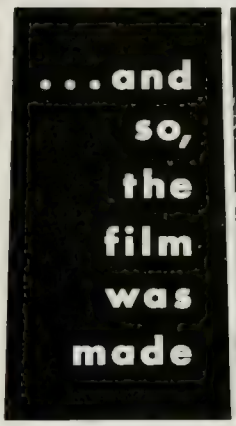
THE ADGET COMPANY DECIDES TO MAKE A SALES FILM





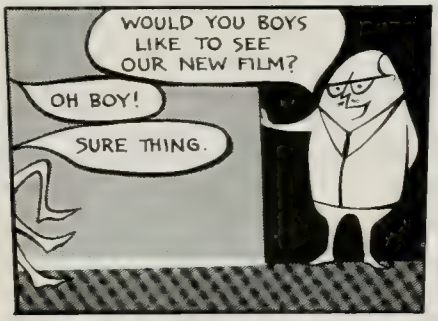




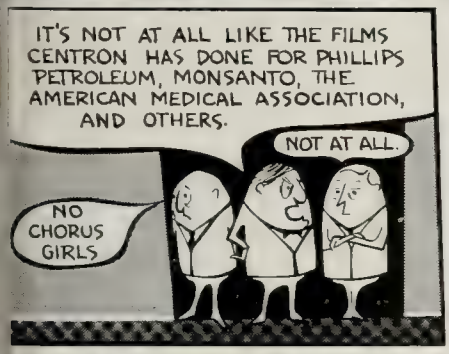




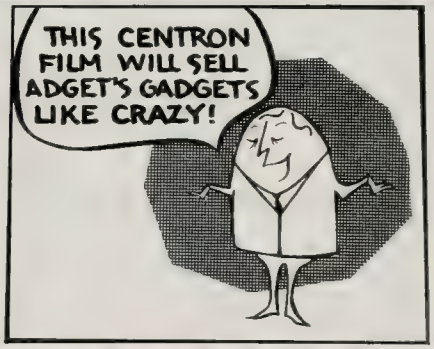












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WASHINGTON FILM COMMENTARY

by Mary Finch Tanham

Washington Correspondent for Business Screen

ACCORDING TO Leon Goure of the RAND Corporation, probably the most knowledgeable man outside of the Iron Curtain about the Soviet's tremendous, relatively-unknown civil defense program, audio-visuals are constantly in use for training the Russians to survive.

Since 1938, films and slides have been used in increasing numbers in cities and communal areas and in the many mobile exhibits and projection units which are sent to rural areas to acquaint the population with survival and post-attack procedures.

All USSR citizens in good health, between 16 and 60, are required to take four courses in civil defense. It's a way of life over there, which experts believe has put the Russians in an enviable position at the conference table.

* * *

Video Crossfire: FCC Chairman Blasts Programs While Educational TV Grows

☆ Washington is still rocking over the fireworks displayed at the 39th annual convention of the National Association of Broadcasters. On one hand, the Secretary of Health, Education and Welfare announced his endorsement of Federal aid for educational TV, saying, "We shall recommend legislation to make available Federal funds to assist states and regions in their educational television planning and to aid in the purchase of equipment."

On the other hand, broadcasters were bludgeoned by FCC Chairman Newton N. Minow who charged that commercial TV was a "vast wasteland" and that, in the words of the WASHINGTON POST, "there is nothing permanent or sacred about a broadcast license!"

Those who deplore "mayhem, murder and treacle" on the networks are urging average citizens to write to Minow and to report at public hearings on the status of local TV. Despite the fact that old-timers say the excitement is bound to shake down, many in the capital city are wondering whether the regular, routine renewal of licenses will continue as in the past . . .

* * *

New Procedure in Effect as Air Force Streamlines Sponsored Film Program

☆ The Air Force's big sponsored film program, in which over $850,000 worth of industry-sponsored educational and informational motion pictures are already in production or distribution, has been, in part, re-organized to further expedite streamlined procedures.

Henceforth, when a subject for a film is under consideration, is being held as "exclusive," is being covered by a "letter of intent" or is in the initial scripting stage, the Office of Information Services, Pictorial Branch, will handle the sponsored film. After final approval of scripts and after production has begun, the Air Force Services and Support Division will monitor the project as usual.

Rodney B. Radford, Chief, Motion Picture Section, AFOOP, who is well known in fi circles for his organizational ability in getti industry-sponsored film programs off t ground, will now turn over his extensive file subjects "under consideration" to the c and file of the Deputy Chief, SAFOI, Hea quarters, USAF, Washington 25, D. C., w should be contacted in the future for all inf mation about this program.

* * *

1,000 Prints of "Operation Abolition" Sold; "Pattern for Conquest" in Work

☆ Whether or not you liked *Operation Abo tion,* the fact remains that this controversi film has spread its message from one end the country to the other. George F. Johnst of Washington Video Productions has sold *thousandth* print and a follow-up film, titl *Pattern for Conquest,* is now in the final scri stage. James E. Magee has written this h torical film, which will document the cou of Communism from 1924 until today. thesis will be, "let us again call ourselves Yankees."

* * *

National Export Expansion Program Outlined in "Exportunities" Slidefilm

☆ In 1960, America's export tab totaled 19 billion dollars—mostly manufactured goo It seems like a lot, yet such exports reflect efforts of only about 12,000 exporting manufacturers, or just about four percent of 30 000 companies.

To boost this total at a time when Americ international balance of payments is so alarmingly unfavorable, the government is endeavoring to explain to the American businessm that opportunities in world trade can enlar the scope of marketing operations and increa sales and profits. Government's concept—t National Export Expansion program—is bei communicated through a new 14-minute, col sound slidefilm titled *Exportunities,* sponsor by the Bureau of Foreign Commerce.

The new slidefilm is available on fr

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equest from any of the 33 ld offices of the Department of ommerce. All of these offices ve been equipped with fully- tomatic DuKane sound slide- m projectors. Milner-Fenwick, c., of Baltimore, produced the defilm. Coordinator for the oject was Al Seares, president Associates in Management, ew York City, and a former ce-president of the Remington nd Division, Sperry-Rand Corration.



James Gibson

m Gibson to Peace Corps Asst. Dir., Public Affairs

For those in the factual film ld, one of the most interesting n d heart-warming announceents of the new administration s been the appointment of Jim ibson of USDA to the Peace orps.

Effective May 14th, Gibson left s post as Chief of Agriculture's lotion Picture Service and Astant to the Director of Informaon to become Assistant Director Public Affairs for President ennedy's new peace program.

The new post for this well- nown speaker, writer, pr and udio-visual specialist will entail aison work with civic groups, rm clubs, women's organizaons, etc. Additionally, he will ordinate with film and TV proucers on all matters relative to ture film requirements for the eace Corps.

Gibson is a graduate of Duke niversity and a career civil servht of 26 years with government gencies, including the National ureau of Standards, National rchives, Department of Army nd the Department of Agricultre. During World War II he was charge of training films for the rmy Signal Corps and, as a vilian, was Chief of Production the Army Pictorial Service om 1946-1953. For the past ght years he has been in Agriulture, heading the huge film rogram of that agency.

Al Carrello Becomes Acting Chief of Agriculture's MPS

Al Carrello, former Chief of Production, Office of Information, U. S. Department of Agriculture, has been named Acting Chief of that department's Motion Picture Service.

* * *

"One Hoe for Kalabo" Wins Wide and Varied Audiences

Case study statistics of good business films are one best way to "sell" potential sponsors on this medium. For example, *One Hoe for Kalabo,* produced by Reid H. Ray Film Industries of St. Paul for the National Machine Tool Builders Association, has been requested by 88 associations, 300 churches, 324 clubs, 94 government agencies, 58 hospitals, 381 industries and six museums.

In addition, 3,899 schools have asked to see the $27\frac{1}{2}$-minute color picture which shows, in a brief but memorable introductory sequence, how long it takes villagers in Kalabo, Africa, to make one hoe—and what U. S. industry can do in the same length of time. Since 1959, when Reid Ray produced the Oeveste Granducci-scripted film, it has been shown on television 534 times.

* * *

NASA Announces Four Films for "Space Biology" Series

The Space Biology Series is the title of four new National Aeronautics and Space Administration films, specifically produced to meet a current need in the space agency's Office of Life Sciences. These filmed interviews with famed scientists include: *How Did Life Begin?* with Dr. Sidney Fox of Florida State University; *Chemistry of Life,* with Dr. Melvin Calvin of the University of California; *Life on Other Planets,* with Dr. Joshua Ledderburg of Stanford University; and *Decontamination of Space Probes,* with Dr. Charles Phillips of Ft. Deitrich, Md.

These highly-educational, informative films, which will be s h o w n to scientific societies, among other groups, were written and directed by Eddie O'Brien and produced by Norwood Studios of Washington for NASA.

* * *

Strategic Air Command Film Takes Viewer on Guided Tour

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WASHINGTON:

derground command post, the only structure of its kind in the world.

This Air Force motion picture, entitled *SAC Command*, is the third in a series of new films which have, in part, been photographed by SAC's own "combat documentation" crews from the Air Photographic and Charting Service. (Combat documentation crews are Air Force units, constantly being trained to record possible disasters.)

In addition to TV showings, the 14-minute color film will be presented to local groups near the big Nebraska base and to other organizations which have, in the past, been personally conducted through the complex. Throughout the film, complicated closed-circuit television capabilities are shown (e.g., TV for global weather; TV for early warning systems; TV for security).

And, speaking of security, one of the prime purposes of the film is to show both friend and foe, without revealing security, that our great strategic forces are constantly alert and watchful.

* * *

Vision Associates to Film Rare Chinese Art for USIA

☆ Vision Associates has been selected by the United States Information Agency to produce a film on the unique collection of Chinese Art loaned to America by the Formosa Government. The collection is now on exhibit at the Washington National Gallery of Art.

Lee R. Bobker and Helen R. Kristt of Vision are currently directing the filming of this 3,000-year-old collection, valued at $369 million.

The film will be seen in 80 language translations all over the world.

* * *

Function of Common Market Shown in New Trade Picture

☆ The European Community, six nations with a single common market, has sponsored a new film, *Europe Without Frontiers*, which is now being distributed by Association Films, Inc.

The purpose of the European Community, as shown by the 22-minute film, is the elimination of barriers to trade and the encouragement of the interchange of products, ideas and techniques.

Based on the free enterprise system, the European Community

(CONTINUED ON PAGE 28)

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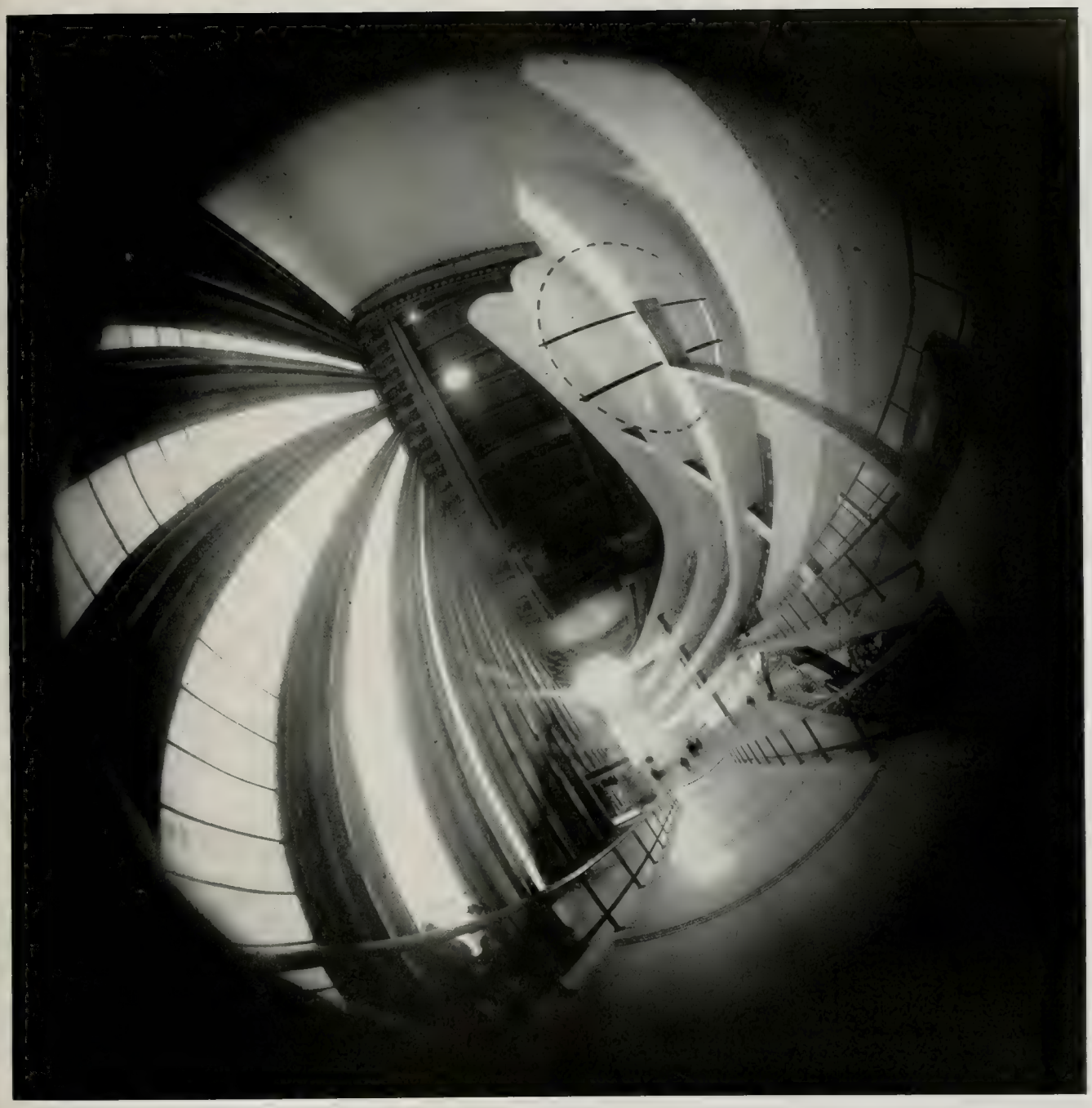
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This Air Force motion picture, entitled *SAC Command,* is the third in a series of new films which have, in part, been photographed by SAC's own "combat documentation" crews from the Air Photographic and Charting Service. (Combat documentation crews are Air Force units, constantly being trained to record possible disasters.)

In addition to TV showings, the 14-minute color film will be presented to local groups near the big Nebraska base and to other organizations which have, in the past, been personally conducted through the complex. Throughout the film, complicated closed-circuit television capabilities are shown (e.g., TV for global weather; TV for early warning systems; TV for security).

And, speaking of security, one of the prime purposes of the film is to show both friend and foe, without revealing security, that our great strategic forces are constantly alert and watchful.

* * *

Vision Associates to Film Rare Chinese Art for USIA

☆ Vision Associates has been selected by the United States Information Agency to produce a film on the unique collection of Chinese Art loaned to America by the Formosa Government. The collection is now on exhibit at the Washington National Gallery of Art.

Lee R. Bobker and Helen R. Kristt of Vision are currently directing the filming of this 3,000-year-old collection, valued at $369 million.

The film will be seen in 80 language translations all over the world.

* * *

Function of Common Market Shown in New Trade Picture

☆ The European Community, six nations with a single common market, has sponsored a new film, *Europe Without Frontiers,* which is now being distributed by Association Films, Inc.

The purpose of the European Community, as shown by the 22-minute film, is the elimination of barriers to trade and the encouragement of the interchange of products, ideas and techniques.

Based on the free enterprise system, the European Community

(CONTINUED ON PAGE 28)

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"SUPERVISOR TRAINING O HUMAN RELATIONS"

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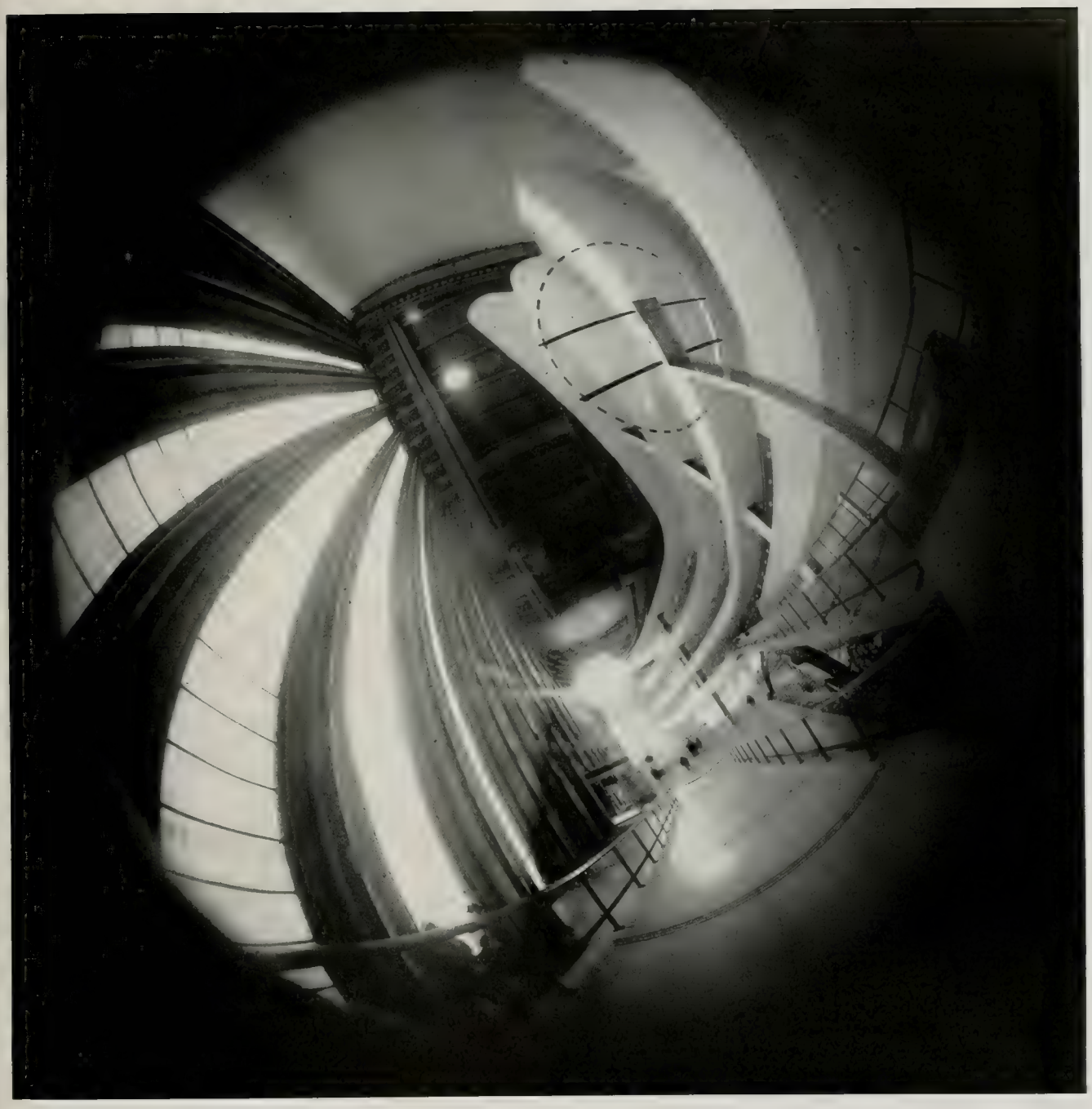
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...avoiding "chip-on-the-shoulder" words.

...preventing routine objections by creating a stronger sales desire.

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☐ copy of Dartnell's Directory of Sales Training Films.

Name Title
Company
Address
City Zone State

WASHINGTON FILM COMMENTARY

(CONTINUED FROM PAGE 26)

is composed of Belgium, France, German Federal Republic, Italy, Luxembourg and the Netherlands.

Association Films is offering it to high schools and adult organizations.

* * *

Three-Hour United Delco Show for Wholesalers Tours U. S.

Watch for national publicity this summer on the success of those carefully scripted, audio-visually slanted sales and promotion programs for business. At the present time, General Motors is touring cities with a highly-acclaimed, three hour extravaganza announcing the $12 million changeover of 13 brand name replacement parts to one, new "image" called United Delco. This three-hour wholesaler's meeting was written, produced and directed by Eddie O'Brien of Washington and is titled, *The Sight and Sound of Sales.*

* * *

New ETL Sound Film Shows Aid for Speech Handicapped

Five to 10 percent of our American schoolchildren — and six million adults—have imperfect speech. Many suffer severely from the handicap. Speech pathologists are scarce and learning to speak well is often a long, hard road for the afflicted.

But the age of electronics has brought new hope to parents, teachers and children in the form of a "teaching machine" type console called the Monitor E5. Developed and marketed by the Electronic Teaching Laboratories, Inc., of Washington, a booming new electronic-educational business, this machine aids, not replaces, the speech pathologist.

Details of this new boon for schools, institutions and hospitals have been filmed in a fascinating new 15-minute color-sound educational-sales film, *The Next Voice You Hear.* In a very human way, it describes how the Monitor E5 helps "the next voice you hear" to be "a better one."

The film was written and produced by Stanley Schneider and William Naud. Narration is by Dr. William Graham of Catholic University's Department of Drama. Photography, editing and sound were provided by Koster Film Facilities.

* * *

Carpenter Steel Company Has New 30-Minute Color Picture

Washington Video Productions has just completed *These People Know the Steel Business,* a 30-minute color film for the Carpenter Steel Company of Reading, Pennsylvania and Bridgeport, Conn. The film was lensed by Andrew Costikyan, directed by George F. Johnston and narrated by Bryson Rash. It was scripted and coordinated by Oeveste Granducci.

* * *

U. S. Army Band and Chorus Filmed for "The Big Picture"

Army's "Music Men" will be on parade in a half-hour film presentation to be televised this fall in *The Big Picture* series sponsored by this branch of our armed forces. The U. S. Army Band and Army Chorus are presenting music "down through the years" of American history in this tuneful episode.

The program is being filmed in and around the nation's capital, including historic Fort Myer, Virginia, by Norwood Studios. Producer Phillip Martin is personally supervising. Captain John Swee, Chief of the TV Section, Office of Chief of Information, Department of Army, is the co-ordinator.

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Trends in the BUSINESS of Audio-Visuals

Expanded Audio-Visual Field Reflected in New Company Name

A new corporate name and new officers have been announced by S.O.S. Cinema Supply Corp. Established in 1926, and having gone through a series of names to comply with the business, the firm is now known as S.O.S. Photo-Cine-Optics, Inc.

Originally a theatre equipment distributor, the firm's clients now include television stations, film producers, film services and government. Recently S.O.S. has expanded in the fields of ground and airborne photo instrumentation, medical photography, X-ray and cinecardiology.

S.O.S. has also become a primary supplier of motion picture devices for use in Aeronautics, Space and Rocketry programs. Theatre equipment still accounts for a considerable sales volume, especially overseas.

S.O.S. Photo-Cine-Optics, Inc., now serves the industry as a manufacturer, distributor, importer and jobber, with headquarters in New York and a Hollywood branch office. New officers are J. A. Tanney, president; W. H. Allen, vice-president; M. E. Tanney, secretary, and D. J. Capano, treasurer.

* * *

Viewlex Buys Sonic Recording; Will Expand in Audio-Visuals

Viewlex, Inc., of Holbrook, L. I., N. Y., has executed a contract to purchase all of the outstanding capital stock of Sonic Recording Products, Inc., with plant facilities at Hicksville, L. I. The acquisition is effective June 6, 1961.

The record company, which had sales of over $1,000,000 in its fiscal year ended January 31, 1961, is to be operated as a wholly-owned subsidiary by Viewlex, Inc., according to Louis A. Peirez, president of Viewlex.

Sonic will continue under the same management which has operated it since 1947—Alvin Snyder, president; Herbert Bregman, vice-president, and Joseph Zweigenthal, secretary-treasurer.

Peirez said that he hopes to use the combined facilities and production reputation to develop into many new areas of sales and operations.

* * *

Annual Report Notes Increase in Non-theatrical Release Prints

A 25 percent increase in non-theatrical release print footage contributed to improved earnings and sales for 1960, according to the annual report just released by Technicolor, Inc., and its wholly owned subsidiaries, covering the fiscal year ended December 31, 1960.

Plans for 1961, as outlined in the report, include further diversification, particularly in the Consumer Photographic Products Division, which recently revealed its intent to market a mass-produced motion picture projector, "Instant Movies," as well as a new film for amateur photographers.

Accompanying the report was a letter to the shareholders by Patrick J. Frawley, Jr., chairman and chief executive officer of Technicolor, Inc., which noted that consolidated 1960 sales increased by approximately $1,208,000 over those of 1959, with consolidated net income of $345,943 representing an approximate increase of $109,000 over 1959.

The report stated that net sales for 1960 totaled $28,458,945 against $27,250,407 for 1959. Net profit for 1960 was $345,943 compared with $237,160 in 1959. Net per share on 2,211,679 shares outstanding at year-end was $.16.



J. McWilliams Stone, Jr.

J. McWilliams Stone, Jr. Is Named Exec. V. P. at DuKane

The Board of Directors of tl DuKane Corporation has elect J. McWilliams Stone, Jr. as E ecutive Vice-President of the S Charles, Ill., audio-visual ar electronics manufacturing firm.

Mr. Stone, son of the found of the company, joined DuKa in 1951 and has served in all d partments including productio engineering and sales. Most r cently he has managed the Cor mercial Sound and Contract D visions at DuKane and continu to hold the latter position.

* * *

Jerry Kintner Now Treasurer of National A-V Association

Jerome W. Kintner, executi vice-president and general ma ager of Photo & Sound Compan San Francisco, Calif., has be named treasurer of the Nation Audio-Visual Association. He w elected to the executive comm tee post, vacant since the April death of former treasurer Earl Harpster, during a special mee ing of the NAVA Board he April 24 at Miami Beach.

Kintner has previously serv two terms as a NAVA Directc

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. . . ABOUT FILM WRITERS

There are film writers who boast a salty talent for bubbly ideas. This unharnessed talent floods the conference room, spills on to the set, drenches the moviola, and gushes all over the screen. If you live through the brainwash, you may get a new wave of art. Your message is often drowned in the confusion and you could end in tears. We say only—BEWARE!

Then, there are the cool dependable boys in icy white shirts. They invented the word deadline by hacking out frozen stenographic reports that are certainly mis-labeled as film scripts. Always on time, they will burden you with a narrative avalanche of worn cliches ponderously sliding from ennui, to tedium to oblivion. We say strongly—CHILL THEM!

Once in a while you will discover a writer who works your message with experienced skill, with warm humor, with thrifty artistry. Thoroughly dependable and with native talent, he builds films that charm the audience. He delivers your message with a completely new and enduring viewpoint. This is a rare individual. We say, forgoshsake, HIRE HIM (at his price—he's worth it!)

Eddie O'Brien - The Writer

7801 Old Georgetown Road, Washington 14, D.C.

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Cite 21 for Year's Best Safety Pictures

U. S. Steel, Employers Mutuals, Ford, Aetna and Merrell Company Share High Honors With Bronze Plaque Awards by National Committee on Films for Safety

BRONZE PLAQUES have been awarded to nine outstanding safety films of 1960, both instructional and inspirational, by he National Committee on Films for Safety. he committee, representing 23 national or-anizations, annually recognizes new films on ccupational, traffic and transportation, gen-ral and home safety in an effort to improve he public's knowledge of safety through vis-al means.

In addition to the nine Bronze Plaque win-ers in the various categories, twelve note-orthy films were presented Awards of Merit n recognition of their achievement.

Steel's "Hard Hats" Wins a Plaque

Two motion pictures received top honors n the Occupational category with messages to ndustry. *Hard Hats and Thinking Caps*, pro-uced by Mode-Art Pictures, Inc., for the merican Bridge Division, United States Steel orp., attempts to establish a constant aware-ess of the many and varied hazards of steel onstruction in the minds of ironworkers. howing that practically all accidents result rom thoughtlessness while those resulting rom equipment or method failures are very are, the film points out that the *hard hat*, long ymbolic of mechanical safety, must give way o the *thinking cap* as the emblem of future afety accomplishment.

The High-Low Bid, sponsored by Employ-rs Mutuals of Wausau, also won a Bronze laque for Occupational Safety. The message n this film is aimed at building contractors, uperintendents and foremen, to convince hem that accident prevention is essential to eep job-bidding costs down to a competitive evel—and shows that safety performance has great bearing on over-all success.

Ford, Safety Council Share Honors

Traffic and Transportation category pro-uced four winners of Bronze Plaques, two of hem series titles. The Ford Motor Company ponsored the *Driver Education Series—1960* specially for driver education students, dem-nstrating safe driving habits under various ircumstances; titles in the series are *City Driving, Driving Under Special Conditions* nd *Highway Driving*.

The *Expert Driving Series* of the National afety Council, produced by Gilbert Altschul roductions, has as its audience the class of rofessional drivers. Stressing safe driving per-ormance, explaining what "preventable" ac-idents are, and informing on proper proce-dures at time of an accident, titles in the 4-ilm series are *Experts Count 'Em All, In Case of Accident, Preventable or Not*, and *For Ex-perts Only*.

Another Bronze Plaque winner covering the opic of driving practices is the Aetna Casual-y & Surety Co.'s *To See Ourselves*. By hold-ng a "self-revealing mirror" up to a driver who has bad traffic habits, he is allowed to see himself as other drivers do, and he sees his driving mistakes. Not only his manipula-tion of the auto, but his attitude behind the wheel is held up for self-criticism.

Plaque Award to "Silent Witness"

A case study of the use of intoxication tests in traffic court is the subject of the fourth Plaque winner in this category, *The Silent Witness*, produced by Dynamic Films, Inc., for the William S. Merrell Company. Discussing the medical and legal aspects of tests for al-coholism, the film reviews the arrest of a drunken driver, the various tests to determine his state, and the introduction of this evidence, especially the breath test, at his trial.

Named as recipient of the Plaque in the Home Safety category was the color motion picture *Safe At Home*, produced for Merck Sharp & Dohme by Advantage Enterprises; this inspirational film emphasizes the many ways children can have accidents around the home and advises precautionary actions for parents.

Shows Fire Hazards in Our Schools

A dramatic message on the fire hazards in many outmoded schools is presented in *Our Obligation*, the General Safety Plaque winner produced by the Los Angeles City Fire De-partment. Using an "amateur" cast, it is a realistic presentation of children trapped in a burning school showing how outmoded build-ing construction and absence of fire safety de-vices endangered their lives. It includes a dramatic climax of fire fighting, rescue and evacuation, and a flashback reveals the build-ing's fire faults and recommends preventative measures.

In a separate category of Television Spots and Shorts, a 3-film series of 20-second animated

(CONTINUED ON THE FOLLOWING PAGE)

One of a series *of safety posters used with U. S. Steel's "Hard Hats" motion picture . . .*



SCHOLASTIC AWARDS TO BUSINESS FILMS

★ The 12th Annual National Film and Filmstrip Awards program, conducted by SCHOLASTIC Magazine, has named the following business-sponsored motion pictures as award-winners:

"California & Its Natural Resources"
Sponsored by Richfield Oil Corp.
Produced by the F. K. Rockett Co.

"Citrus, the Golden Fruit"
Sponsored by the Sunkist Growers
Produced by Haeseler Pictures

"Education Is Everybody's Business"
Sponsored by the Council for Financial Aid to Education
A John Sutherland Production

"Rhapsody of Steel"
Sponsored by United States Steel
A John Sutherland Production

"The Thread of Life"
Sponsored by the Bell System
Produced by Warner Bros.

"The Twentieth Century"
Sponsored by Prudential Insurance Co.
Produced by C.B.S. News

CANADIAN AWARDS

★ *Universe*, a film on space produced by the National Film Board of Canada, is that country's "film of the year."

Other awards presented in the 13th annual Canadian Film Awards include:

"Take Four Giant Steps"
Produced by Pageant Productions

"Epidural Anesthesia for Vaginal Delivery in Obstetrics"
Produced by Chetwynd Films Ltd.

"Waters of the Whiteshell"
Produced by Crawley Films Ltd.

"Grey Cup Festival '60"
Produced by Chetwynd Films Ltd.

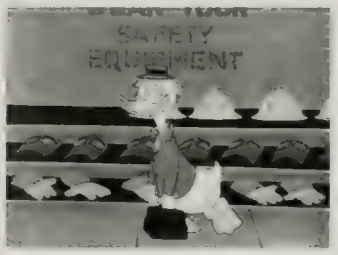
"Hors D'Oeuvres"
Produced by the Nat'l Film Board

"Marsh Harvest"
Produced by William H. Carrick





Above: *scene in "The Quota."*



Top: *scene in "Our Obligation."*
Below: *Donald won merit award*

NATIONAL SAFETY FILMS:
(CONTINUED FROM PRECEDING PAGE)

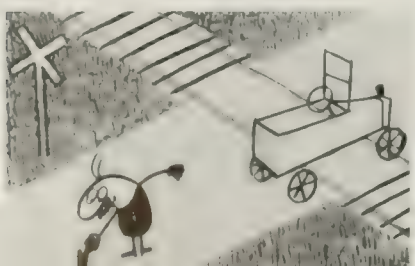
films on traffic safety won a Plaque; titled *Safety Clips*, the shorts were produced by the National Film Board of Canada, and show the dangers of highway fatigue, and the importance of alertness at crossings and of maintaining a safe distance in driving.

Awards of Merit for Occupational Safety

An Award of Merit was presented to each of four films in the Occupational Safety category. *Propellant Plus Heat* by Thiokol Chemical Corp. shows precautions required in handling to prevent ignition of solid propellants; *The Quota*, produced by Pilot Productions for Clark Equipment Co., Construction Machinery Div., dramatizes accidents that occur to construction equipment operators, with convincing shots of accidents involving heavy machinery—tractors, cranes, bulldozers; *Safety Is Always Our No. 1 Business*, which won for the Caterpillar Tractor Company, instructs new employees in the importance of safety in company operations; *Static Electricity*, produced by Kennedy Productions, Inc., for the American Gas Association, describes how static electricity is generated and how to control it, an important subject in industry.

Runners-up in Traffic and Transportation, each receiving an Award of Merit, were: *Auto, U.S.A.*, produced for the Perfect Circle Corp. by Dynamic Films, Inc., with emphasis on *planning* to reduce traffic congestion and accident problems; *Look—Stop Backing Accidents*, a National Safety Council film by Gilbert Altschul Productions, demonstrates professional drivers' backing problems and how to avoid them; *Safety Through Seat Belts*, produced by Charles Cahill and Associates for the U. S. Public Health Service and University of California, L. A., documents collision tests proving the value of seat belt use; *Using*

Below: *a scene from "Railroad Crossing," one of NFB "Safety Clips."*



Your Traffic Records is an outline of the use of traffic records systems for better enforcement and engineering by the Audio-Visual Center and the Highway Traffic Safety Center of Michigan State University.

In the General Safety category, two films were given the Award of Merit. An explanation of how an investigation board operates in an actual procedure is presented in *The Accident Investigation Board*, produced for the U. S. Air Force by Leonard Anderson Associates. Entering the area of water safety, *Be Water Wise—Boating* demonstrates the safe use of boats and outlines marine regulations in a film produced and sponsored by the United States Air Force.

"How to Have An Accident at Work"

A cartoon favorite, Donald Duck, is featured in the theatrical motion picture given an Award of Merit; *How to Have an Accident at Work*, dealing with occupational-industrial safety, was produced by Walt Disney Productions.

Runner-up for TV Spots and Shorts was a series of eleven 50-second films on traffic safety, the *Buckeye Safety Parade*, produced and sponsored by the Ohio Department of Highway Safety and Ohio State University.

American Airlines Shows Its People Facts of Jet Age

SPONSOR: American Airlines.

TITLES: *Jet Age—Stage II*, 20 min., color, produced by Audio Productions, Inc.

☆ Last year, American continued to be the country's favorite and leading airline. But profits are slim or non-existent for the entire airline industry. American is buckling down to compete more sharply then ever before. Particularly on those routes where more Civil Aeronautics Board authorized service exists than can be justified by public need.

In this sharp—to the point—film, American Airlines President C. R. Smith lays it right on the line, sweeping no troubles under the rug. AA, he says, had troubles with its Electra airplanes, had fierce competition, but the company is 100% sound, and it has licked 90% of its problems.

Backing up Mr. Smith with personal appearances in the film are G. Marion Sadler, vice president-personnel; and R. L. Fitzpatrick, vice president-sales and services. They point out that the Electra has always been an airplane in which people enjoy flying, and the beefed-up Electra II is better than ever. Substantial improvements have been made in other



American Airlines' Astrojet in flight

AA aircraft, as well, while the company newest Astrojets will fly more passenge faster, more comfortably and with better pa loads of freight.

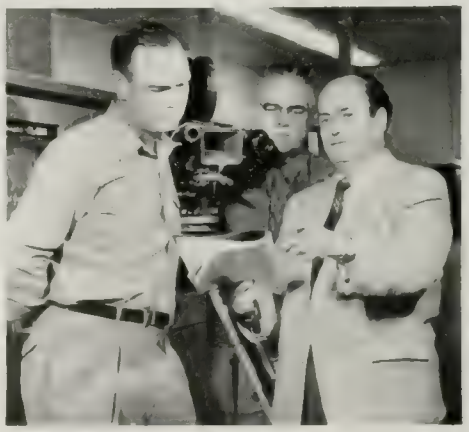
The key to American's future, however, w continue to be its people, who are the best the industry, Messrs. Smith, Sadler and Fit patrick conclude.

Jet Age—Stage II was an important part American Airlines' internal sales and servi training sessions last spring.

RCA Pictures Computer's Role in "Space Age Administration"

☆ The role of the computer, its functions and use, will be the subject of a new color motion picture, *Space Age Administration*, currently being filmed at the Air Reserve Records Center in Denver, Colorado. The film is bei sponsored by the Radio Corporation America with the cooperation of the Reco Center and is being produced by Reid H. R Film Industries of St. Paul, Minn.

Below: *producer Reid H. Ray (at right) explains camera angle to Major Becker (left) and Howard Cress, cameraman.*



An earlier film, *Manpower Bank of the A Force*, described the Center's mission and o eration. It was completed in April.

The latest subject is a computer case stud starring the Center's RCA 501 computer sy tem, covering the history and progress of t Center's computer and automation program. will be used for Air Force Reserve trainin computer course training, Air Force publici in colleges and schools and in training sessio of the American Management Associatio RCA will also use the new picture in systen analysis and similar training.

Project officer for Air Reserve Reco Center is Major Marvin J. Becker, of t Directorate of Statistics. Supervising the pr duction, which began May 15th, are produc Reid Ray, first cameraman Howard Cress, a sistant cameraman Russell Croft and ele trician Don J. Quinn.

FILM'S ROLE IN SPACE PROBE

Simulated Flights in Alpha Trainer; Cameras' Record of Man and Capsule

THE RECORD of man's exploration of his earth has been covered by motion picture cameras going far beneath its surface and at both the poles. The archives are replete with filmed documentation out of cameras carried aloft by unmanned missiles* but a truly important "first" was achieved by the cameras on Freedom VII, the Mercury capsule which lofted Lt. Commander Alan B. Shepard on his brief but historic arc into outer space.

Even though Commander Shepard registered surprise and delight with his famous words, *"what a beautiful sight,"* America's first man in space found his first view of the world little different than expected.

Film Simulates World of Astronaut

For months before the Mercury's launching, Shepard and other astronauts spent countless hours controlling a space capsule over a simulated film of the world he was to traverse. Couched in an Alpha Trainer, an air-bearing device similar to the Link Trainer for pilots, he and his companions trained by sighting through a periscope at a 12-foot screen on which color strip films, produced by the Art Chart Information Service in St. Louis, were slowly projected.

And during the 116-mile-high flight itself, a specially-developed 16mm motion picture camera, mounted on the instrument panel only four feet from the astronaut's face, recorded his skin color change and expressions during acceleration and re-entry.

Fast Film Developed for Space Program

This 16mm film, which recorded Astronaut Shepard's reactions during the flight, was a special Ansco color film and is said to be the fastest color film yet produced. Anscochrome FPC-132 was developed especially for the space program and more than nine months' research and testing preceded its use during the flight. Plans call for offering it for the benefit of all industry in the near future.

Another 16mm camera inside the dimly-lighted capsule, used black and white film to record the flickering lights and dials on the instrument panel. These cameras, developed over several months by the D. B. Millikin Company of Arcadia, Calif., used a 25mm Wollensak Type C lens. The fixed lens opening of the camera was f. 1.8 to compensate for the dim light conditions and such illumination as there was came from two neon lamps on either side of the pilot.

Earth-View from Manned Space Capsule

A third camera, the "earth-sky" recorder, took a similar picture to that which Commander Shepard had expected from experience in the Alpha Trainer. This mechanism, about the size of an old box camera, resembled a Rube Goldberg invention but—nevertheless—successfully recorded man's first view of his earth from outer space from a manned space vehicle.

Anscochrome FPC-132 is essentially a daylight type film (6000-degrees K), but may be used under tungsten illumination in special cases. Like other color films, the speed of FPC-132 is considerably reduced by the films required when it is used under artificial light. For this reason, Ansco recommends the use of Super Anscochrome Tungsten type under these conditions.

The new film (FPC-132) has a wide range of potential application in industrial research for flame study and instrumentation.



Simulated conditions of flight for the Project Mercury were provided by the Alpha Trainer.

Couched in his Alpha Trainer seat, *each astronaut spent countless hours learning to control the space capsule while projected scenes (right) showed him the world he was traversing.*



*The original "Space Camera" which was the first to take motion pictures of the earth from an altitude of 300 miles and the first to be so stabilized on a space flight as to provide directionally steady pictures is now in the Smithsonian Institution's Space Flight Collection. Used on May 12, 1959, from Cape Canaveral, the camera was developed jointly by General Electric's Missile and Space Vehicle Dept. and the ACR Electronics Corporation. 35 feet of 16mm motion picture film were processed to provide for the first time a stabilized photographic image of the earth as it appears from beyond the atmosphere.

A particularly significant result of the first flight was the proof it provided that ordinary photographic emulsions can be used in unshielded cameras at altitudes to 300 miles without deterioration from radiation, even though the Van Allen belt extends down to about 200 miles in the latitude involved.

This is Pennsylvania: State on the GO

The Dynamic Story of a Statewide Economic Development Program Is Focal Theme in This Bell-Sponsored Picture

SPONSOR: Bell Telephone Company of Pennsylvania.

TITLE: *Pennsylvania: Keystone of the Nation*, 33 min., color, produced by James Love Productions, Inc.

Presenting Pennsylvania, one of our older states, in the light of its many advantages, this film reveals its vast wealth of natural and human resources and the indomitable spirit of its people.

For the general public, the film will be informative and educational. For State and local government organizations, and civic groups, it will be helpful in attracting industry to build new facilities and expand existing ones in the State by capitalizing on the many advantages demonstrated in the film.

Show Legislature in Action

History was made during the shooting—for the first time, motion picture cameras were permitted inside the State Legislature during an actual session to document the Senate and House of Representatives at work.

Producer Love and the writer, James Schute, concentrated on the dynamic story of Pennsylvania's statewide Economic Development Program to give the subject dramatic backbone. Launched by private citizens and backed by the State government, it is one of the most striking examples of cooperative enterprise in America's industrial history.

Towns Bid for Industry

Rural areas and small communities are at work to promote and build industrial tracts; urban areas have launched spectacular redevelopment programs which involve clearing of vast areas of industrial slums, and erecting new office buildings, hotels and apartment houses, all planned around open plazas, with access to underground garages and express highways.

A cast of literally thousands is included in the film's story, with real-life actors playing their parts as community leaders from business and industry, from banks and labor unions, workingmen at their benches, teachers and pupils in their classrooms, construction crews and telephone linemen, scientists, men of medicine and government officials at state and local levels.

A Task With Imagination

With such lively and authentic documentation, the film builds up a stirring industrial drama which succeeds in evoking the qualities of imagination and daring to make Pennsylvania one of the great industrial states of the Union.

An original score was composed for the film by Kenyon Kopkins, who has worked in numerous Hollywood productions. Widespread distribution is underway through Bell Telephone Company of Pennsylvania offices.

Governor David Lawrence *(left) studies film role with producer James Love (right) and H. S. DeLong, of Penn. Bell Co. (ctr.)*



Hawaii: Sugar State

SPONSOR: California and Hawaiian Sugar Refining Corp., Ltd.

TITLE: *Hawaii—The Sugar State*, 22 min., color, produced by Pat Dowling Pictures.

Starting with the volcanic eruptions that formed the island chain millions of years ago, this film shows how weather, erosion and plant life all played a part in transforming a molten rocky mass into a subtropical paradise.

It shows the leading part sugar has played in the economic growth of Hawaii and how this crop is largely responsible for the cosmopolitan nature of the islands in which people of different ethnic backgrounds live in harmony—an example for the rest of the world.

Hawaii—The Sugar State is being distributed to school and adult group audiences by Modern Talking Picture Service, 3 East 54th Street, New York.



Broad Employee Development Program Explains Oil Business

Thru "Our Company" Series of Film-Discussion Meetings Pure Oil Employees See Their Role in Complex Industry

Inherently a far-flung and complex business, the oil industry involves distant sources of raw material; must provide refining operations close to its consumers. Involved throughout these processes are thousands of employees in highly-specialized jobs. Relating *each man* to the *total picture* is the present concern of The Pure Oil Company. For this task Pure is using a series of film-discussion meetings titled *Our Company*. The first three pictures in the series were produced by Wilding, Inc. and deal with exploration, production and refining. A fourth film, on transportation, was produced by the Atlas Film Corporation.

by W. E. Bright, Jr., Manager, Employee Development

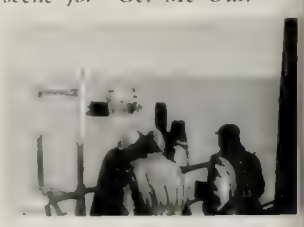
THE *Our Company* series of film-discussion meetings expresses one aspect of The Pure Oil Company's desire to enable each of its more than 10,000 employees to understand and achieve their full share in the Company's future. An integrated oil company is a complex of widely diverse business activities. Few employees can hope to experience directly more than a small proportion of the Company's many operations.

Thus each of the *Our Company* films orients employees regarding a major function of the oil industry. Beginning with *Exploration* and following with films on *Production*, *Refining* and *Transportation* the series will also cover the *Marketing*, *Research* and *Gener* *Administrative* components of th integrated oil company.

See Relation of Jobs

When the series of films is con plete, each employee will have r ceived orientation in each of th related operations to which h own work contributes. He will b better able to see how importa

Camera crew *works on a scene for "Get Me Out."*



work is to the success of the tal enterprise. Many of the mments received regarding the ns already shown to employees sess these values they find in the ogram:

Build Sense of Belonging

1. Employees say they feel a onger sense of belonging in the ganization as a result of the n meetings.

2. They indicate the films have lped them to discover how to operate more effectively with ployees in other parts of the ganization.

3. They say they have gained a w respect for the extent and undness of the Company's op- ations.

4. They express appreciation this effort in their behalf as idence of the Company's inter- in its employees.

5. New employees for whom e films provide orientation re- ark their effectiveness as a aphic introduction to the nature of work in an integrated oil company.

A large measure of the films' effectiveness stems from the conditions under which they are shown. Employees meet in small groups (about 15 persons) to view the film. They then engage in a business game built around operating problems in the organizational segment the film has described.

Showings to New Employees

Meetings average about an hour and three-quarters in time and occur about once each year for employees who were on hand when the series started. New employees participate in the full program soon after they are employed, often seeing the films at one-week intervals.

The reactions of employees at all echelons of the organization indicate the *Our Company* film-discussion meetings are one of the most effective of the Company's personnel development activities.

Brief Synopses of Four Films in the Pure Oil Program

NIT 1—Exploration

TLE: *Come and Find Me*

It takes a great number of peo- e working as a team to pinpoint probable area for drilling an oil ell. From the oil field scout to e geophysicist, it takes time and rd work to analyze rock forma- ons and surface characteristics determine whether a geographi- l location might contain a sub- rface reservoir. And then only drilling is it known whether e reservoir holds oil and gas, rmed millions of years ago from ried animal and vegetable mat- r.

NIT 2—Production

TLE: *Get Me Out*

The process of drilling is shown this second film. Highly-trained gineers, special heavy-duty uipment and precise testing de- ces combine to get down through e rock formations, sample the aterial brought up and set up e well for production. The peo- e involved and the methods and equipment used in maintaining production are all explored.

Production of oil *is discussed in Pure Oil's "Get Me Out."*



UNIT 3—Refining

TITLE: *Make Me Useful*

Once the raw oil and gas are extracted from the underground reservoirs, its next important stop is at the refinery, where science and human skill convert crude oil into hundreds of products we use every day . . . everything from motor fuels to medicine, asphalt to aircraft fuels, propane to petrochemicals. All of the complex units that make up a modern refinery, all of the various processes through which the crude oil is put to produce usable products are explained and demonstrated in this film.

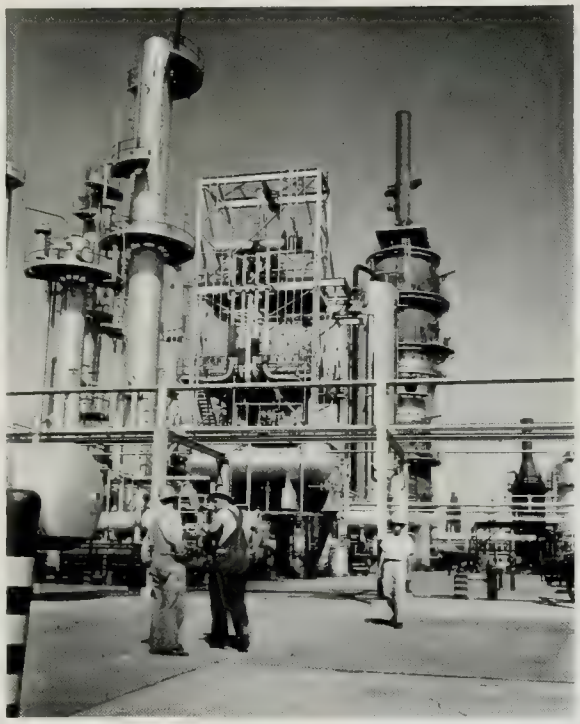
UNIT 4—Transportation

TITLE: *Get Me There*

Pipeline . . . tank car . . . transport truck . . . river barge . . . ocean tanker . . . each method of oil transportation has advantages of its own, under the right conditions. The hundreds of products that crude oil yields are sent to numerous markets located at far distant points; the split-second timing in scheduling shipments and the skilled workers connected with each phase of the system are all introduced and their importance shown in this "epic" film on oil transportation.

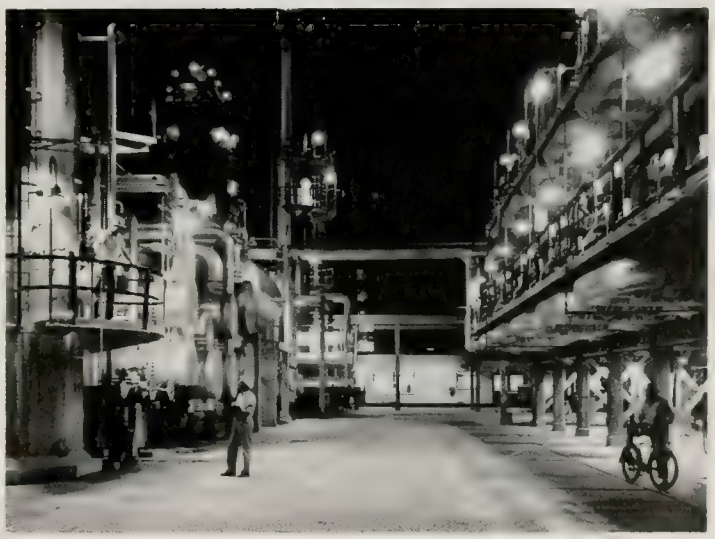


Butane spheres were lensed at Pure Oil's Lemont, Ill., refinery.



A "street scene" taken at the Smith's Bluff Refinery.

Below: *"Make Me Useful" shows this catalytic reforming unit . . .*



HONOR 30 FOR BEST AMERICAN TV COMMERCIALS

Jury of Advertising Executives Selects Winners in 30 Product Categories as 1,352 Entries Compete for Awards at American TV Commercials Festival

A CAPACITY AUDIENCE of 700 advertising and film production executives turned out for the Awards luncheon of the second American TV Commercials Festival at the Roosevelt Hotel in New York on May 4th.

The annual awards, selected by a TV Commercials Council of 80 prominent advertising men, were given in 30 product categories from an entry list of 1,352 commercials.

Standards of selection were made according to professional advertising criteria: *impact, believability, tastefulness, copy, demonstration, audience involvement* and *skillful employment of television techniques.*

The 80-member TV Commercial Council, which judged the entries, was formed by Festival Director Wallace A. Ross, and was under the chairmanship of John P. Cunningham, Board Chairman of Cunningham & Walsh, Inc.

In addition to the 30 product category plaque awards for winners, certificates were given to runners-up in each category, seven citations were made for "Advertising Achievement in Specific Areas," and 14 citations were given for "Craftsmanship." Among the latter, two were sponsored—the award for "Best Cinematography" by the Eastman Kodak Company . . . and the award for "Best Videotape Production" by the Minnesota Mining and Manufacturing Company.

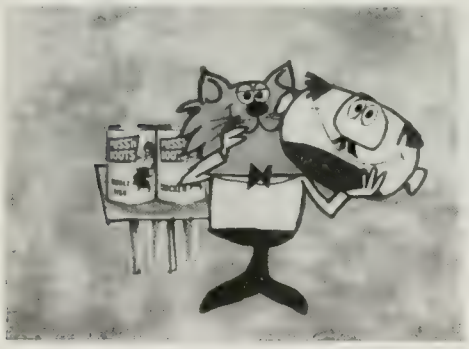
All awards presented bear individual creative credits. In 1960, over 2,000 duplicates of the award certificate were requested by individuals who were credited.



Best-Cake Mixes: *Duncan Hines Cake Mix (Procter & Gamble) film.* Agency: *Gardner Advertising.* Producer: *Wilding, Inc.*



Best-Laundry Soaps & Detergents: *Ivory Flakes (P & G) film.* Agency: *Grey Advertising.* Producer: *MPO Videotronics, N. Y.*



Best-Canadian Market: *a Puss N' Boots Cat Food (Quaker Oats) spot.* Agency: *Spitzer, Mills & Bates.* Producer: *Elektra, N. Y.*



Best-Automobiles: *Chevrolet Corvair film.* Agency: *Campbell-Ewald Company.* Producer: *American Films (Alexander Film Co.).*



Best-Cosmetics & Toiletries: *BAN spot. (Bristol-Myers & Co.)* Agency: *Ogilvy, Benson & Mather.* Producer: *WCD Productions.*



Best-Beers & Wines: *Jax Beer (Jackson Brewing Co.).* Agency: *Doherty, Clifford, Steers & Shenfield.* Producer: *Pelican Films.*

Originality Prevails Over "Technique"

Measured qualitatively, the 1961 commercials seemed somewhat better than 1960's entries. More true originality was in evidence and less reliance was made on "fancy" production technique for its own sake.

Statistically, the 1,352 entries were made by 97 advertising agencies, 51 production companies, 11 television stations and three advertisers. Awards, including special citations and runners-up, were made to a total of agencies, 46 producers and six stations. Most frequent agency mentions were garnered by Batten, Barton, Durstine & Osborn with (three firsts); Doyle, Dane & Bernbach, (no firsts); Benton & Bowles, nine (six firsts); Young & Rubicam, eight (four firsts); and Walter Thompson, six (all firsts).

MPO, TV Graphics, Elektra Win Firsts

In mentions among producers, MPO Videotronics had eight (four firsts); Television Graphics, seven (four firsts); Elektra Studio, six (three firsts); Elliot, Unger & Elliot, (no firsts); and VPI Productions, five (one first).

There is no Best of Show Award.

A special citation for "perspective" was made by Festival Director Ross to a short film called *The Cliche Family in Televisionland.*

"This bit of inspired foolery, produced for advertising trade digestion rather than public airing, was screened for the assemblage of festival judges at their orientation meeting. As much as any one other single force, it influenced judgments against the trite and the conventional . . . inspired members of the TV Commercials Council to search out the pace-setting concepts . . . reduced cliche to absurdity and substituted for it freshness and creativity as judging criteria."

Credits on *The Cliche Family* go to Gordon Webber (Benton & Bowles) for idea and script, Marvin Rothenberg (MPO Videotronics) for production, Roy Eaton (Benton & Bowles) for music and effects, and Roger Price for narration. Roger Price and Lo Prentis played the parts of Mr. and Mrs. Cliche.

The winning commercials are going on tour again this year. On May 11, Wallace Ross showed the films and was featured speaker at Canada's First Commercials Festival, sponsored by the Advertising and Sales Club of Toronto in conjunction with the American TV Commercials Festival.

Other dates completed recently were May 9th to the National Association of Broadcasters, in Washington. Also in Washington on May 30th to the Advertising Federation of America.

World's Theaters and Their Audience

Informative, Entertaining Sponsored Pictures Can Reach Millions in the U. S. and Overseas



SURVEY TABLES FROM THE U. S. DEPARTMENT OF COMMERCE

THE WORLD'S motion picture theaters, some 154,852 of them equipped to show 35mm films in 130 countries and territories around the globe, provide an immense, organized audience for informational, sponsored short subjects. These theaters also comprise more than 50 percent of the entertainment film industry's revenue from foreign markets.

These 154,852 theaters have a seating capacity of 73,826,439. They have increased in number from January 1, 1955 to January 1, 1960 by 34,870 or about 29 percent. Seating capacity around the world has increased 13,963,053.

Note Theaters Open Abroad

According to Scientific, Motion Picture and Photographic Products Sections of the U. S. Department of Commerce, the agency responsible for the compilation of statistics presented in these pages, the increase in theater facilities is notable in several regions—Europe, especially West Germany, Italy and Spain; the Far East and Middle East, with Japan and India noteworthy; and Africa.

In Canada and the United States, a sharp drop occurred in the number of auditorium-type theaters but the number of drive-in theaters increased. Figures for the U. S. show 12,291 auditorium theaters in operation in 1960 with total seating capacity of 8,000,000. Drive-ins account for another 4,700 facilities and add seating capacity of 3,300,000 persons.

Canada has 1,495 auditorium-type theaters and 232 drive-ins with a combined total seating capacity of 972,000.

State Department Clearance

Subjects going abroad for any kind of showing must be cleared by the Department of State but truly informational films which treat fairly and honestly the image of the U. S. will have little difficulty in getting clearance.

Arrangements for overseas bookings may take one of two roads: the most desirable appears to be the facilities of motion picture companies with extensive foreign exchange facilities and experience. There are notable cases where an outstanding sponsored short subject has been sold outright for foreign rentals. But experienced hands, like the Alexander Film Company which has extensive connections in Latin America, can place commercial

TABLE 1—MOTION PICTURE THEATERS: NUMBER, SEATING CAPACITY, AND U. S. PERCENTAGE OF SCREEN TIME, BY REGIONS AND COUNTRIES (WORLDWIDE) FOR 1955 and 1960

Region and country	January 1, 1955		January 1, 1960		
	Number of theaters	Seating capacity	Number of theaters	Seating capacity	U. S. percentage of screen time
Europe, total	74,539	31,727,453	103,990	42,863,551	50
Austria	1,100	290,000	1,244	350,000	45
Belgium	1,580	811,177	1,650	830,000	55
Bulgaria	510	190,000	641	225,000	n.a.
Czechoslovakia	[1]2,268	700,000	[1]3,518	1,100,000	n.a.
Denmark	458	146,337	489	160,287	45
Finland	547	153,054	618	173,000	30
France	5,635	2,689,345	5,778	2,785,655	35
Germany, Federal Republic of	5,110	2,100,000	6,884	2,843,963	30
Germany, Soviet Zone of	1,400	500,000	1,550	550,000	n.a.
Gibraltar	4	2,944	3	2,183	50
Greece	[2]450	270,000	[2]645	417,000	50
Hungary	[1]2,739	516,000	[1]4,152	830,000	n.a.
Ireland	327	200,000	270	185,000	70
Italy	9,543	4,248,000	[3]10,508	[3]4,700,000	50
Luxembourg	41	23,700	50	25,000	55
Malta	69	42,100	46	36,249	70
Netherlands	513	240,000	559	263,100	45
Norway	508	140,000	668	168,390	50
Poland	[1]2,943	890,000	[1]3,510	1,100,000	n.a.
Portugal	398	252,000	401	250,190	55
Rumania	350	108,000	414	125,000	n.a.
Spain	5,000	2,778,058	6,080	3,663,000	45
Sweden	2,494	620,000	2,403	600,000	50
Switzerland	530	187,992	610	223,000	35
Trieste	33	12,633	([4])	([4])	.....
Turkey	237	141,200	850	320,000	70
U.S.S.R.	[5]24,200	9,000,000	[5]45,600	17,000,000	n.a.
United Kingdom	4,522	4,167,600	3,457	3,450,000	60
Yugoslavia	1,030	307,313	1,392	487,534	30
South America, total	6,611	4,174,376	6,973	4,518,187	65
Argentina	2,308	1,300,000	2,228	1,034,622	50
Bolivia	82	44,774	124	36,210	65
Brazil	1,998	1,383,454	2,064	1,520,642	70
British Guiana	39	31,000	41	32,500	75
Chile	399	313,687	336	400,000	60
Colombia	560	250,000	654	489,223	55
Ecuador	150	65,000	135	90,000	50
French Guiana	3	1,150	2	900	60
Paraguay	24	17,000	55	15,000	70
Peru	334	300,000	363	323,000	50
Surinam	7	5,055	18	8,000	90
Uruguay	211	117,500	223	148,090	65
Venezuela	496	345,756	730	420,000	55
Mexico and Central America, total	2,829	1,864,509	2,927	2,025,723	65
Mexico	2,459	1,591,140	2,459	1,615,000	40
British Honduras	5	2,250	6	3,000	95
Costa Rica	106	50,300	136	73,643	60
El Salvador	37	42,921	55	54,020	70
Guatemala	54	47,000	64	130,000	70
Honduras	42	28,000	60	41,983	70
Nicaragua	69	52,273	85	56,077	60
Panama	57	50,625	62	52,000	60
Caribbean Area, total	779	519,969	857	592,226	80
Bahamas	6	3,211	6	3,211	85
Barbados	10	7,670	8	7,000	90

See footnotes at end of table.

(Continued on following pages)

WORLDWIDE SURVEY OF MOTION PICTURE THEATERS:

shorts as well as traditional screen advertising in a multitude of cities and countries in that export market.

Screen advertising, brief 30- to 90-second colorful commercials of a *direct* product advertising nature, is a very important medium abroad. With television commercials a comparative late-comer in Europe and other parts of the world, producers and advertisers have combined to use their finest creative talents and techniques with notable effect. The Annual Screen Advertising Festival in Europe is a showplace for Europe's best in this field. The 8th International Festival will be held in Cannes, France on June 12-16.

Both the International Screen Advertising Services (see 11th Annual Production Review of BUSINESS SCREEN, page 30) and the International Screen Publicity Association are representative of worldwide interest in this widely-popular and well-accepted phase of the film medium.

Japan Leads Growth Figures

Most impressive gain of any country in the world in 35mm theater facilities was registered in the 5-year survey period by Japan. On January 1, 1960, Japan had 7,401 houses, almost doub its 1955 total of 3,734. Seati capacity rose from 1,900,000 3,122,702.

South America, with its i portant trade areas for U. goods, led the Latin Americ with 6,973 theaters in 1960 compared with 6,611 in 195 Seating capacity rose 8 percent a total of 4,518,187.

Overall screen time for U. S produced motion pictures was a proximately 60 percent of the t tal, an 8 percent decline fro 1955. The growth of television Europe and Japan as well as pri restrictions also contributed m terially to this decline.

Improve Accuracy of Data

The Department of Commer survey* noted that "some of t increases in the 1960 statisti are attributable to increased a curacy of data and survey cove age. Data for Eastern Europe countries were difficult to obta and were usually based on offici Government publications of t countries concerned. These pu lications frequently show total e hibition outlets and probably i clude theaters showing 16m films."

On January 1, 1960, Afric had an estimated 2,168 motio picture theaters with a seati capacity of 1,459,760, compare to 1,683 theaters with seating 1,080,563 in 1955. The Unio of South Africa, Algeria, Niger and Ghana reported sizable gai in theater facilities. Screen tim for all U. S. films was 60 percen

Mobile Vans Reach Africans

Here again, the showing sponsored advertising films an public interest short subjects is familiar practice throughout the lands. A sizable operation f this purpose makes its headqua ters in the Sudan (Sudan Pul licity Co., Ltd.) and Factu Films Limited in Kenya serv both formal theaters and operat mobile cinema vans in that regio (see 11th Annual Production Re view, BUSINESS SCREEN, pag 165 for reference).

In Spain, Estudios Moro Madrid is a prominent supplie to theater screens of that countr and neighboring lands; England France and West Germany hav

TABLE 1—MOTION PICTURE THEATERS: NUMBER, SEATING CAPACITY, AND U. S. PERCENTAGE OF SCREEN TIME, BY REGIONS AND COUNTRIES (WORLDWIDE) FOR 1955 and 1960

Region and country	January 1, 1955		January 1, 1960		
	Number of theaters	Seating capacity	Number of theaters	Seating capacity	U. S. percentage of screen time
Caribbean Area—Con.					
Bermuda	13	5,254	13	5,254	90
Cuba	537	370,833	544	403,731	50
Dominican Republic	68	32,000	84	36,000	85
French West Indies	18	7,150	35	15,000	60
Haiti	18	7,100	21	9,000	50
Jamaica	37	30,506	55	46,130	90
Leeward Islands	6	2,600	6	2,600	90
Netherlands Antilles	16	11,845	14	9,300	80
Trinidad and Tobago	46	39,000	63	50,000	85
Windward Islands	4	2,800	8	5,000	90
Far East, total	9,735	5,540,835	15,697	7,918,969	45
Afghanistan	7	4,120	20	9,000	45
Burma	144	80,000	362	125,000	40
Cambodia	(6)	(6)	28	16,850	30
Ceylon	140	94,650	206	140,000	55
Hong Kong	54	55,750	67	68,000	40
India	[7]3,200	2,000,000	[7]4,355	2,400,000	30
Indochina	81	40,000	(6)	(6)	.....
Indonesia	714	350,000	750	560,000	60
Japan	3,734	1,900,000	7,401	3,122,702	30
Korea, Republic of	75	68,150	224	139,000	30
Laos	(6)	(6)	16	4,800	20
Macao	6	4,800	10	7,500	35
Malaya, Federation of	(6)	(6)	249	152,301	70
Pakistan	300	150,000	400	175,000	30
Philippines	550	330,000	650	370,000	70
Singapore	[10]236	[10]177,000	78	51,316	70
Taiwan (Formosa)	294	170,000	551	410,000	50
Thailand	200	116,365	169	117,500	50
Viet Nam	(6)	(6)	[1]161	50,000	30
Middle East, total	459	277,640	694	451,000	55
Aden	7	5,000	7	5,000	35
Cyprus	n.a.	n.a.	56	33,000	60
Iran	62	33,850	80	35,000	80
Iraq	105	80,090	[11]137	90,000	65
Israel	140	89,000	210	160,000	40
Jordan	15	9,000	30	15,000	45
Lebanon	80	35,000	118	80,000	75
Syria (United Arab Republic)	50	25,700	56	33,000	60
South Pacific, total	2,351	1,467,968	2,311	1,463,710	60
Australia	1,730	1,188,941	1,761	1,206,510	65
Fiji Islands	15	5,314	21	6,300	65
New Caledonia	6	3,000	8	4,000	50
New Hebrides	3	1,100	3	1,000	50
New Zealand	589	266,213	484	235,000	65
Society Islands	8	3,400	8	3,400	50
Other Pacific Islands	n.a.	n.a.	[12]26	7,500	50
Africa, total	1,683	1,080,563	2,168	1,459,760	60
Algeria	288	144,000	353	175,000	50
Angola	19	12,432	[13]49	17,250	45
British East Africa	[14]59	21,109	78	30,000	60

See footnotes at end of table.

*Prepared by Earl H. Young, Scien tific, Motion Picture and Photo graphic Products Division, U. S Department of Commerce; based o information submitted by U. S Foreign Service posts and other ma terial on file in the Department o Commerce and the United State Information Agency.

ny specializing producers and
stributors as has Italy.

What about subject matter?

An important clue may be
und in the selections of the U. S.
formation Agency for overseas
n showings. But the same gen-
al rule of good taste, extremely
oft-sell" (for longer short sub-
jcts) and excellent screen quality
e equally with genuine public
terest for the intended audience.

The medium is a powerful one.
ne success of straight-sell adver-
ing film playlets in overseas
nds is largely based on their
gh quality, unusually good use
cinematic techniques and a
ong flavor of entertainment in
th visual and sound. The popu-
rity of sample reels of such
eatrical ad shorts among U. S.
encies (winners of the Advertis-
g Film Festivals) indicates the
nd of quality involved.

Quality Is an Essential

It is appropriate to stress these
ualities as essential to the suc-
ss of short subjects offered U. S.
nd Canadian theatrical audi-
nces. Such outstanding produc-
ons as U. S. Steel's *Rhapsody of
leel* and *Mackinac Bridge;*
nited Fruit's *Chiquita Banana*
nd others have been well re-
ived by theater managers.

Active in this specialized field
distribution have been such
aders as The Jam Handy Or-
nization, Inc. and Modern
alking Picture Service, Inc.
heir booking experts point out
at subject matter must be time-
, interesting, and useful to the
otential audience. Despite some
cent adventures in "pay for
lay" the largest number of these
orts are booked theatrically on
eir merit. Cost involved narrows
own to distributor charges.

Help Show America Abroad

35mm is the medium em-
loyed; color is a major asset
ough a hard-hitting safety sub-
ct has played well in black &
hite. The shortage of rental-free
horts on such widely-popular
emes as world travel, etc.,
akes anything good of that type
xtremely desirable to theaters.

There's a cue in this for Ameri-
a as the nation looks to attract-
ng a larger share of world travel
oward our own shores, helping to
everse unfavorable trade bal-
nces. The picture on the theater
creen is big, it can be beautiful
nd most often it is projected with
rofessional skill.

It's a far more important and
ccessible medium than overseas
elevision at present.

TABLE 1—MOTION PICTURE THEATERS: NUMBER, SEATING CAPACITY, AND U. S. PERCENTAGE OF SCREEN TIME, BY REGIONS AND COUNTRIES (WORLDWIDE) FOR 1955 and 1960

Region and country	January 1, 1955		January 1, 1960		
	Number of theaters	Seating capacity	Number of theaters	Seating capacity	U. S. percentage of screen time
Africa--Con.					
Cameroun	5	1,000	11	2,500	45
Congo, Republic of the	28	5,500	31	9,500	70
Egypt (United Arab Republic)	355	343,049	358	345,000	30
Entente, Council of the	n.a.	n.a.	30	32,192	70
Ethiopia	22	20,550	20	15,700	70
French West Africa	75	37,500	([15])	([15])	.....
Ghana	35	38,795	59	51,633	95
Guinea, Republic of	n.a.	n.a.	11	8,900	70
Liberia	n.a.	n.a.	2	1,400	80
Libya	n.a.	n.a.	31	19,310	50
Malagasy Republic	22	10,000	19	9,000	50
Mali Federation	n.a.	n.a.	61	51,552	70
Morocco	168	112,328	187	115,724	50
Mozambique	20	10,500	19	12,494	60
Nigeria	40	18,500	67	65,392	45
Reunion	9	3,700	10	4,000	50
Rhodesia and Nyasaland, Federation of	n.a.	n.a.	100	45,000	85
Sierra Leone	1	450	1	450	60
Somalia	6	6,150	16	15,000	30
Sudan	n.a.	n.a.	40	60,000	70
Togo, Republic of	n.a.	n.a.	1	600	70
Tunisia	56	30,000	64	32,163	50
Union of South Africa	475	265,000	550	340,000	90
Atlantic Islands, total	181	79,373	216	97,173	60
Azores	22	13,279	20	10,000	50
Canary Islands	105	49,344	143	68,923	40
Cape Verde Islands	3	1,000	5	1,500	55
Iceland	48	12,000	45	13,000	80
Madeira Islands	3	3,750	3	3,750	55

n.a.--Not available.
[1]Probably includes 16-mm. theaters.
[2]Includes 200 open-air theaters in 1955, 277 in 1960; open only June-September.
[3]Includes Trieste.
[4]Included in Italy.
[5]Source: Published Soviet Government reports. Reported in 1959, 77,900 theaters (32,300 mobile); in 1955, 48,300 theaters (24,100 mobile). Probably includes 16-mm. theaters.
[6]Included in Indochina.
[7]Includes 800 touring theaters in 1955, 1,273 in 1960.
[8]Cambodia, Laos, and Viet Nam.
[9]Included in Singapore.
[10]Includes Malaya.
[11]Includes 66 open-air, summer theaters.
[12]Includes Western Samoa, Cook Islands, Tonga, Tahiti, New Guinea and Papua.
[13]Includes about 30 theaters operated on semicommercial basis by mining companies and clubs.
[14]Includes Kenya, Tanganyika, Uganda, Zanzibar, and Pemba.
[15]Shown as Council of the Entente and Mali Federation.

TABLE 2—MOTION PICTURE THEATERS: NUMBER, SEATING CAPACITY, AND U. S. PERCENTAGE OF SCREEN TIME, BY PRINCIPAL WORLD REGIONS (SUMMARY) FOR 1955 and 1960

Region	January 1, 1955		January 1, 1960			Percent change, 1955-60	
	Number of theaters	Seating capacity	Number of theaters	Seating capacity	U. S. percentage of screen time	Theaters	Seating
Europe	74,539	31,727,453	103,990	42,863,551	50	+39	+35
South America	6,611	4,174,376	6,973	4,518,187	65	+5	+8
Mexico and Central America	2,829	1,864,509	2,927	2,025,723	65	+3	+9
Caribbean area	779	519,969	857	592,226	80	+10	+14
Far East	9,735	5,540,835	15,697	7,918,969	45	+61	+43
Middle East	459	277,640	694	451,000	55	+51	+63
South Pacific	2,351	1,467,968	2,311	1,463,710	60	-2	-0.3
Africa	1,683	1,080,563	2,168	1,459,760	60	+29	+35
Atlantic Islands	181	79,373	216	97,173	60	+19	+23
Canada	1,963	1,020,000	1,495	810,000	75	-24	-21
Drive-in theaters	229	[1]160,000	232	162,000	.....	+1	+1
United States	14,301	9,000,000	12,291	8,000,000	90	-14	-11
Drive-in theaters	4,050	[2]2,800,000	4,700	3,300,000	.....	+16	+18
Puerto Rico	142	75,000	185	98,000	90	+30	+31
Alaska	28	14,000	29	14,500	90	+3	+3
Hawaii	102	61,200	77	47,000	90	-25	-23
Guam	n.a.	n.a.	5	2,300	90	.....	.....
Virgin Islands	n.a.	n.a.	5	2,250	90	.....	.....
Totals	119,982	59,862,886	154,852	73,826,349	60	+29	+23

n.a.--Not Available.

A FOUR-PART MOTION PICTURE PROGRAM FOR PERSONNEL MANAGEMENT

Filmed Case Studies to Aid Job Evaluation

"How's It Going?" Provides Both Principles and Techniques for the Interviewer

FEW AREAS OF MANAGEMENT have received more attention than evaluation of job performance. Methods for appraising employee strengths and weaknesses are devised and revised. Techniques for communicating the appraisal are discussed and debated. Yet the "moment of truth" when man and manager come face-to-face across the desk continues to pose serious problems for both interviewer and interviewee . . . and in both individual and organizational terms . . . concrete results are often disappointing.

Four recently filmed "case studies" take a *new* approach to some of the factors basic to such interviews irrespective of the differing formal ground rules under which they may be conducted. Collectively titled *How's It Going?*, these episodes (produced and made available for print purchase by Henry Strauss & Co.) start from the premise that if the appraisal interview is going to be truly meaningful and productive it must often touch on "sensitive" areas.

Interviews Have "Conflict" and "Agreement"

The interview contains seeds of misunderstanding as well as understanding; conflict as well as agreement; frustration as well as progress. Incorporating a study guide for each case, *How's It Going?* films are designed to permit study of interview *principles*, training in interview *techniques*. They help make possible attainment of benefits without side effects.

Each discussion session in the program is a self-contained training unit approximately one hour long—with films and course outlines devoted to exploring a principal goal of the interview and specific methods for attaining that goal. Here are the basic subjects:

The Subject Matter of Case One

This first case, *More Than Paperwork*, brings out, as an important goal, the creation of mutual *understanding* about the purpose of the interview—the functions of the job on which the employee is being rated—standards of performance expected—and how well he is meeting those standards.

Since man and manager frequently expect different things from the interview and come to it with different emotional outlooks, the film and discussion material stress techniques of adequate advance preparation and of an opening that will set up a favorable "climate" for the interview.

Case II: The *Give and Take* focuses on the second interviewing goal: getting *agreeme* This is a genuine meeting of minds which c only occur when the interviewee is convinc that the interviewer is objective about him a his performance, fair in comparing him w others, competent to make the evaluation. T interviewer's use of reasonable evaluati standards and recommendations that are line with the employee's own self-interest a other factors. This is a place for *two-w* communication.

Concealed Resentment Can Block Action

Case III: In *Means to An End*, the stu dramatizes the fact that an apparently smoo running interview can develop under-the-s face resentments that *block* action instead stimulating it. Need is shown for planning t discussion so as to arrive at specific goals a specific methods for reaching them. The goals are defined from both the interview and the interviewee's points of view. Flexibi ty is an important asset when the initial pl hits a snag.

And in Case IV: *The Way Ahead* poi out that what can be *learned* from the int view may stimulate *both* parties to mo ahead on their own. It is shown that the int view can contribute to the growth of the ma ager as well as the man. Reasons why t may fail to occur are examined. And by w of summarizing the program, this session e phasizes the sometimes over-riding impact the interviewer's personality and attitudes a the emotional barriers that can unconscious rise to block understanding, agreement a action.

Shows Understanding of Emotional Value

Filmed throughout with understanding the impact of the motion picture medium a training tool in inter-personal relations Strauss forte), the series employs good use gestures, facial expressions, voice tone a unconscious mannerisms that are nearly important as "what is said" in determini success or failure. The effect further sen tizes the viewer to the emotional elements th lie beneath the surface in such contacts.

The *How's It Going?* casebook is availab to business, government and educational ins tutions on a sale basis only. Set of the fo cases and accompanying Leader's Guide priced at $125.00 and may be obtained fro Henry Strauss Distributing Corp., 31 We 53rd Street, New York 19, N. Y.



Without adequate preparation, *achievement of understanding is nearly impossible. The interviewee's face reflects his confusion in this scene from "More Than Paperwork."*



Is he really agreeing *or merely going along for the sake of appearances? An older, more experienced interviewee presents a communications problem in Case II: "Give and Take."*



The interviewee's reaction *makes it seem dubious that there will be action in this episode from Case III: "Means to an End."*



Ready and willing to learn—*but is he able? It depends on the interviewer as much as on the interviewee in Case IV: "The Way Ahead."*

The S. S. Hope Begins Its Journey for Peace

SPONSOR: Project Hope (People to Peop Health Foundation).

TITLE: *Voyage of the S. S. Hope*, 27 mi color, produced by MacManus, John Adams, Inc., through the facilities of Kla ger Film Productions.

S. S. Hope is the first of a projected fleet white hospital ships which will carry a me sage of peace to the world.

This dramatic film is a documentary d

s iption of the 230-bed hospital ship which is sting out to carry new medical skills and thnology to nations in need of this help. It sows the dedication of the ship by Vice Presi-nt Nixon, last fall, before the *Hope* sailed d for its first stop in Indonesia.

Bob Considine, well-known newsman, is rrator. Producer and director for Mac-Nnus, John & Adams was Frank P. Bibas. Istribution will be to schools, adult and tele-vion audiences through all offices of Modern Tlking Picture Service, 3 East 54th Street, Nw York, and Association Films, Inc., 347 Nadison Ave., New York.

Blending the Old and New—

Volkswagen of America Pictures Scenic Austria

SONSOR: Volkswagen of America, Inc.

TTLE: *Four Seasons of Austria,* 23 min., color, produced by Marathon International Productions, Inc.

This beautiful travel film relives an auto-bile tour of modern Austria. Amidst breath-king scenery it shows how old and new are nding in a country famous for castles, festi-ls, Mozart and mountains.

The festivals are especially colorful. In the cient Festival of Winter's End the villagers on grotesque costumes and dance about isily to frighten away the Demons of Winter d awaken the Spirit of Spring. Other ex-ing scenes show horse racing on an ice-vered mountain lake and the famed Vienna by's Choir.

Distribution is to adult groups through odern Talking Picture Service, 3 East 54th reet, New York.

A Mecca for Surfcasters—

North Carolina Lures the Ardent Fisherman

PONSOR: North Carolina Department of Con-servation and Development.

ITLE: *From Kitty Hawk to Calabash,* 13½ min., color, produced by Haycox Photo-ramic, Inc.

Over 30 varieties of game fish can be found -and perhaps hooked—in the coastal waters f North Carolina. It is a mecca for surfcasters om all over the country. And for those who ke to take things a little easier there are 30 iers jutting out into the ocean on the 300-ile coastline.

This beautiful new film describes the excel-nt fishing opportunities for any and all kinds f fishermen in the Old North State. While he huge blue marlin might seem to be the eal star of the film, opportunities for fresh vater fishermen are not left out, either. Within ound of the pounding surf the largemouth ass and many other fresh water fish are found n abundance.

Distribution is via Modern Talking Picture ervice, 3 East 54th Street, New York, to ishermen—women and children of all ages.



Dealer drivers hit Florida highway on last lap of 2,100-mile Denver-Miami test.

Texaco Shows Meaning of "Climate Control"

Altitude, Weather Effects Clearly Shown in Film of Denver-Miami Test Run

SPONSOR: Texaco, Inc.

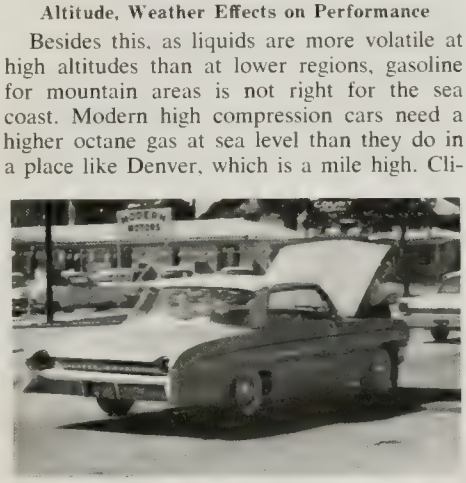
TITLE: *Climate Controlled Gasolines,* 25 min., color, produced by Audio Productions, Inc.

☆ Television newscasters Chet Huntley and David Brinkley take leading parts in this new Texaco dealer film. As spokesmen for Texaco commercials they are, of course, familiar with the company's "Climate Control" gasolines. But Bill Malone, jet pilot and sports car racer, is an expert. He explains that gasoline performance is affected by two very important considerations: temperature of the air, and altitude above sea level. If gas is too volatile in hot weather it may cause vapor lock in the gas line, and pre-ignition. If it is not volatile enough in a cold clime it starts hard.

Texaco's solution to climate differences is the 28 Climate Control areas in the company's distribution system. Each area receives the exact blend of both Sky Chief Supreme and Fire Chief that matches the expected weather. And this blending is changed 12 times a year.

Altitude, Weather Effects on Performance

Besides this, as liquids are more volatile at high altitudes than at lower regions, gasoline for mountain areas is not right for the sea coast. Modern high compression cars need a higher octane gas at sea level than they do in a place like Denver, which is a mile high. Climate Control is also Texaco's answer to these problems, as well as temperature differences.



Emergency break: *as temperatures rose the Denver-fuel car died in traffic (vapor lock) near Daytona Beach. Then they called it quits.*

To show what Climate Control can mean to car performance, the film documents a test run from Denver to Miami using two identical cars, but with one using Texaco "Denver" Sky Chief Supreme all the way (from a following tank truck) while the other car also used Sky Chief, but Climate Controlled to each area the route passed through.

"Denver" Gas Knocks, Causes Vapor Lock

Result: the car with the "Denver" gas all the way used about 20% more fuel than the other car. It knocked from St. Louis on south. At Orlando, when the thermometer hit 80 degrees, the car with the "Denver" gas conked out two or three times with vapor locks. Knowing it would take a week to get to Miami at that rate, the "Denver" gas car finally filled up with Florida Sky Chief Supreme and whizzed on to Miami knock-free.

Driving the two test cars for the film were two actual Texaco dealers—gas stations along the route were actual stations—the amounts of gas used were the actual amounts—the weather along the route was the real weather, not weather according to a script.

Well Received at Spring Dealer Shows

All this actuality rings absolutely true in the film, which was received with more than usual enthusiasm at Texaco's recent nation-wide spring dealer meetings.

The Facts About 8mm Sound

☆ A detailed analysis of all that's new and useful in 8mm sound projection will be featured in the next issue of BUSINESS SCREEN.

Facts gathered by our experienced staff people in all sections of the country will give readers the *complete* story of this new sight/sound dimension.

An American Company Views "The Challenge"

S. C. Johnson's Provocative Film Probes Overlooked Aspects of Business

SPONSOR: S. C. Johnson & Son, Inc.

TITLE: *The Challenge*, 27 min., color, produced by Metro-Goldwyn-Mayer.

☆ Does business offer a challenge comparable to that of other worthy professions?

Is it selfish, concerned only with its profits and not with employee conditions or customer benefits from its products or its role in the community?

Some surveys show that many young people today would answer "no" to the first question, and "yes" to the second.

To these questions, S. C. Johnson & Son, Inc., better known as Johnson's Wax, has devoted a new film that sets itself up as the "guinea pig" in seeking answers.

While the film's release coincides with Johnson's 75th anniversary, it is not a back-patting anniversary picture in any sense, but a thoughtful probe into aspects of business that are sometimes overlooked.

With the Frank Lloyd Wright-designed buildings of Johnson's Wax in Racine, Wisconsin, as a setting for the film, an inquiring "graduate student" concerned about the misconceptions his fellow students have about business, probes into profits, production and people. He finds that such corporate virtues as respect for individual dignity and initiative, pride in work, civic responsibility, social consciousness and service to customers are the rule and not the exception.

Profit, the need for it and what is done with it, is explained in terms of reinvestment for growth and new jobs, fair stockholder return on investment and sharing with employees. Johnson's Wax was one of the earliest profit-sharing companies, and the film notes that thousands of American firms now distribute part of their earnings to employees.



Profits, production and people *are concerns shown in "The Challenge."*

"But business is not all sweetness and light," says the film. "Like everything else business has its defects and there are areas where it can and must be improved. That's the challenge."

The film is narrated by Dr. Frank Baxter of the University of Southern California, a noted educator, and a television and film personality in his own right. It will be distributed nationally to schools, fraternal and service clubs and other community organizations by Sterling Movies U. S. A., 375 Park Ave., New York.

Hammond Organ Premieres a New Sales Picture

SPONSOR: Hammond Organ Company.

TITLE: *Happy Is the Home*, 15 min., color, produced by Fred A. Niles Productions.

☆ A visual presentation for use in Hammond Organ Company's new merchandising program was introduced at this company's recent biennial Western Hemisphere management meeting in Chicago.

"Happy Is the Home" *with a Hammond organ.*



The 15-minute color motion picture, titled *Happy Is the Home*, features the Hammond "chord organ," which is the hub of the company's entire line. Created and produced by Fred A. Niles Productions, Inc., Chicago, the film entertains as well as answers most consumer questions about the easy-to-play instrument.

The story line of *Happy Is the Home* involves a harassed father who finds refuge and peace in the home of a neighboring family. The tranquillity, he learns, stems from the neighbor's new chord organ. How the instrument is played without knowing music notes or taking lessons is unfolded as sequences dramatize the organ venture in the lives of others.

The Niles' production as directed by Tom Rook with photography by Jack Whitehead. Hammond will make prints of the film available as a sales tool to all representatives.

"Menu for Growth" Proves

Lunch for the Millions Takes Efficient Planning

SPONSOR: G. S. Blodgett Company.

TITLE: *Menu for Growth*, 20 min., color, p- duced by Bay State Film Productions, I.

☆ The planning, preparation and serving of million lunches a day has a featured role ir new 20-minute color film released in May f national 16mm audience showings.

The National School Lunch Program, ins- tuted in 1946, is described in *Menu Growth*, sponsored by the G. S. Blodg Company and produced by Bay State Fi Productions, Inc. In this picture, which Low Thomas narrates, the camera takes audienc into lunchrooms and cafeterias of some of c



Lowell Thomas narrates *"Menu for Growt as cameras visit mass-feeding operations.*

largest schools and industrial organizatio For the section on the School Lunch Progra Mr. Thomas introduces Martin Garber, Dire tor of Food Distribution for the U. S. Depa ment of Agriculture.

Importance of Planning and Equipment

The designing and engineering of scho kitchens is brought out by Walter Lobdell Boston, a noted food facilities engineer, wh outlines the importance of both planning a use of the proper kitchen equipment.

Location photography includes scenes tak at Framingham High School in Massachuse where 5,000 lunches are planned and pr pared for this school and for other schools the area. The school also serves as a worksh for managers and cooks in School Lunch pr grams. The intricate planning required f proper nutrition and efficient operation brought before the camera for the first tim

Available for School and Group Shows

Menu for Growth is being offered schools, service groups, state school lun workshops and other interested organizatio The Blodgett Company of Burlington, Ve mont, is the sponsor.

Motivating Officers, NCO's—

A Human Relations Film for Army Re-Enlistment

SONSOR: The United States Army.

TLE: *The One That Got Away,* 26 min., b/w, produced by MPO Productions, Inc., through Dancer-Fitzgerald-Sample.

Promoting re-enlistment through motivation officers and NCO's is the theme of this new ining film produced for the Army by PO's West Coast Studios. The picture was ide on location at Fort Ord, California.

The story, which utilizes 10 professional ac-'s and 500 GI extras, emphasizes the hu-n approach the Army takes toward its re-uits and expects its training officers to use. he conclusion pulls no punches in showing st mishandling of the problems of one sol-er, but it points the way towards improving e human relations of trainers and recruits. he film gives the viewer the impression that is watching real people in real situations. he camera probes into and develops insight o the personality of the main characters.

For MPO, Mel Dellar produced and Dave onahan directed. Capt. Matt Irvin, U. S. A., s technical consultant.

This Lederle Film Shows

How Chemotherapy Aids in Treatment of Cancer

ONSOR: Lederle Laboratories Division, American Cyanamid Company.

TLE: *The Roles of Chemotherapy in Mam-mary Cancer,* 40 min., b/w, produced by Willard Pictures, Inc.

When signs and symptoms of cancer recur, nich sometimes happens several years after eatment, the patient despairs. But diabetes, rnicious anemia and most heart diseases are ronic incurable conditions—yet the sufferers these diseases most often live comfortably a full life span.

The similitude of conditions caused by these ronic diseases with cancer is pointed out in is new Lederle film for professional au-ences. "Today we do *not* have a cancer cure the true sense of the word," the film says. We do *not* know the cause of this disease.

"Regard Cancer as a Chronic Disease"

"If, however, we could gear our thinking regard cancer as a chronic disease instead a fatal terminal state unless completely rned or cut out, both the patient's and the ctor's morale would improve. There are a owing number of ways in which many un-red cancers can be treated and we have the ght to anticipate not only more anti-cancer ents but also a true cure in the not too dis-nt future."

The Roles of Chemotherapy in Mammary ancer is a filmed version of a seminar for e medical profession which has been conducted at many medical societies throughout the country. It is one of several seminars underwritten by Lederle Laboratories to present outstanding professional authorities speaking on new medical techniques.

Speaking on *The Roles of Chemotherapy in Mammary Cancer* is Dr. Jeanne C. Bateman, of Washington, D. C., one of the nation's foremost specialists on this subject. With an extensive practice of her own, Dr. Bateman, who has spoken to hundreds of medical groups in past years, found that demands on her time were becoming too heavy. As a result, the filmed version of her message is now being widely used.

One More Approach to Control of Cancer

Dr. Bateman's experience is that chemotherapy has been successful in her practice, under certain conditions, but not to the exclusion of other methods. Her case histories, in which maintenance chemotherapy has been used, are most impressive, and should serve to widen the horizons of many of her colleagues.

Ring of Valor: Symbol of the Naval Academy

Symbol of Honor, Strength and Power, the Academy Class Ring Brings Meaning to Film Designed to Encourage Young Men to Enter Annapolis

SPONSOR: The United States Naval Academy.

TITLE: *Ring of Valor,* 27 min., color, produced by Audio Productions, Inc.

The opening scene of this film is a beauty shot of a Naval Academy class ring lying on blue velvet. "This ring is worn proudly by every officer who has been graduated from the United States Naval Academy. It is truly a ring of valor."

Commander Alan B. Shepard, Jr.—on being asked if he carried any personal belongings with him in the Mercury capsule: "I had only my Naval Academy ring."

Ring of Valor is a picture designed to encourage young men to aspire to an Annapolis education. It shows the Academy class ring as a symbol of honor, strength and power in every part of the world.

How does a man acquire this symbol of skill and honor? The film takes us back to arrival day for young plebes. It follows their daily life as they go about Academy life, watches them in class, at sports, and everlastingly studying. The curriculum is on a par with the nation's leading universities, while Naval professional subjects provide an additional 25% of training.

Scenes show the Academy's sub-critical nuclear reactor, its labs for study of orbital mechanics, and its elaborate trainers for simulating actual situations in naval activity. Social sciences and the humanities are equally important to Naval officers, and the Academy has strong courses in these subjects.

In the summer, Midshipmen can practice the old adage—"Join the Navy and see the world"—on training cruises with Liberty in foreign ports—a pretty fair way to spend a summer. Other summer sessions are spent in submarine service, and in firsthand training at Naval air stations.

Academy Superintendent Rear Admiral C. L. Melson sums up the spirit of the film:

"We have tried to give you an overall view of a Midshipman's life—where and how he lives—what he does and what he learns. In summation I can only say that each man wearing the Academy ring—each graduate of the United States Naval Academy—goes forth to a splendid, worthwhile career; richly rewarding and in the highest tradition of honor of America and its Navy."

Tradition and intensive study *both help to prepare the Midshipman for his future . . .*



And this officer-in-training *for the Navy will soon earn a cherished "Ring of Valor."*



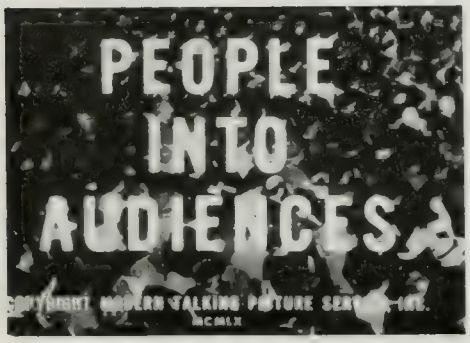
HOW FILM DISTRIBUTION TURNS PEOPLE INTO AUDIENCES

An Informative New 13-Minute Sound Motion Picture Provides Useful Facts About the Opportunities and Requirements of Sponsored Film Distribution

GROWING POPULATIONS, a larger labor force, more students in schools and colleges . . . all these present an ever-increasing challenge in communication. Answering this challenge for both mass *and selective* dissemination of needed information are the large number of factual motion pictures produced annually to reach specific groups of people. And reaching those people is the task of the specializing, professional film distributor with facilities to *move* this great medium.

Today's nationwide groups require efficient, close-at-hand facilities to serve them; well-produced films need professional film handling to assure their perfect presentation on the screen. How all of this takes place is described in a new 13-minute sound film titled *People Into Audiences*, sponsored by Modern Talking Picture Service, Inc., a 23-year veteran of the distribution business with 30 regional offices in the U. S. and Canada. T picture takes viewers inside exchange ope tions, shows automated tabulation and repo ing methods; electronic film handling equ ment standard in this network. It also sho extensive promotional operations.

Scenes on this page are brief glimpses fr *People Into Audiences*. The complete pictu tells the story in depth of the "opportuniti and the requirements of sponsored film dist bution." Every company and trade group co cerned with more effective use of the fi medium should see this useful film.



No matter how well made, *a sponsored film is successful only when it reaches its audience—when it's distributed to the people who will buy your product, services or point of view . . .*



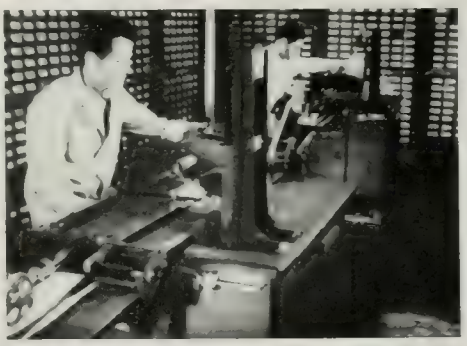
Successful distribution is as complex *as any means of communication today. You need a professional film distributor like this Modern Talking Picture Service account executive . . .*



He represents an organization *with over . years of experience . . . with 30 regional o fices throughout the country to provide on-th spot cooperation with your district offices .*



The account executive works with you, *planning that distribution which will present your film with most effect . . . within the budget which you set . . .*



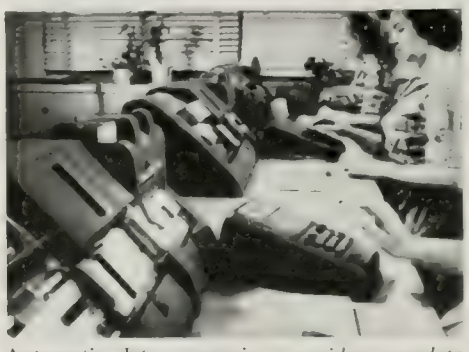
And above all, *he'll deliver your audiences. Audiences chosen from active and comprehensive lists on file. Who are these audiences? Formative citizens . . . adult citizens of today . . .*



Into each of our 30 field offices *come reques for film bookings. Convenient locations perm personal pick-up, as well as phone and m orders . . . courteously and promptly handle*



On return, *each print of your film is electronically inspected, cleaned and, if necessary, repaired. Proper maintenance lengthens print life, assures screen success.*



Automatic data processing *provides complete control. Film booking cards are transferred to IBM punch cards. Punched cards are verified to eliminate manual error . . .*



Whatever combination of facts *are needed . machines are set up to supply them. Matchi of audience report cards with booking car provides you monthly certification . . .*



"These Kodak Pageant Projectors can record sound as well as play it back. We use them to transfer sound from magnetic film to duplicate prints . . . saving time and recording expense, and providing flexibility."

Movies communicate in minutes what would otherwise take hours or days to learn"

s producer Charles Probst, President, Cine-ics Inc., a Division of Cook Electric Company, cago, Illinois:

ur movies speed the interchange of technical rmation—create an understanding vitally ded among engineering teams widely sepa-ed by place, time, or technology. These mo-h pictures also help the layman understand ntific advances, especially in nuclear and ce age projects.

'Cinefonics film reports, we've been told, can interpret and communicate—faster than personal talks or visits.

"One way we meet our 'crash' deadlines—when vital information must be filmed with sound and rushed to many places for viewing simultaneously—is with the Kodak Pageant Projector setup (above) for recording magnetic sound tracks.

"We use many Kodak Pageant Sound Projectors because they're compact and quiet, because their performance flatters the motion pictures we make, and because they don't get in the way of what we're showing."

Smooth presentations

. . . that's the Kodak Pageant idea. A projector that takes distractions out of screened instructional, sales, educational, and business motion pictures.

A Kodak audio-visual dealer will demonstrate. Or, write for detailed booklet.

Kodak Pageant Projector **EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.**



Combining live action and animation, *this early Bray cartoon features studio character, Col. Heeza Liar, in "Treasure Island."*



J. R. Bray *(center) directs filming of an early technical motion picture. Bray Studios has specialized in this field for a half-century.*

A Visual Pioneer Observes His 50th Year

J. R. Bray Was One of First Americans to Produce Films for Industry

J. R. Bray, founder of Bray Studios, Inc., New York, and the pioneer producer of animated cartoons and educational motion pictures, was also one of the first Americans to produce films for sponsors in industry.

Mr. Bray, then a cartoonist for Life, Judge and other magazines, conceived the idea of making cartoons move on the screen in 1910, and his first film was released theatrically in 1912. In the first 10 years of its existence the Bray Studios turned out such sponsored films as *Fighting Waste With Movies*, for the National Cash Register Company; *Machines That Think*, for the Burroughs Adding Machine Company; *Black Sunlight* for the Anthracite Coal Commission; *The Man at the Throttle* for the New York Central Railroad; *The Mystery Box*, for Radio Corporation of America; and *Treat 'Em Right*, for the Pennsylvania Telephone Company.

Made Training Films in First World War

Much has been written about the part played by films in training soldiers, sailors and industrial workers in World War II, but less is generally known about training films in the first World War. Films did their bit toward winning that war, and their part was decidedly more serious than that of showing an occasional parade or the behavior of the men in the trenches.

The Bray Studios was among the first to apply motion pictures to intensive military training. The technical animation methods originated by Mr. Bray enabled hundreds of thousands of military men in 1917-1918 to become practiced, not only in tactics and drill, but in such necessary details as map-reading, "bomb throwing" and machine gun operation in a fraction of the time usually required.

Health Pictures of 1921 Still in Use

In 1920, Mr. Bray produced an experimental animated cartoon in color. In 1921, he brought out the *Science of Life* series of educational films for the United States Public Health Service, some of which are still actually in use today.

Among the pioneers on the Bray staff in the early years were Max Fleischer, animated cartoonist for Paramount; Paul Terry, for Twentieth Century Fox; Walter Lantz, lat of Universal; and John A. Norling, whose o firm, Loucks & Norling, was a leading fac in the industrial field for many years.

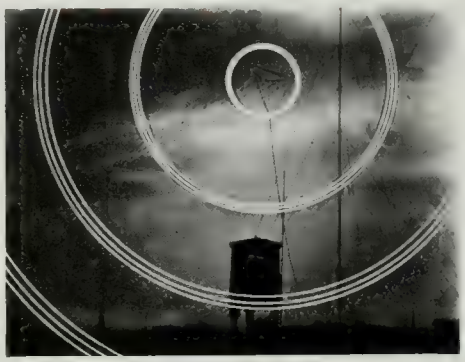
Three generations of Brays are still act in the Bray Studios organization. In addit



Above: Mr. Bray *(seated) confers with an sociate, Jack Norling. At left: scene from ea film on radio waves produced for RCA.*

to J. R. Bray, now board chairman, his s Paul A. Bray, president, and Paul Bray, J secretary and sales manager, now carry on t firm's traditions.

The company produces sponsored films a TV commercials, and remains to this day leading producer of training films for t armed forces and of educational films f schools' use.



SCENES FROM "THE HIDDEN CITY" NEW YORK FUND FIL

This scene of a blind child *is from the 10-minute film, "The Hidden City" currently aiding New York's fund campaign.*



Another touching scene *from "The Hidden City" shows care given dependent and handicapped children through the Fund.*



Produced by Wilding, Inc., *this heart-warmi picture shows how fund contributions a homes for foundlings . . .*



Aid for medical and surgical care *is pictur in this final scene from the Fund picture, n being shown throughout Manhattan.*



-V CALENDAR: 1961

June 12-16
h Int'l Advertising Film Festival, Cannes, France.

June 23-July 1
h Annual Robert Flaherty Film Seminar, Puerto Rico.

July 10-22
h Annual Vancouver International Film Festival, Vancouver, B.C., Canada.

July 13-22
ternational Festival of Cinematographic Art: Venice and adua, Italy. CINE film selections shown here.

July 15-20
at'l Institute for A-V Selling, Bloomington, Indiana.

July 17-21
d Annual Visual Workshop, U. S. Department of Agriculture, Washington, D. C.

July 22-25
ational Audio-Visual Convention & Trade Show. Morrison otel, Chicago, Ill.

July 30-August 4
0th Annual Exposition of Professional Photography and th Nat'l Industrial Photographic Conference, New York.

August 20-26
niversity Film Producers Assn. Convention, Berkeley, alifornia.

August 21-Sept. 2
tratford (Ontario, Canada) International Film Festival. INE selections shown here.

September 2-12
annes International Film Festival (theatrical emphasis); annes, France.

September 13-15
th Annual Columbus Film Festival, Columbus, Ohio. Entry losing date: July 15, 1961.

October 2-6
SMPTE 90th Semiannual Convention, Lake Placid, N. Y.

October 16-20
961 National Safety Film Congress, Chicago, Ill. Awards to e given winners of Safety Film laques.

November 1-14
th San Francisco International Film Festival, San Francisco, alifornia.

November 16-25
nternational Festival of Technical & Scientific Films, Budapest, Hungary.

Another GIANT Step Forward in

ANIMATION at F & B



In a short but hectic space of 3 years, F & B has emerged as one of the leading suppliers of animation equipment to suit every purpose. F & B is deeply interested in the problems facing film producers, and all of these products have been developed only after much discussion, consultation and research. All stands are custom built and virtually every stand delivered has contained adaptations and modifications worked out to best meet the individual buyers requirements.

F & B Triplex ANIMATION STAND

The undisputed performance champion in the low-priced animation stand field.



It's an
- Animation Stand
- Filmstrip Stand
- Product Stage
- Tilting Stand

Basic Stand **$995**

Compare these specifications:
- Zoom Range 1-30 Field
- Compound Camera Carriage 18" E-W, 12" N-S
- Tracking Accurate to 1/1000 of an inch

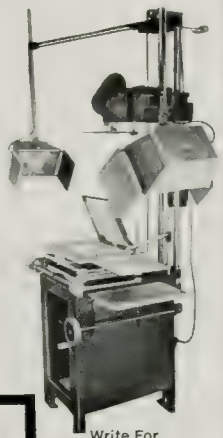
Weight 450 lbs. 14 Accessories Available

NEW INDUSTRIAL & AV ANIMATION STAND

A complete professional animation unit for the industrial or school studio in a package.

Specifications: 60" zoom — manual wheel 1/2" per rev.— 1-18 field — ground steel 2" columns — welded steel base. **Camera carriage** interchangeable for movies, stills, enlarging, copying, projection. Capacity 70 lbs. **Compound**— NSEW movement driven by lead screws with hand cranks — NS 14" — EW 18" — 1/10" counters on all cranks. **Table Top**—18" x 24"—2 peg bars— 24" movement, 1/20" scale. 360° rotation with 1/2° scale. Spring-loaded platen with self-leveling water white glass. **Pantograph** — attached, right side up. **Underneath Light Box** —with 4 sockets—opal glass. **Shadowboard**—on single post swivel. **Top Light Bracket.**

Accessories available include motorized zoom, floating peg bars, dovetail camera mount, 4 x 5 copying and enlarging head.





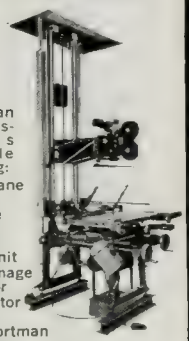


Write For Brochure

$2850

Complete unit, as shown

PORTMAN ANIMATION STAND



More than 45 accessories available including:
- Multi-Plane Table
- Traverse Peg Bar
- 12 Field Crawl Unit
- Aerial Image Projector
- Stop Motor Motor
- Acme Portman Rack-over, 16mm-35mm Camera

Our new streamlined design incorporates all the versatility of stands costing twice as much. Enthusiastic users from Australia to Venezuela endorse its rugged simplicity and efficiency.

Basic Stand **$1595** WRITE FOR COMPLETE 20 PAGE CATALOG

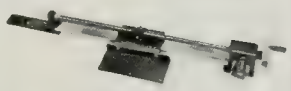
ACCESSORIES



MULTI-PLANE TABLE

for 3 dimensional animation—4 levels optically flat water white glass—24" x 33" x 1/4". Each level independently adjustable—slides freely on rails. Stops provided on each level.

Price **$570** —Tape-on peg bars $12.



TRAVERSE PEG BAR

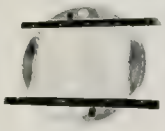
allows cells to travel diagonally to table top peg tracks. Travel 16" or longer on special order. Ground steel track with hand crank & counters in 1/100 inch.

Price **$195**

DRAWING DISK

Aluminum with 3 top and bottom pegs—9" x 12" cutout with frosted glass insert, outside diameter 17"—rotates.

Also available with moveable pegs.



Price **$45**

UNDERNEATH LIGHT BOX

5 light sockets, motorized blower, opal glass. Evenly illuminates a full 12 field. Price **$95**



REGISTRATION PUNCH. 3 punches on 4" centers. Standard peg sizes—Acme or Signal Corps. Tool steel dies will punch thru 1/8" cardboard. Two locating pegs for continuous punching, positive back stop, adjustable side stop. Spring loaded lever handle. 9" x 12" mahogany shelf. **$295**

Other Accessories Available or Custom-built To Your Requirements:

- Zoom counters & scales
- Shadow boards
- Motorized zooms
- Lens mount
- Automatic follow-focus
- Dovetail camera mount
- Universal light brackets
- Slip lens units
- Multi-plane table
- Artwork tables
- Copying camera
- Automatic field size light units
- Wipe & ripple units
- Peg bars
- Peg plates
- Peg inking boards
- Peg sets
- Compounds
- Table tops
- Peg tracks
- Rotary compound movement
- Double rotary movement
- Platens
- Pantograph
- Fixed floating pegs
- Floating unit
- Floating peg bar
- 12 field crawl unit
- Compound sub-bases
- Snap-on peg plate
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- Wide screen platen glass
- Aerial image projector
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- Single speed & 3-speed stop-motion motors

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Name _____

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Filmed Case History of a Sales Meeting

Taking a Leaf from Its Own Book, Centron Corporation Shows How It Met Challenge of Phillips Sales Program

WHY IS IT that the barber who pushes hair-tonic is always bald-headed? And why is it that usually the last firm to make a film about its product is the motion picture company?

Centron Corporation of Lawrence, Kansas, recently decided to reverse this tendency. With all the attractive footage from a successful production available, why not utilize parts of it to show what a good producer-client relationship can accomplish?

The result is *Case History of a Sales Meeting.*

The 22-minute color film shows how the company met and handled a particular challenge. In this case it was a national sales meeting for the Phillips Petroleum Company.

Sought "Local Level" Touch

The problem involved a desire on the part of the client to give its national sales meeting the intimacy of a division-level presentation. Yet, it had to have the quality and impact of a company-wide meeting.

Important new products, technical information, and promotional plans required the active participation of Phillips' national officers. This meant that they must appear simultaneously at each of the company's 18 sales divisions.

Case History shows how the Centron group, working closely with Phillips officials, conceived the idea for a combination live-motion picture-slide film presentation, the various parts to dovetail into a fast-moving, 2½-hour show.

Rear-projection was employed to eliminate the distraction of projector noise and operators. The screen was incorporated into a portable set designed for easy adaption to any size room. The set folded into a single shipping crate, and the crate itself was utilized for speaker platforms. Eighteen duplicates of the set were made.

In *Case History,* entertaining use of stop-motion photography shortens this venture to chuckle-length.

The film enables the Centron staff to show their talents for creating music and comedy numbers as well as sales and educational material. Top talent, such as singer Anita Bryant and the comedy team of Rowan and Martin, enliven the production.

The set-up at a division meeting is duplicated to show how the pieces fitted together to tell the company story at the "local" level.

One portion of the film portrays a division sales manager and his staff conducting the meeting and introducing the "Six Keys to the Sixties." An example of the verbal exchanges between personnel on the screen and the live narrators demonstrates the over-all unity that was achieved.

It shows how each division enjoyed its own, personalized sales meeting. Through filmed tours t the Phillips plant, company o cials explain the latest facilit and new products, and disc company objectives. Slidefilms a shown introducing dealers to t new look at various service s tions and giving them their fi look at the new Phillips uniforr They are told what has been a complished and shown the opp tunities ahead.

Pantomime, frozen action, a



Production and actual field experience *in the 1960 Phillips Petroleu Company's nationwide sales meetings are pictured in Centron's fil*

a bongo background are amo the innovations Centron emplo in its film.

In essence, it is a lively explan tion of the way the film produc and the client can work togeth to meet a specific need in an effe tive manner. Throughout, it stre es the close co-operation and a tention to quality that can be e pected from the film company.

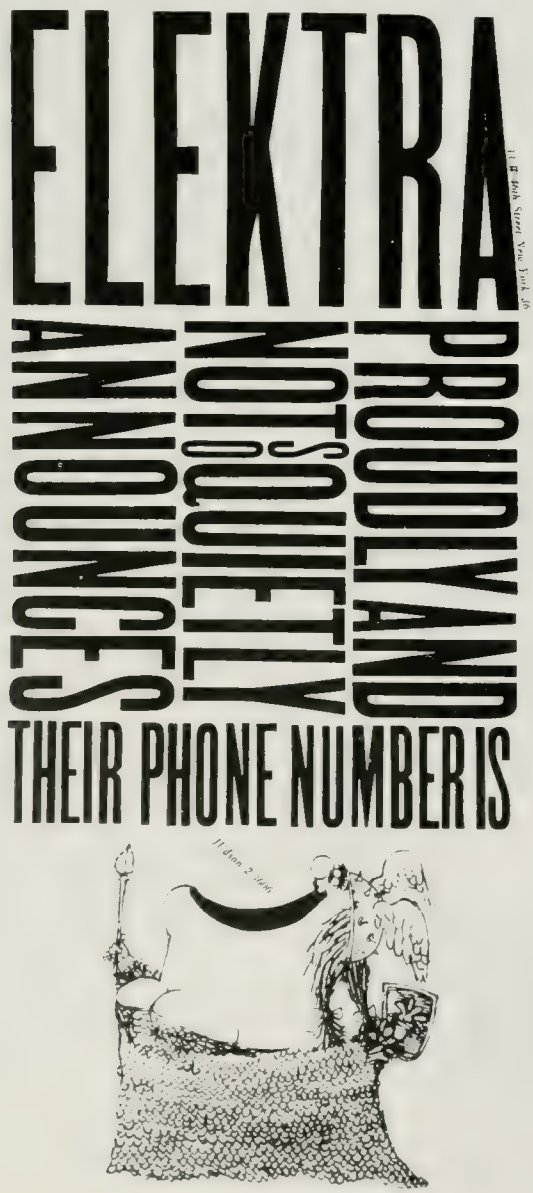
Available for Company Use

Prospects interested in sal meetings get a capsule view of t Phillips show. (Described in BU NESS SCREEN, Volume 21, 1960 They also get a visual presentati of the business communicati services available at Centron.

Case History of a Sales Meeti may be borrowed by interest firms upon request. Results so f the company reports, indicate th the best mailing-piece a film pr ducer can send out is a good fil . . . its own.

To Err Is Human: We Find It's "Autopia" Not "Utopia"

The title of a new Budd Cor pany film reviewed here last iss was mistakenly given as *A Tr to Utopia.* The actual title is *Trip to Autopia.*



ualscope Offers Sample el Showing Its Technique

A sample reel that demonstrates the best of many special production techniques is currently being shown to prospective sponsors by Visualscope, Inc., a New York film production firm.

Capsulized in a concise seven-minute film are examples of filmography, semi and full animation, special squeeze, picture rhythm and night photographic techniques. Films serving as models for the demonstration were taken from Visualscope productions for Borden's, Four Roses, Lever Bros., Dow Chemical, Ladies' Home Journal, and others. Production facilities were in both Hollywood and New York.

* * *

versity Film Producers at keley, Calif., August 21-25

Exploring the significance of technological breakthroughs in the field of communications and the effect of these new developments on education, University Film Producers will meet for their 1961 Conference on the Berkeley campus of the University of California, August 21-25.

Discussion topics will include education in the 60's; organizations which contribute to the future of educational media; related communication disciplines; new equipment and new techniques; the educational implications of new equipment and techniques, and future demands upon the university film and communication specialist.

Conference co-chairmen are Clyde B. Smith and Pat Patterson of the University of California Extension Department of Visual Communications. Further information and application for enrollment may be obtained from the Department of Conferences, University Extension, University of California, Berkeley 4, Calif.

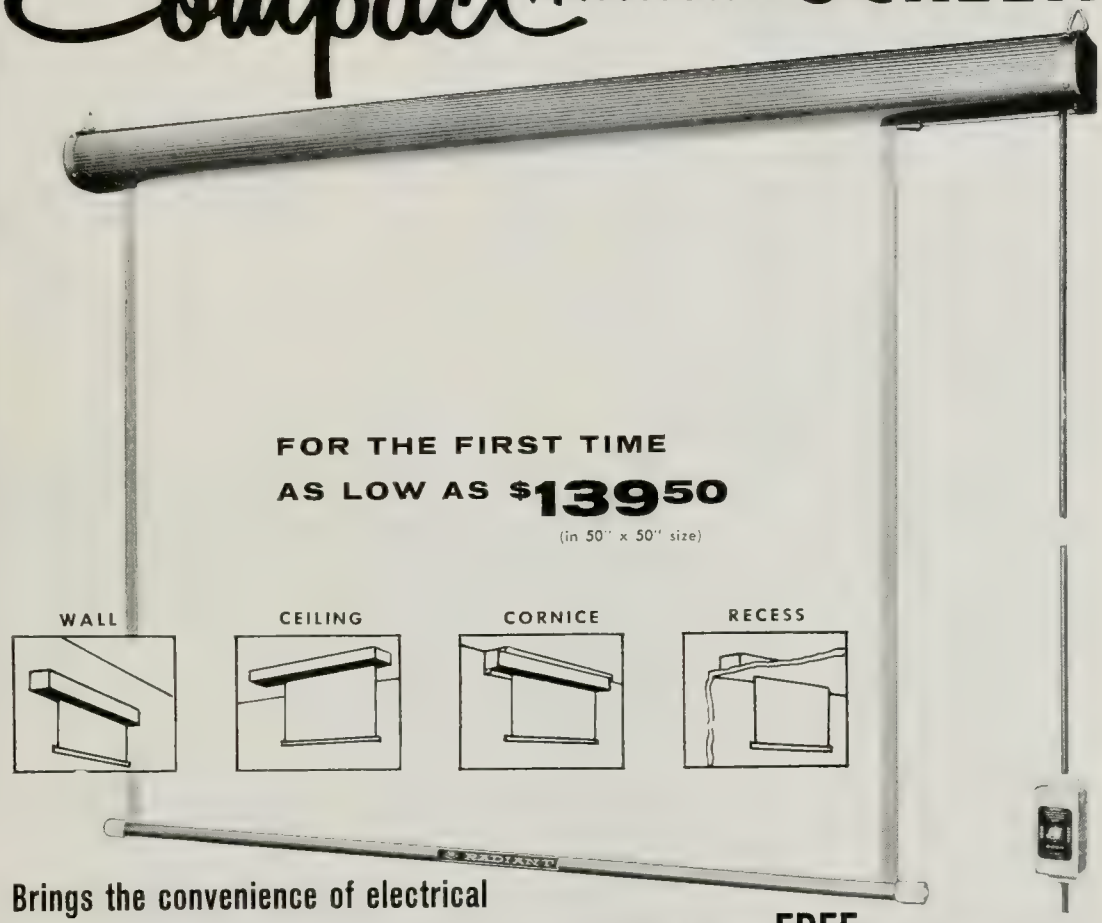
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Association Films Provides Permafilm Print Protection

A new service for the preservation and rejuvenation of 16mm prints is now being offered by Association Films, Inc., at its Eastern Distribution Center.

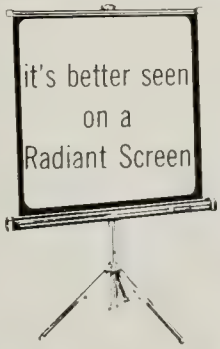
Permafilm print protection equipment has been installed, and the distributor is now offering (1) Permafilm protection for new prints; (2) Perma-New, a scratch removal service; and (3) Permafilm Rejuvenation, treatment of warped, curled and brittle prints to give them new print pliability.

NEW RADIANT economy-priced Compact Autolectric SCREENS



FOR THE FIRST TIME
AS LOW AS $139.50
(in 50" x 50" size)

Brings the convenience of electrical operation within the reach of every budget



Here is a new screen breakthrough that brings you an unexcelled electrically operated screen for as little as $139.50 (in the 50" x 50" size). The Compact Autolectric features the famous Vyna-Flect® fungus and flame resistant glass beaded surface. Extremely dependable—and so simple to operate—rolls up and down at touch of switch, stops automatically when fully extended or retracted. The Radiant line of fine projection screens also includes screens of every type for every need—wall, ceiling and tripod.

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SEND FOR FREE A-V PROJECTION GUIDE

An extremely useful guide to anybody who is using or considering using any type of projection equipment. Covers motion picture, silent and sound, slide, slide-film, opaque, overhead projection for all types of users—schools, churches, industry, sales. Covers every phase of projection—proper arrangement of projection facilities, acoustics, equipment, screens. Fully illustrated. Is a gold mine of valuable information, complete, thorough—but easy to understand. Fill out coupon for FREE Copy—also full information, specifications on the complete line of Radiant modern projection screens for every need.



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Gentlemen: Please send me FREE copy of the illustrated A.V. Projection Guide. Also full information on complete line of Radiant Projection Screens.

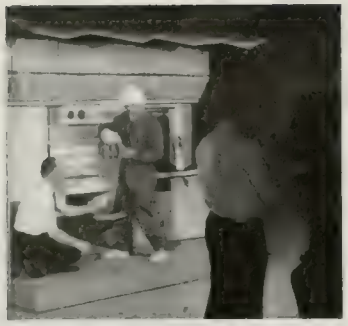
Name _____

Organization _____

Your position _____

Address _____

City _____ Zone ____ State ____



Kitchen designed *for use in outer space is featured in new film . . .*

Food in USAF Space Kitchen Simply . . . "Out of This World"

☆ An unusual motion picture about an unusual subject—a kitchen designed for use in outer space—is currently in production at the studios of Wilding, Inc.

In order to show what cooking and eating in outer space will be like, the set is a mock-up of the original kitchen designed and built by Whirlpool for the United States Air Force. The lack of props is apparent; no knives, forks or dishes, no pots and pans or sinks—these would all be useless in space. Nothing will pour, it has to be forced; everything must be anchored or it will float away.

Bob Barron, in space suit and helmet, manipulates the kitchen in this film and appears as though he were in outer space. According to the producer, "It's not Grandma's home cooking, but it will be the closest thing to it in concentrated form."

The film will be used by Whirlpool for public relations purposes in industry, schools and civic groups.

* * *

Filmstrip Trains Personnel for Equipment Investment Analysis

☆ This 35mm color filmstrip dealing with equipment replacement and factors essential to any systematic analysis of investment has been produced by the Machinery and Allied Products Institute. Designed as an instructional aid for salesmen, engineers, financial personnel and executives responsible for the preparation of analyses on which investment decisions are made, the filmstrip can be used by any company as a training aid regardless of the system of equipment analysis employed.

Prints of *A Practical System of Investment Analysis—The MAPI System*, with printed script and guide, are available from Machinery and Allied Products Institute, 1200 18th St., N. W., Washington 6, D. C.

The Sports Parade: "World Series of 1960" on Film Is Sponsored by Coca-Cola for Nationwide Showings

The annual motion picture record of World Series' baseball play, depicting highlights of the 1960 championship classic, has been announced by the American and National Leagues of Professional Baseball Clubs and The Coca-Cola Company, sponsors of the widely-popular film.

A 43-minute color film, *The World Series of 1960*, was directed by Lew Fonseca, head of baseball's motion picture division and photographed by five camera crews under the direction of Dick Borden. Bob Prince narrates the action which includes all the dramatic, decisive action of the seven games from the opening pitch to Bill Mazerowski's Series-winning, ninth-inning homer.

Among highlights is a slow motion sequence showing Tony Kubek being felled by Bill Virdon's freakishly bounding drive, Mickey Mantle's 14th Series homer and Mazerowski joyously rounding the bases after that decisive home run hit.

Local bottlers of Coca-Cola have prints for nationwide distribution to youth and adult groups, clubs, business and industrial audiences and the myriad of other places where this "classic" among sports films builds million-fold audience totals during the year. The 1959 World Series picture was nominated for Baseball's Hall of Fame and viewed by 12,000,000 persons.

* * *

Latest Miller Sports Film is Football's '61 Pro Bowl Classic

☆ The excitement of football's greatest stars battling it out in a great game is captured on film in the Miller Brewing Co.'s latest sports title, *1961 Pro Bowl*.

The Best in Pro Football

The Pro Bowl classic, played before 63,000 fans in Los Angeles' Coliseum, features the finest professional players brought together for the eleventh annual east-west encounter. Highlights of the game include Baltimore's Johnny Unitas passing for 190 yards, running for 54 more, and making one of the most exciting plays of the season—a 44-yard touchdown pass to Lenny Moore made under what can easily be called impossible circumstances.

Plays like this, along with the patented one-man stampedes of Green Bay's Jim Taylor, earned Vince Lombardi's western conference team a 35-31 victory.

How to Borrow the Picture

The game abounds with stars and the Miller camera crew catches them all in action. Narrated by Chris Schenckel, the color motion picture runs 25 minutes on 16mm. Free use of this latest entry in the Miller sports film library can be obtained by writing Film Section, Miller Brewing Co., 4000 W. State St., Milwaukee 1, Wis.



Tampa Tarpon; Alaskan Ga... Featured in Two Sport Fi...

SPONSOR: Anheuser-Busch, ...

TITLE: *Tampa Tarpon Tour...ment*, and *Alaska Game Hu...* both 14 min., color, produ... by World Outdoors, Inc.

☆ Two new and entertain... shorts are added to the grow... list of such films offered ... brewers all over the coun... Here, the makers of Budwe... take us to Florida for a wonde... fishing adventure, and north ... Alaska to hunt big game with a camera.

Tampa Tarpon Tournam... captures the struggle to lan... fighting tarpon and shows wh... schools of the big fish leap ... high out of the water. Tampa ... is the site of an annual tar... tournament attended by fishern... from far and wide.

Alaska Game Hunt sho... moose, grizzly bear and other ... game in the 49th state.

The films are being made av... able on free loan to civic, bu... ness and men's groups and ot... community organizations thro... Modern Talking Picture Serv... 3 E. 54th St., N. Y.

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ONE-DAY SERVICE
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COLOR PROCESSING
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Chemical and sensitometric controls to rigid Kodak standards.
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HOUSTON

Tabletop Viewer Aids Sales for Manufacturer of Women's Wear

Once again, use of the popular attache case slidefilm viewer has enabled the manufacturer of a line of women's apparel to roll up a major success story within the past several months.

L. Gidding & Co., Inc., manufacturers of Chubbettes and Trim-Teen apparel, which is sold to department and specialty stores by 12 sales representatives who cover the United States, used the Viewlex "Salestalk" sight and sound presentation to sell store management on the specialized line, and to teach sales personnel how to sell store customers.

"Salestalk" combines slidefilm or slide projection equipment with a synchronized high-fidelity phonograph, which fits into a lightweight attache case with a built-in screen. It can be set up in seconds on a desk or table top for presentation.

The Chubbette story was prepared on a 35mm slidefilm in an 11-minute color cartoon format, with correlated audio on a phonograph record. Chubbette representatives called on old customers, to show the training film to the salesgirls, and on prospective customers, to introduce the specialty line to the store management.

The fact that the film could be shown to sales personnel without setting up an elaborate meeting, or involving them in overtime was especially impressive to store managers.

Chubbette's "Salestalk" drive resulted in the opening of new accounts across the country. It created volume sales for stores and steady reorders, and in stores which already stocked the Chubbette line, the education of the salesgirls invariably led to marked increases in volume.

* * *

Slidefilm Series to Stimulate Sewing Interest Due This Fall

A series of four sound slidefilms on the Bishop Method of clothing construction developed by the Advance Pattern Company are now in production for release in the early fall of 1961.

The films, which are being produced by TFI Productions, are in color and are being sponsored by Talon Educational Service, Coats & Clark, Inc., John Dritz & Sons, J. C. Penney Company, and Advance Pattern Company. They are being prepared for use by home economics teachers and are designed to stimulate interest in sewing as a lifetime skill of economic and creative value.

The films include the following subjects: *Sewing Fundamentals, How to Make a Simple Skirt and Blouse, Cutting-to-Fit and Fitting,* and *How to Make a Simple Dress.* Major emphasis in each film is placed on simplifying the learning process. The Visual Materials are planned so they can be used by teachers after the film has been shown—for detailed instruction—or as a basis for class discussions.

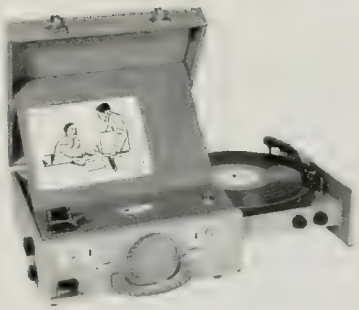
The program is designed primarily for beginning students but can also be used with advanced students who wish to improve their methods and quality.

The complete kit contains four color filmstrips, two double-faced recordings and teachers' manuals.

Chubbette's Leonard Uman (ctr) shows apparel line to sales group.



48 HOURS
Camera to Color Print
Let us process your Ektachrome camera film, assemble it, make a
COLOR (11¢)
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It's as simple as... Ready! Set! Sell!
Keep pen and order blanks handy. Open the lid of Tabletalk . . . and . . . Presto! Picture after picture flashes on a large screen as it "talks" with your sales message in compelling tones that convince and "close" on call after call! No screen to set up! No complicated focusing or film-threading! Tabletalk is a self-contained combination 35mm filmstrip projection unit and 4-speed hi-fi record player (takes up to 12" records) in an attache case! Keeps you and your sales story as fresh on the last call as the first in the morning.
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FROM TEXAS TO EUROPE VIA K.L.M.



Scenic view of Amsterdam canal pictured in "Gateway to Gateway"

With a Theme of international travel via the "gateway to gateway" itinerary, KLM Royal Dutch Airlines is currently showing a color motion picture with a unique approach to regional travel promotion.

Gateway to Gateway succeeds in avoiding the conventional travelogue treatment while picturing a spectacular tour of the Continent by air and car. The 24-minute film opens at the Houston International Airport with feeder lines funneling traffic into the Southwestern gateway. The advantages of planning the tour with the aid of a travel agent are shown, and the camera takes the trip from there. Texas Industrial Film Company, Houston, was the producer of *Gateway*.

Touring the Continent

Royal Dutch hospitality aloft is covered, and the film then emphasizes the advantages of touring the Continent by car with Amsterdam as a base. The Netherland city's location as the gateway to Europe completes the gateway-to-gateway theme.

The tour covers the European capitals in gay style, and focuses on the historic contrasts in each of them. The pleasures of visiting the foreign shops (and the advantages of tax-free shopping) are described, and the holiday ends with the return to the American Southwest.

Let Camera Tell Story

Texas Industrial Film, as the producer, used an off-beat angle in shooting the film. A director-cameraman team was sent to Europe via KLM, where the director allowed the camera to tell its own story—and the script was prepared *after* the rough footage was processed. Background music was then selected to underline the charm of the European cities.

Special emphasis was given to the short time required to make the journey by DC-8 jet. The result is a motion picture production specifically tailored to the regional audience, and one that extols the advantages of using recognized travel agents in planning foreign travel.

Gateway to Gateway may be booked by contacting Regional Manager, KLM Royal Dutch Airlines, Mellie Esperson Building, Houston, Texas.

Mr. and Mrs. William Chanslor, *who appear in film, at premiere with KLM Regional Mgr. Cornellise and Al Tyler, Texas Industrial Films.*



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Mississippi River's Navigatio Problems Pictured by Engin

The story of the Mississi River's locks and dams and water levels are controlled to vide a 9 foot navigation cha to accommodate the increa navigation requirements of river is told in a documentary cently released by the U. S. A Corps of Engineers, North C tral Division. The story co that portion of the river run between its origin, Lake Itasc Northern Minnesota, and on its chief ports, St. Louis, Miss

Titled *The Mississippi C lenge*, the film is concerned only with the subject of hydra but also tells of the many rec tional activities, commercial ing, and scenic beauty of this tion of the river.

The film, including story- photography, sound and ani tion, was produced by Ca Film Service of East Lans Michigan. Drama was infused to the story with flood scenes by Capital camera crews du the great spring flood of 1 which inundated millions of a of bottom lands, resulting in mendous damage and destruct

The Mississippi Challenge available on a loan basis wit charge from the District Office the U. S. Army Corps of E neers; from the Chief of E neers, U. S. Army Corps of gineers, Washington, D. C., from the Waterways Experi Station, U. S. Army Corps of gineers, Vicksburg, Mississippi.

* * *

Ways of Using Versatile Bond Adhesive Explained in New F

Noteworthy industrial appl tions of a versatile adhesive documented in a 15 min 16mm film which is available designers, engineers, and tec cal and industrial groups.

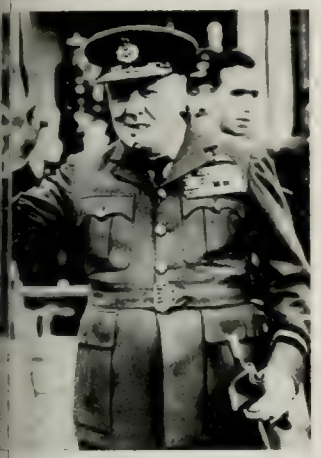
This bonding agent, *East 910 Adhesive*, has solved m difficult problems since it was introduced in November, 19 The film shows assembly line cedures in four well known ma facturing plants where the ag is being used in a variety of bo ing operations. Detailed expla tions of the characteristics of adhesive are included in the f and procedures for obtaining timum bonds are recommen

The film may be reque from either Armstrong C Company, Industrial Divisi Lancaster, Pa., or Eastm Chemical Products, Inc., sidiary of Eastman Kodak C pany, 260 Madison Ave., N.

6m Release of Churchill ees Sponsored by Dalton Co.

elected episodes of *Winston Irchill: The Valiant Years,* the isnguished ABC-TV documen- il film series, are now being onsored for non-theatrical dis- ilition by the Edward Dalton mpany through Association ilms, Inc. Dalton is a division of Mead-Johnson Company.

he series, which will be offered club, college and high school wings, has much narration tten by Churchill, himself. His



ngland's indomitable Prime Minis- in his wartime battle dress . . .

rds are spoken by Richard ton; original music was com- ed by Richard Rodgers; and ividual episodes were written William Shirer and Quentin ynolds.

Each episode is comprised of cial film footage taken from lied and German archives, re- ctments of important events, interviews with the person- gs of the times. This approach es the series a documentary realism and personal insight into the forces and personalities who have contributed so much to recent world history.

Episodes now in release include: *Struggle at Sea* (the stalking of the Bismarck), *Dunkirk, The French Agony* (the Nazi invasion of France and the Lowlands), *The Turning of the Tide* (the pivotal point in the war when the tide began to favor the Allies), and *D-Day* (featuring Generals Bradley and Taylor in filmed reminiscences of June 6, 1944).

* * *

AEC Technical Report Filmed by University Production Unit

Atomic Energy Commission offices overseas and throughout the United States will make use of a new color motion picture produced by the Iowa State University film production unit.

Metals Frontier is sponsored by the Iowa State University Institute for Atomic Research, which includes the Ames Laboratory, a major installation of the AEC. Dr. F. H. Spedding is the director of the Institute and the Laboratory.

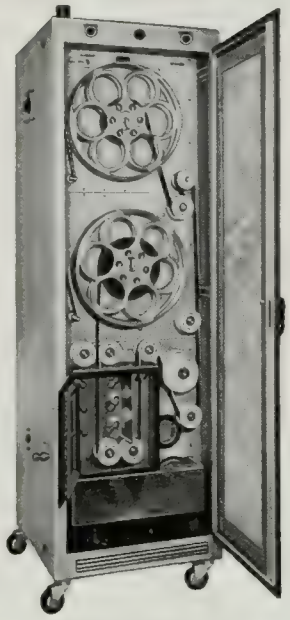
The 21-minute film illustrates the teamwork involved in research at the Ames Laboratory which led to the production of pure yttrium for use in nuclear reactors. Writer and director was Richard H. Kraemer of the film production unit, managed by O. S. Knudsen; technical advisers were W. E. Dreeszen and Burton J. Gleason of the Ames Laboratory.

Metals Frontier is available for showings by scientific groups, schools and other interested organizations through the AEC and the Iowa State visual instruction service.

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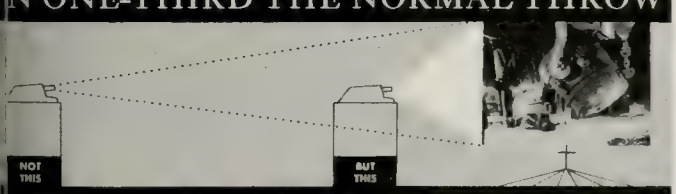
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BUSINESS SCREEN EXECUTIVE

NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS

Niles' Merchandising Division to Service Business Communications

Keeping pace with its expanding diversification program, Fred A. Niles Productions, Inc., Chicago and Hollywood, is setting up a complete new Merchandising Division in the Chicago communications center.

Appointed to head the Division are Howard Scaman, as creative director and Robert Foster as sales director. They both come to Niles from the former Knipchild-Robinson merchandising agency.

In making the announcement, Fred Niles, president of the organization, said that the purpose of the new division will be to service industry in greater depth within the whole range of marketing and merchandising programs. "Sales communication projects have always been part of our services along with motion pictures, film and tape commercials, slidefilms and meeting presentations," he said.

"However, we have decided that the growing need for more thorough communications all along the marketing chain from the manufacturer to the retailer coordinating all levels of distribution, calls for a special division to concentrate solely on the developing and producing of this vital service to industry."

* * *

Borlek in Film Producer's Post at Fuller & Smith & Ross

Robert Borlek has been appointed to the newly-created post of producer of visual communications in the public relations division of Fuller & Smith & Ross, Inc., Chicago.

A veteran actor and director of Chicago stage, screen and television productions, he will be responsible for producing closed circuit television, motion pictures and sales meeting shows for client firms. He will also direct activities of the FSR Speaker's Bureau.

* * *

Worcester to Ted Bates Agency

Phillip L. Worcester has joined the commercial broadcast production department of Ted Bates & Company, Inc., as a television producer. He was formerly with Fuller & Smith & Ross, Inc., as a production supervisor, and previously director of television, radio and films.

* * *

Wylde in New Manhattan Studio

Wylde Films, Inc., has opened new production facilities and executive offices at 155 East 24th Street, New York city.

Zapel Studios, Chgo., Expands Operations in Firm Merger Deal

Zapel Studios, Inc., has bought the assets of Ross Wetzel Studios, with staff and equipment intact to operate at the same address, 615 N. Wabash Ave., Chicago.

Owen A. Zapel, who is taking over the administration, has been associated with Ross for four years since he closed his studio to share space and work with Ross. The arrangement permitted both corporations to operate together while remaining separate corporations at lowest cost to clients.

Zapel has been known for his presentation technique using Cellomatic animated projection. Zapel Studios has a franchise to use the Cellomatic animation technique in the midwest market area and has been providing these services for the past eight years. The affiliation with the Cellomatic Corporation in New York and Canada has been one of mutual cooperation and client servicing, even though there are no legal or financial ties at present.

According to Zapel, the studio will stress a policy of creating and producing high-quality art design, television animation and live action commercial filming. With the motto "Better Visual Communications," the studio has been active in the educational motion picture and slidefilm field, serving top producers in this area.

* * *

Gryphon Productions Formed by Ray Favata, Carlton Reiter

Ray Favata and Carlton Reiter, formerly known as Ray Favata Productions, Inc., announce a change in company name to Gryphon Productions, Inc., and a new location for their offices at 49th Street, New York City.

Ray Favata, creative director, is well known in animation. For 11 years his work has appeared frequently in top publications and exhibits such as Graphis, Art Directors' Annual, Society of Illustrator's Show and The TV Commercial Festival.

Carl Reiter has been in the film industry for 15 years following a career in illustration. In film he has been associated with the Signal Corps and later with Academy Pictures.

* * *

Edward Ettinger Now Executive Vice-President at Technicolor

Edward E. Ettinger has been elected executive vice-president of Technicolor, Inc., according to an announcement by Patrick J. Frawley, Jr., chairman and chief executive officer of the company.

* * *

Wagner to Head International Division of Bell & Howell Co.

Bell & Howell's International Division has announced three executive appointments:

Everett F. Wagner, a vice-president of the company and head of international activities, has been named president of the International Division; he was previously responsible for manufacturing in the company's Photo Products Division.

Werner Salzmann is now regional director of the European area for the International Division and managing director of Bell & Howell S. A., a subsidiary in Fribourg, Switzerland; he was formerly general manager of Diethelm & Co., Ltd., in Bangkok, sole distributors of Bell & Howell photo products in Thailand.

Ernest L. Schimmel has been named overseas marketing manager for the Business Machines Division, a vice-president of the International Division, and a director of Bell & Howell S. A. The International Division represents all of the company's diversified product lines overseas—photographic, optical, electronic and business machines.

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New Officers, Plans Announced by Atlas

James Kellock Elected President of Communications Firm; Board Announces Expanded Services and Nationwide Offices

The newly-elected board of directors and officers of the Atlas Film Corporation was announced on Thursday, May 9, following the recent acquisition and reorganization of the business communications and film production company by a group of Chicago business men. James A. Kellock, veteran of more than 25 years in the field, was named president and chairman of the Atlas board. Other Atlas officers include Lawrence P. Mominee, as executive vice-president, and William J. Naftzger, attorney and former Howard County, Indiana, jurist,



James A. Kellock
President and Board Chairman



Lawrence P. Mominee
Atlas' Executive Vice-President

who is the corporation's secretary. Founded in 1913, Atlas is America's oldest industrial film company. Its only previous management change in 48 years occurred in 1946 when I. R. and A. B. Cohn, founders of the pioneer Oak Park studio, retired.

Other Atlas vice-presidents confirmed by the Board are Albert S. Radish, in charge of production, and James Herman, in charge of the Bloomfield Hills (Detroit), Michigan, office.

Active in Civic Affairs

The new chief executive officer is a former vice-president in charge of operations at Wilding, Inc. Mr. Kellock was also a founder and past president of Chicago Unlimited, a member of the board of directors of the Uptown Chicago Commission and is on the board of trustees of Monticello College.

An announced program of expanded communications services will include additional branch office facilities in Ohio and St. Louis, supplementing present Atlas offices in Chicago, Detroit, Washington, D. C., and Hollywood. Plans include the acquisition of personnel for the creation and production of business shows and sales meetings, rounding out the company's present activities in the field of motion pictures, slidefilms, and television commercials.

Full Scope of Services

In a policy statement following his election, Mr. Kellock noted, "We are building on a foundation of experienced personnel, to provide business with the full scope of modern communication tools. Research and creative talents, as well as already existing production and processing facilities, must be further implemented to serve management on all levels, from the president's concern with shareholder and employee relations, to everyday training and motivational needs.

"Group communications, utilizing the full range of today's audio and visual techniques, have become an integral part in all phases of business and labor relations, the Federal defense establishments, and throughout the Government's civilian agencies."

Atlas is presently a prime contractor to the Air Force and Navy, engaged in training film programs and has also recently completed a number of motion pictures and slidefilms for such national concerns as General Motors, B. F. Goodrich, General Tire & Rubber, Pure Oil, Dole Valve, Elkay Manufacturing Company, Chrysler, and others.

Coming Event! The Annual Review of Film Production Services will be announced in June for early fall publication. An "extra" for *all* subscribers and *the most complete* Buyer's Guide in the industry!

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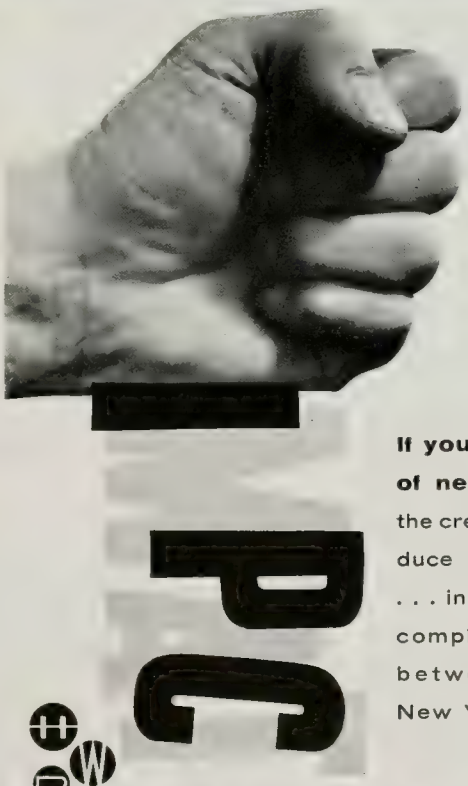
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MUSICAL SOUND EFFECTS

- A unique and inexpensive library of musical sound effects is now available on two LP records (4 sides) for outright sale with full rights for any use.
- Pings, boings, drum rolls, cymbal crashes, tympani slides and booms, celeste bridges, xylophone glisses and slide whistles—practically any musical effect required.
- Particularly useful for accenting important points in industrial and television films, TV commercials and slidefilms

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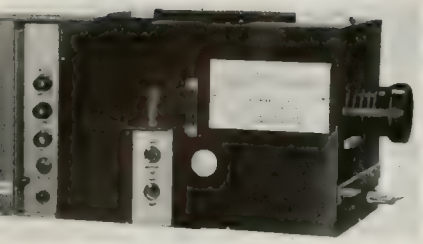
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New AUDIO-VISUAL Equipment

Recent Product Developments for Projection and Production

15 Pound "Theatre-in-a-Suitcase" Makes Debut as Fairchild Unveils "Cinephonic 200," an 8mm Magnetic Sound Projector



Kalart's "Soundstrip" *projector uses light to scan the sound.*

Revolutionary New Approach as Kalart Shows "Soundstrip"

☆ An entirely new approach in sound slidefilm projection equipment, called "Soundstrip" by its manufacturer, The Kalart Co., Inc. of Plainville, Conn., was unveiled recently at the National Convention of the Department of Audio-Visual Instruction, N.E.A., in Miami Beach.

In development for several years, the "Soundstrip" projector has been demonstrated to users of slidefilms and is presently being tested in programs for training, promotion and self-study.

The new device utilizes a rotating light beam to scan an optically recorded sound track on a still picture filmstrip. All other sound slidefilm projectors currently in use require a recorded disc for sound playback, synchronized either manually or automatically to the 35mm strip.

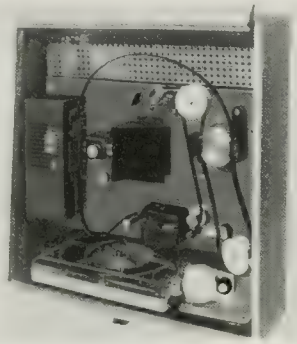
A "Soundstrip" program produced on standard 35mm motion picture film (either color or black & white) contains a series of pictures arranged alternately with recorded sound material in synchronized relationship. As each picture is projected on the screen, its related sound message is scanned and reproduced through a built-in amplifier and speaker. Each sound message can contain up to 18 seconds (or less) of program time. At the end of each sound unit, the film is automatically advanced to the next picture and sound frame.

Additional features permit interruption of the program at the end of any recorded message to add remarks about the program and repeat of any picture and its related sound message. Operator controls permit skipping portions of the film or rewind and review without loss of synchronization.

The "Soundstrip" also projects existing single-frame (captioned) 35mm filmstrips and with an accessory slide changer, it can project standard mounted 35mm slides. For additional information write directly to The Kalart Co., Plainville, Conn.

☆ What is billed as the lightest sound motion picture projector yet offered to American business was introduced to shareholders of the Fairchild Camera and Instrument Corporation on May 5th.

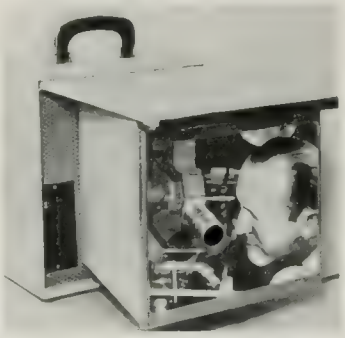
The new projector is an 8mm, magnetic sound rear-view instrument weighing slightly less than 15 pounds. Designated as the "Cinephonic 200" it provides projection on a self-contained rear-screen 11 x 8½ inches and can play continuously without reload or rewind from a 200-foot capacity magazine. Price is noted as "less than $400." The new



Interior view *of the compact "Cinephonic 200" projector . . .*

equipment was also demonstrated during an "8mm sound" seminar at the recent Society of Motion Picture & Television Engineers' convention in Toronto.

The "Cinephonic 200" which resembles a portable typewriter in its compact package will also have a 400-foot capacity counterpart, weighing about two pounds more. In describing the equipment, R. G. Hennessey, general manager of Fairchild's Industrial Products Division, said "the electronic amplifier uses printed circuitry and



How "Cinephonic 200" *appears with extended screen in use.*

precision Fairchild silicon transistors throughout.

"Initially," he pointed out, "the 'Cinephonic 200' will be marketed in select areas of interest, principally to sales organizations, direct by Fairchild. Although marketing plans are not yet completed, it is possible that the product will be available through franchised Fairchild Audio-Visual dealers some time late in 1961."

* * *

Camera Eyepiece Adapter Takes Prescription Spectacle Lens

☆ A special adapter making it possible for cameramen to have their prescription spectacle lens fitted in the eyepiece assembly of the Arriflex-16 is available from the Arriflex Corporation of America.

The prescription lens is permanently placed in a small subassembly, which may be slipped on and off the finder eyepiece. This slip-on assembly comes complete with its own cover door, and is machined to take 17mm diameter prescription lenses.

In cases where the same camera is to be used by other cameramen, a special blank slip-on is also available. The prescription lens holder (without lens) for $28.00, and the blank sells for $8.00. The adapters available on special order through franchised Arriflex dealers.



At left: *Here's the new self-contained 8mm Fairchild projector in action as a typical group sees and hears a sound motion picture in desk-top setting.*

* * *

Pole Screen With Decorator's Touch for Office Presentation

☆ Combining the advantage permanent wall or ceil mounted screens with the p ability of tripod models for c viewing is the novel Pole Sc by Da-Lite Screen Co.

The screen case is mou vertically on a floor-to-cei tension-spring decorator p used widely as a lamp moun



Two views *of the new Da- Pole screen, closed and open.*

When not in use, the scree hidden behind a decorator p equipped with planter brac and flower pots, permane mounted on the front of the p

To use the screen, the pol turned and the screen is mounted horizontally; in seco the projection screen is ready o business presentations, m o t pictures and other visual aids.

The screen itself is 40" x made of top quality Da- "White Magic" glass b e a d screen fabric. For further det s. write New Products Desk, B NESS SCREEN, Chicago 26.

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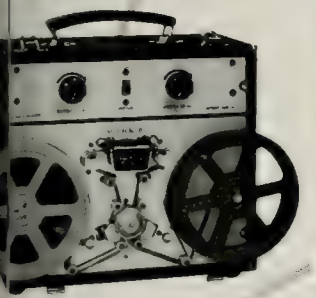
Ampex Designs Tape Recorde For Closed Circuit Application

☆ A new television tape reco designed for closed circuit ap cations in educational, indust and governmental fields has b developed by the Ampex C poration.

Called the "VR-8000," it corporates a single record re duce video head-helical scan cording technique specifically signed for closed circuit us This design concept reduces electronic complexity of the

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corder while providing picture quality equal to the original.

One of the principal benefits of recording with the new unit is in providing an economical, flexible and reliable device for storing television lessons indefinitely in their natural electronic TV form for immediate playback when needed. The source of material recorded by the VR-8000 may be live production, film, slide, incoming broadcast or another VR-8000.

The new unit weighs about 500 pounds and is self contained in a cabinet 24″ deep, 56″ high and 42″ wide, occupying seven feet of floor space. It operates from 117 volts nominal AC, 60 cycle at 15 amperes (220 volt, 50 cycle models are available.)

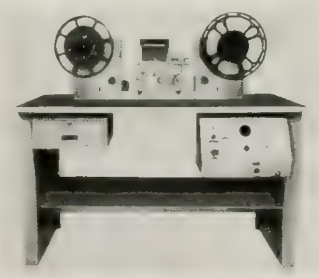
For further information and prices, write New Products Desk, BUSINESS SCREEN, Chicago 26.

* * *

New High-Speed Editing, Rapid Inspection Table from CECO

A new high-speed editing table and viewer for rapid film scanning has been introduced by Camera Equipment Co.

The new unit, available in both 16mm and 35mm models, is ideal for television stations and film libraries where rapid inspection of prints, insert spots, and commercials is required before release. Features are high-speed, scratch-free operation from 0 to 250 feet per minute in both forward and reverse, and capability of stopping the film action on a single frame instantaneously without damage to the film.



Ceco's New Editing Table

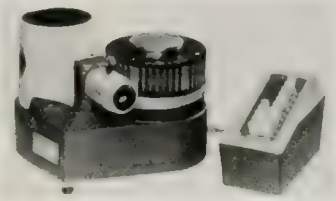
The unit has a 4″ x 6″ screen and is equipped with a footage counter and optical sound head. Dimensions are: 60″ long, 30″ deep, 36″ table height, 54″ total height with 3,000 ft. reel. Price of the 16mm table is $2,500; the 35mm table is $1,750. For further details and specifications, write New Products Desk, BUSINESS SCREEN, Chicago 26.

At Your Service: the New Products Desk, Business Screen, Chicago 26

New Projector Permits Random Selection of Circular Magazine

A new improvement in projection by Spindler & Sauppe of Los Angeles, makers of Selectroslide equipment, is the random access projector, Model SLS-750.

The Standard Selectroslide automatic projector uses circular magazines with up to 48 slides arranged radially, which can be interchanged in seconds. The new selection system consists of a remote push-button control unit equipped with fifteen illuminated push buttons. By pressing the appropriate button, the projector rotates the magazine, selects the desired slide, moves it into position and projects it.



Selectroslide's Model SLS-750

On the average, selection takes only three seconds. Five seconds are required for the magazine to make one complete rotation, and one second for the slides to move in and out of the magazine.

For further specifications and price, write New Products Desk, BUSINESS SCREEN, Chicago 26.

* * *

New Optical Multiplexer for Telecasting Films Is Unveiled

A new approach to optical multiplexing of television film projectors—to further improve broadcast studio film telecasting—was unveiled at the National Association of Broadcasters annual convention in Washington, D. C., May 7-10.

The revolutionary optical multiplexer, designed for General Electric by Eastman Kodak Company, uses front-surface mirrors, a new method that projects the best possible image from film and slide projectors into the film camera.

While designed to work with all standard projectors, the new type PF-11-A multiplexer can be combined with G-E's latest continuous motion television projection system for highest-quality film telecasting. The continuous motion system, which injects new life into old film, was first introduced to telecasters at the NAB show a year ago. It uses a projector developed by Eastman.

The 1961 version is designed so that the center line of the projector output is horizontal and 48

(CONTINUED ON PAGE 60)

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(CONTINUED FROM PAGE 59)

inches above the floor. While fitting the projector to work with General Electric's new multiplexer, the changes also allow stations to install the continuous motion projector while retaining existing optical multiplexing equipment.

The Type PF-10-B projection system, which can be used for telecasting all types of film programming, incorporates a diffused light system that practically eliminates the effects of scratches and dirt particles on 16mm film. The improved images are achieved through the projector's unique optical system; tilting, rotating mirrors follow the film as it passes easily over the projection gate, thus projecting an immobilized, stable image into the system.

For general studio operations, the system contributes to long film life by guiding the film over the projection gate without clamping, and film motion can be reversed for cueing or stopped for "still" projection at any time without harm to the film.

G-E broadcast equipment is manufactured in Syracuse, N. Y., by the Technical Products Operation of the Communication Products Department.

* * *

SMPTE Hears Eastman Speaker on Night Effects in Color Film

Simulated nighttime effects in color motion pictures using daytime photography were described by George T. Keene of Eastman Kodak Company's color technology division at a meeting of the Society of Motion Picture and Television Engineers in Toronto.

Night effects photographed during the day are important in motion pictures to enhance story lines and to add a touch of realism to more normal scenes, Keene said. Color motion picture films are not yet sensitive enough for use at night, he said. He also demonstrated with still pictures that photography at night does not actually simulate what the eye sees.

Previous methods for obtaining night effects on color reversal films relied on under-exposure. But improved films have made this method impractical because underexposing them gives a bright blue sky and unrealistic colors in the photographed scene.

Keene described experiments with exposure values, filters, and printing of reversal films to give the desired effect. The most successful method was overexposing the color film and then printing it on a film master to get the required density. A compromise of between normal and three stops overexposure will render artificial lights correctly while maintaining the color and tone scale that most observers associate with night vision.

* * *

Viewlex Reports 6 Mo. Earnings

Viewlex, Inc., of Holbrook, L. I., N. Y., has reported gross earnings of $293,283 for the first half of the 1960 61 fiscal year which began June 1, 1960. Net earnings after taxes amounted to $146,282 and the dividend per share to $0.15.

Mr. Louis A. Peirez, president of the company, announced that sales for this period amounted to $1,630,000, whereas for the June 1 to November 30, 1959 period sales amounted to $1,600,000.

* * *

Free Literature on Film Cleaning

"A Suggested Method for Cleaning Film Faster and More Effectively" is the title of a new piece of literature available free from Nicholson Products Company, 3403 Cahuenga Blvd., Los Angeles, Calif.

Included is a drawing showing best placement of the rewinds, cleaning pad, idler rollers and the proper motor and speed control to use with a power-driven cleaning assembly. Information is presented which will apply to present rewind equipment or help adapt this equipment to a simple inexpensive motorized set-up. Suggestions are included as to optimum foot-per-minute speeds for both preprint and release footage.

The methods suggested are based on techniques presently used by major studios, laboratories, TV stations, and other large handlers of film.

Pictronics Corp. Opens in N. ; A-V Engineering, Equip't Cen

A new audio-visual enginee and equipment center has ope facilities in New York City at East 46th Street.

The Pictronics Corporation, cording to sales manager How Ryder, is designed "to pro everything from solidly ro engineering advice and test d onstrations, to the latest A-V motion picture equipment as as qualified sales counselling, facilities for the design of spe auxiliary devices used to sup ment already existing equipme

Pictronics maintains opera displays of the most up-to-d equipment used in audio-vis and motion picture produc and presentation. All in per operating order for study and c sultation, the displays incl equipment used for closed cir television, kinescope record professional sound record overhead projection, motion tures, slides and slidefilms, l guage laboratory and photo strumentation.

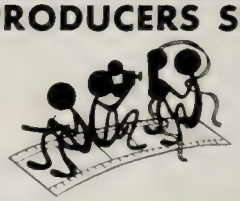
A major part of the Pictro effort is aimed at serving pro sional sound recording and ino trial motion picture produc and laboratories. The organizat maintains a fully equipped mc fication center to permit sin piece alteration of equipment fit specific applications. Here technician can devise special tion picture camera mounts, traordinary lens mounts, or an terlocked sound and motion p ture system so that exact spec cations may be determined bef specific designs are frozen.

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Czech Describes Novel Picture Techniques

"Magic Lantern" Uses Live Actors With Filmed Images

A NEW AVANT GARDE motion picture technique was introduced to persons attending the 81st Semiannual SMPTE Convention. . . . a technique currently in use in Europe in which live actors act their roles side-by-side with their own or other actors' filmed roles.

Frantisek Pilat, Czechoslovak Film Corp., Praha, Czechoslovakia described *Magic Lantern* (*Laterna Magica*) to the Society of Motion Picture and Television Engineers meeting in Toronto, Ontario, Canada. *Magic Lantern* is the new art entertainment form in which, for example, a living ballet dancer might dance with a filmed partner. According to Pilat, the actor's action is "inseparably combined with the motion picture," giving the impression that both are live performers.

Won Brussels' Grand Prix

First shown at the Brussels World Fair where it was awarded the Grand Prix, *Magic Lantern* is now touring several European countries.

Pilat also described *Polyecran*, another technique closely akin to *Magic Lantern*. *Polyecran* involves simultaneous exposure to the viewer of eight screens, each displaying a different image related to the central theme of the presentation.

According to Pilat, "The new technology of wide-angle and panoramic motion pictures renders it impossible for the artists to use a quick composition of shots, large close-ups or rapid panning movements of the camera, i.e., to take advantage of the principal and specific means of motion picture art. Experience has shown, that the more the spectator is surrounded by the projection screen, the narrower is the choice of dramatic material which can be reproduced with the aid of these new technical devices."

The simultaneous projection system employs screens which, though variously arranged in space, are in direct connection with one another.

Screens of Different Sizes

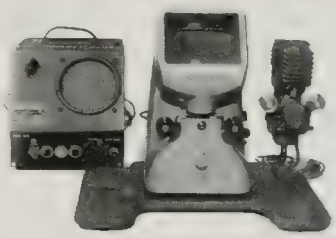
The screens are of different size and differently inclined towards one another. On these screens the image from the motion picture or slide projector is thrown; the picture is accompanied by sound, which is reproduced over loudspeakers placed behind the various screens and around the auditorium. The projected picture, which completely fills the spectator's field of view, creates interrelated impressions and their synthesis produces in the spectator's brain a unified image.

To suit the action shown, at times only one screen is used for a projected image, with the action gradually spreading later to farther screens. At other times identical pictures are shown on several screens; or an overall picture is on the main screen and closeups are on the flanking screens. Black-and-white film can be combined with colored film, still projection with motion pictures, and a variety of other combinations and effects can be used.

Numerous shows produced for the *Polyecran* system have proved that it is an unusually adaptable means of expression for a new form of motion picture art. "It has also been proved," said Pilat, "that the spectators, who number more than 2 million so far, have no difficulties in grasping the artist's aims and the structure of the action or story, even if it proceeds on several screens simultaneously."

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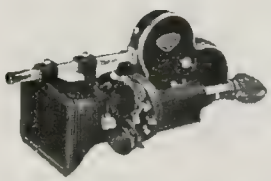


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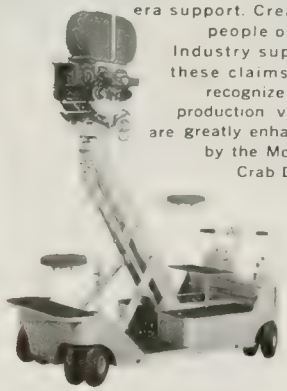
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THE MOTION PICTURE IN LEGAL EVIDENCE

(CONTINUED FROM PRECEDING PAGE TEN)

contended that the possibilities of distortion, misrepresentation and prejudice are greater in the case of motion pictures, through control of camera speeds and editing, and that therefore more detailed authentication should be required for the admission of motion pictures than for still photographs.

Motion picture evidence may be put to a variety of uses in both civil and criminal cases. Except in litigation where the motion picture itself is the subject matter of the action (suits for infringement of copyright, libel and invasion of privacy, and prosecutions for obscenity, none of which are within the scope of this article), it must be remembered that the motion picture speaks as a witness. The picture describes, or redescribes, more fully and accurately, something that a witness could describe, or has already described, from the witness stand.

Films Can Re-Create the Actual Event

The primary use of the motion picture is to describe an event as it actually occurred, or to show a scene as it existed at the time of the events in controversy. No matter how well a witness recalls and describes a place or action that he has viewed, he may overlook some of the details. No matter what words he uses, they will not conjure up in the mind of the listener the precise picture that the witness wishes to paint. It is true that the camera does not record on film the same picture that the eye transmits to the brain, but it is also true that less distortion is likely to inhere in a photographic representation of a scene than in a verbal one. In this respect the motion picture has advantages over the still photograph, for it may travel, like the eye, over the scene. It is not limited to the representation of a single instant in time. A motion picture camera may pan over the scene of an accident showing the positions and relationships of various objects and the nature of the terrain; it may show the activities of persons, such as pickets involved in a labor dispute; or it may picture the plaintiff participating in activities which negate his claims of serious personal injury. In the criminal field, a sound motion picture of an accused confessing a crime not only is a record of that confession as reliable as a signed writing, but also indicates the conditions under which it was made and the physical and mental state of the maker in a way more convincing than would be the testimony of persons present during the confession.

Time May Vary from Issue at Litigation

Motion pictures may also be used to show a scene or action as it exists or occurs at a time different from the time at issue in the litigation. Thus, the appearance of an intersection to an approaching vehicle; the manner in which machines operate and are customarily operated; the field of vision available to a person in a moving locomotive cab; and a voluntary re-enactment of a crime by the accused may all be shown by motion picture evidence. Re-enactments, posed pictures and depictions made at a different time from the time in issue when used as direct proof of conditions or occurrences, are viewed with suspicion and received with caution. Not only must there be testimony that the film is an accurate representation of places or events actually observed by a witness, but there must also be proof that those places and events are the same or similar to the places and events in issue at the time. If there are any differences, they must be fully explained. However, such later views and reconstructions are valuable in giving the jury a clearer idea of the places and occurrences in question and in testing the accuracy of the witnesses to the crucial events.

Practical Means of Showing Experiments

On a different footing are motion pictures taken of experiments conducted by an expert and explained by him. Experiments illustrate and prove, to a level of scientific certainty, a number of valuable facts, and make intelligible the testimony of expert witnesses. It is often desirable for an expert witness to conduct an experiment for the benefit of the jury. However, the lawyer will recognize the impracticality and danger of conducting such experiments in the courtroom. It is difficult to remove and assemble the equipment often required, and disruptive to orderly proceedings. Worse, mechanical or human failure, in the tension of a trial, held in a courtroom designed for other purposes, may cause an experiment to backfire—with disastrous results. It is more practical, and equally impressive, to show a motion picture of an experiment conducted elsewhere. The foundational requirements for motion pictures of experiments are the same as for films generally. The experiment must be relevant to the issues, helpful to the jury and not unduly prejudicial. The film must show a fair and accurate record of the experiment as it was actually conducted by the expert.

It has been said that motion picture evidence will have its greatest effect if shown to the jury at the end of the trial day. Testimony, no matter how important, given after the showing of a film will not receive the full attention of the jury. Further, the jury will look forward to a variation in trial routine and their close attention will be assured. If cross-examination pertaining to the film is begun the next day, it will serve to re-enforce the impression made on the jury.

The attorney should strive for a smooth

(CONCLUDED ON THE FACING PAGE: RIGHT)

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presentation of the motion picture. To this end, the film may be first exhibited to the judge and opposing counsel to eliminate all objections that might interrupt the showing of the film to the jury. The opponent's experts may also view the film at this time, giving them a basis for commenting on it. Even though it is decided, in the in-chambers showing, that the moving picture is admissible, the attorney should still go through the steps of authentication before the jury in order to provide an introduction to the film, to increase their attention, and to impress them with its scientific accuracy as a reproduction of the matters shown. An effective presentation will be enhanced by close cooperation, based perhaps on a rehearsal, between the witness explaining the film, the projectionist and the attorney proposing its admission.

Court May Allow Jury to Study Film

When the film has been received in evidence, depending on local practice, the trial court may allow the jury to take it with them for further viewing during their deliberations. Counsel should see that the projector and screen also go into the jury room. This may create a problem —one trial judge is known to have required the screen and projector to be qualified and admitted as evidence—but the court should recognize that the projector and screen are merely mechanical aids for viewing the evidence just as are a juror's eyeglasses. A projectionist will not be allowed to accompany the jury, but counsel can set the film on the projector and should be allowed to show a juror how to focus; how to run and rewind the film.



It Takes People to Produce Winners

☆ Pictured above (in front of the Alexander Film Company's Colorado Springs studios) are some of the 30 company employees who had a hand in the production of *Oasis*, a two-minute TV commercial produced for Chevrolet-Corvair through the Campbell-Ewald Company, advertising agency.

The film was awarded a "first" in the automotive product category at the recent American TV Commercials Festival in New York (see page 38). It was filmed on location at the Great Sand Dunes National Monument in southern Colorado.

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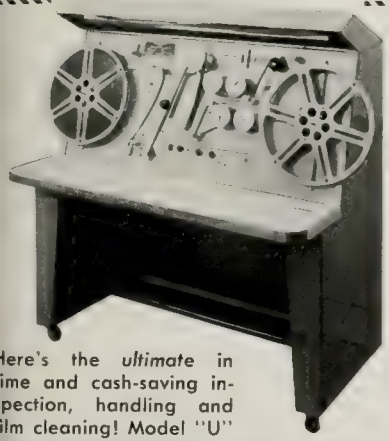
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Delta Visual Service, Inc., 715 Girod St., New Orleans 12. Phone: JA 5-9061.

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Stark-Films (Since 1920), Howard and Centre Sts., Baltimore 1. LE. 9-3391.

• TENNESSEE •

Southern Visual Films, 686 Shrine Bldg., Memphis.

MIDWESTERN STATES

• ILLINOIS •

Robt. H. Redfield, Inc., 1020 So. Wabash Ave., Chicago 5.

Association Films, Inc., 561 Hillgrove, LaGrange, Illinois.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago.

Midwest Visual Equipment Co., 3518 W. Devon Ave., or 27 N. Franklin St., Chicago.

United World Films, Inc., 542 S. Dearborn St., Chicago 5.

• MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit Zone 11.

• MISSOURI •

Swank's, Inc., 621 N. Skinker Blvd., St. Louis 30, Mo.

• OHIO •

Academy Film Service, Inc., 2100 Payne Ave., Cleveland 14.

Films Unlimited Productions, 137 Park Ave., W., Mansfield.

LIST SERVICES HERE

Qualified audio-visual dealers are listed in this Directory at $1.00 per line per issue on annual basis only.

Fryan Film Service, 815 Superior Avenue, Cleveland 15.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

Twyman Films, Inc., 329 Salem Ave., Dayton.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

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Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28.

The Jam Handy Organization, 1402 N. Ridgewood Place, Hollywood 28.

Photo & Sound Company, 5515 Sunset Blvd., Hollywood 28.

Ralke Company, Inc. Audio-Visual Center 849 N. Highland Ave. HO 4-1148, Los Angeles 38, Calif.

S. O. S. Cinema Supply Corp., 6331 Hollywood Blvd., Hollywood 28.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.

United World Films, Inc., 6610 Melrose Ave., Los Angeles 36

SAN FRANCISCO AREA

Association Films, Inc., 799 Stevenson St., San Francisco.

Photo & Sound Company, 116 Natoma St., San Francisco 5.

Westcoast Films, 255 Minna, San Francisco 3.

• COLORADO •

Cromars' (formerly Audio-Visual Center) 28 E. 9th Ave. Denver 3.

Davis Audio-Visual, Inc. 2149 S. Grape St., Denver 22.

• OREGON •

Moore's Motion Picture Service, 1201 S. W. Morrison, Portland 5, Oregon.

United World Films, Inc. 5023 NE Sandy Blvd., Portland 13

• TEXAS •

Association Films, Inc., 1108 Jackson Street, Dallas 2.

United World Films, Inc., 2227 Bryan St., Dallas 1

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Robert Flaherty Film Semir Set in Puerto Rico, June '6

Meeting for the first tim outside the continental United the 7th annual Robert Fl Film Seminar will be h Puerto Rico, June 23-J Director of the 1961 Semi Miss Dorothy Oshlag, of th ter for Mass Communicat Columbia University. The nar is being hosted by the Unit of the Division of munity Education of Puerto The program will feature d stration of the use of the sion's award-winning films information, write Interna Film Seminars, Inc., 1125 sterdam Avenue, New Yor N. Y.

* * *

Screen Directors Hold First Int'l Convention at Cannes

Seventy-eight members Screen Directors Interna Guild flew to Cannes, Apr by chartered plane to stag first International Conventi their organization during the Festival. The group later sessions in Paris with craftsmen of the French fil dustry and returned to New May 22.

* * *

First International Festival for Sound Slides in France

A "Festival Internationa l'Image" has been organize the "Photo-Club" at Epinal ges, France) to be held Jun 24, 25, 1961. The mediu competition will be slide p tations with sound.

Prizes will be awarded i competition; entry deadline set for June 1. For further mation, write: Secretariat, Noir et Couleur, Syndicat tiative, Epinal (Vosges), Fr

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VIEWPOINT

Let's Have Better SOUND in Our Slidefilms

From Long Experience, Philadelphia's Albert Borkow Believes That the Word Is as Important as Pictures

Albert L. Borkow, Jr., founder and general manager of Philadelphia's Magnetic Recorder Reproducer Corp., believes that the *sound* is as important as the pictures in a sound slidefilm.

To prove his thesis he brings to bear an imposing array of supporting arguments, not the least of which is a substantial record of accomplishment and recognition in the production of sound slidefilms, or "sound/filmstrips," as he and some other producers identify them.

"Teach Best Through the Ear"

"You teach best through the ear and not through the eye," Borkow holds, "and an effective sound/filmstrip proves the point dramatically. Our experience in the field demonstrates that the 'word' is as important as the 'picture.'"

Borkow's dedication to the importance of the sound track is a natural outgrowth of an extensive background in sound reproduction. "From the beginning of our business," he says, "it was apparent to us that a good, punchy sound track was the key to the effectiveness of a multi-actor sound/filmstrip.

"The effort spent in creating and producing the visual part of a filmstrip may be wasted if the sound track recording becomes a rushed, last-minute affair. And with deadlines we're up against in this business often put producers in this position.

"Time is of the essence, granted," Borkow states, "but the producer who 'short changes' his audio work invariably sacrifices quality, believability and dramatic impact. There are no short cuts."

A Pioneer in Tape Technique

Borkow's theories spring from a solid background of experience in both the audio and visual fields. In 1947 Magnetic Recorder & Reproducer Corp. was a young but aggressive factor in the field of developing professional tape recording equipment and techniques. Borkow was a pioneer in developing the high-fidelity, low-velocity tape recording system and received signal recognition for his progress in this area from the Columbia Broadcasting System, for which, in 1948, he recorded two special sessions of the world-renowned Philadelphia Orchestra. These tape recordings were judged superior to the best commercial disc recordings being made at the time.

Other Borkow "firsts" included producing and recording the first stereophonic radio broadcasts in Philadelphia, as well as supplying material for the first tape recorded musical programs in the city.

Since 1951, Magnetic Recorder & Reproducer Corp. has produced all of the sound tracks, recordings and sound/filmstrips for Westminster Press, official publication arm of the United Presbyterian Church of America. All of these were major productions which have been seen or heard by millions of people in small, large and diversified audiences over the country, and some have been in continued use for ten years.

Programs for Human Relations

Other Borkow productions include sound/filmstrips dealing with human relations problems. These presentations have received critical acclaim from special audiences in many major cities.

Recently his organization produced a sound/filmstrip for the Helene Fuld Hospital in Trenton, N. J., dramatizing that institution's student nurse curriculum and health programs. Underwritten by the Helene Fuld Foundation of New York, the production has been hailed by hospital authorities, vocational guidance personnel and recruitment people alike.

Magnetic Recorder & Reproducer sound tracks incorporate many of the basic recording techniques developed and popularized by the company during and since pioneering days in the radio field.

Borkow serves as executive producer for every sound/filmstrip his organization produces. Under him, an audio director is directly responsible for the sound track. Following the cutting of the track it is "rough edited." Then follows a two-to-three-week period of editing, cutting and synchronization with the picture track.

Editing for Added Impact . . .

"This is the heart of our technique," Borkow explains. "Skillful sound track editing fashions the ultimate product we want. Where we need added impact, we get it. We may pick up or accelerate lines, build up the intensity for situations not anticipated in recording sessions, which might otherwise be too costly and time-consuming to re-record."

Along with his numerous refinements in the sound end of filmstrip production, Borkow has pioneered in significant advancements on the visual side. Magnetic was one of the first producers to adopt the rapid frame change technique. In sequence shots, frames are sometimes changed as often as every half second.

"With 200 to 250 frames in each of our sound-filmstrips," Borkow points out, "we are far above average. But our large cast sound recording and picture-sound track integration techniques enable us to use a larger number of frames with considerable impact. We produce a fast-moving vehicle which immediately secures audience interest and holds it to the very end."

Borkow's confidence in his techniques is matched by his faith in the medium in which he employs them. Thus, he takes sharp issue with producers who sell the sound/filmstrip as a "poor man's substitute" for the motion picture.

Sell on Merit, Not Economy

"The sound/filmstrip should be sold on the basis of merit, not economy," he says. "While it may cost less than the motion picture, this is not a primary consideration. As a medium, it is, in many applications, superior to the motion picture. It is often more adaptable to the subject, and it avoids many of the limitations of the motion picture."

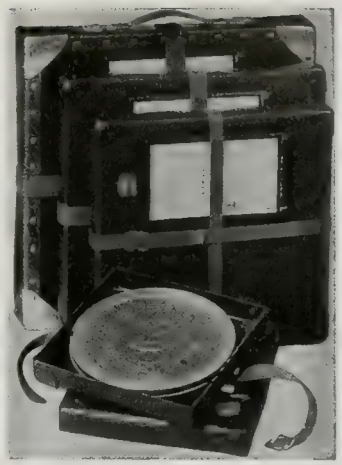
Borkow believes that his chosen medium and his specific techniques hold great promise for many commercial applications, such as sales promotional and training efforts and special industry projects.

And he thinks it only a matter of time before many commercial users discover the merits of his theories on sound tracks, rapid frame change and co-ordination between sound and picture tracks.

* * *

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THE EIGHTH ANNUAL NATIONAL VISUAL PRESENTATION AWARDS

AWARDS TO MOTION PICTURES USED IN SALES PROMOTION

Award	Title	Producer	Sponsor
1st Place:	"You Gotta Let 'em Know"	Portafilms	AP Parts Company
2nd Place:	"Living Leather"	Hicks & Greist	Endicott Johnson Company
Merit Award:	"Design on Market Space"	Container Corporation	Container Corporation
Merit Award:	Untitled Film	Chartmakers, Inc.	General Outdoor Advertising
Merit Award:	"Curtain Time"	John Sutherland Productions	United States Steel

AWARDS TO SOUND SLIDEFILMS USED IN SALES PROMOTION

1st Place:	"Highways—Make America Great"	Animatic Productions	Reynolds Metals
2nd Place:	"VO for VIP"	Graphic Varieties, Inc.	Seagram's Distillers
Merit Award:	"EDP"	Daneck Productions	Intl. Business Machines
Merit Award:	"Demonstration Film"	Sanderson Films, Inc.	Sanderson Films
Merit Award:	"N. Y. Philharmonic"	CBS Radio Network	CBS Radio Network
Merit Award:	"Pages That Sell"	Visualscope Incorporated	McCall's Magazine
Merit Award:	"Hand of Quality"	On Film, Inc.	James Lees & Sons
Merit Award:	"Number 1 in 26 Ways"	Sudler & Hennessey, Inc.	McCall's Magazine

AWARDS TO MOTION PICTURES USED IN SALES TRAINING

1st Place:	"Contact"	Peckham Productions	American Airlines
2nd Place:	"Strangers in Paradise"	Henry Strauss & Company	Pan American Airlines
Merit Award:	"Specialists in Service"	Pelican Films, Inc.	Caltex

AWARDS TO SOUND SLIDEFILMS USED IN SALES TRAINING

1st Place:	"Words That Sell"	Graphic Varieties, Inc.	Pepsi-Cola Company
2nd Place:	"GE Room Air Conditioners"	Vogue Film Productions	General Electric Co.
Merit Award:	"Lady Wants a Drapery"	Muller, Jordan & Herrick	Owens-Corning Fiberglas
Merit Award:	Untitled Film	Sudler & Hennessey, Inc.	McCall's Magazine

AWARD TO A MOTION PICTURE REFLECTING THE CORPORATE IMAGE

1st Place:	"Someone's in the Kitchen"	On Film, Inc.	General Foods Corp.

AWARD TO A SOUND SLIDEFILM REFLECTING THE CORPORATE IMAGE

Merit Award:	Untitled Production	Graphic Varieties, Inc.	Pepsi-Cola Company

AWARDS TO MOTION PICTURES ON A PUBLIC SERVICE THEME

1st Place:	"Frontiers"	Dick Durrance Films	First Security Corporation
2nd Place:	"Into the Known"	Richard Lyford	Amer. Textbook Publishers
Merit Award:	"Mural, Midwest Metropolis"	Fred Niles Productions	Sperry & Hutchinson Co.

AWARD TO A SOUND SLIDEFILM ON A PUBLIC SERVICE THEME

1st Place:	"Spendwell's Conversion"	Visualscope Incorporated	Girl Scouts of the USA

AWARDS TO "SPONSORED EDUCATIONAL" MOTION PICTURES

1st Place:	"The Owl and Fred Jones"	Equitable Life Assur. Society	Equitable Life Assur. Soc.
2nd Place:	"Solids in the World Around Us"	Cenco Educational Films	Cenco Educational Films
Merit Award:	"Case of the Bewildered Bride"	Parthenon Pictures	The Carnation Company

AWARDS TO "SPONSORED EDUCATIONAL" SOUND SLIDEFILMS

1st Place:	"Take a Look at Color"	Muller, Jordan & Herrick	McCall's & J. C. Penney
2nd Place:	"Meteorology A"	Sanderson Films, Inc.	Sanderson Films, Inc.

AWARDS TO SOUND SLIDEFILMS DEALING WITH GROUP RELATIONS

1st Place:	"Three Orient Kings" Etc.	Regan Film Productions	Montgomery Ward & Co.
2nd Place:	"Checking on Our Future"	H. D. Rose & Company	Manhattan Bank

AWARDS TO MOTION PICTURES FOR INDUSTRIAL RELATONS

1st Place:	"Cause Undetermined"	Bay State Film Productions	Elec. Council of New. Eng.
2nd Place:	"Locked On"	Parthenon Pictures	Convair Astronautics

AWARDS TO SOUND SLIDEFILMS FOR INDUSTRIAL RELATIONS

1st Place:	"Radio Navigation"	Sanderson Films, Inc.	Sanderson Films, Inc.
2nd Place:	"Welcome"	Lane-Cole-Dietz Corp.	Intl. Business Machines

AWARDS TO MOTION PICTURES FOR RESEARCH & DEVELOPMENT

1st Place:	"Quartz Crystal Growing"	Western Electric Company	Western Electric Company
2nd Place:	"The Big Bounce"	Jerry Fairbanks Productions	The Bell System

AWARD TO A SOUND SLIDEFILM FOR RESEARCH & DEVELOPMENT

1st Place:	"Homesight"	Sage, Bukar & Larisch, Inc.	Living for Young Homemakers

SPECIAL RECOGNITION AWARD TO A MOTION PICTURE

Special:	"Jubilee Jamboree"	Boy Scouts of America	Boy Scouts of America

AWARDS TO MOTION PICTURES FOR POINT-OF-PURCHASE USE

1st Place:	"Love Lingerie? Love Vycron!"	Owen Murphy Productions	Vycron
Merit Award:	"Investment in Tomorrow"	Boy Scouts of America	Boy Scouts of America

Post Script

NVPA's "Day of Visuals" and Eighth Annual Awards .

The National Visual Preser tion Association, composed both suppliers and users of au and visual media joined with Sales Executives Club of N York on May 23rd and 24th offer its 8th Annual "Day Visuals" and to present a siza list of awards to motion pictu slidefilms and graphics which jury of its members and outs critics considered "the best 1960."

Porter Henry, Jr., president Porter Henry & Co., addressed joint luncheon on May 23 "The Sales Executive and Vis Aids." An afternoon workshop that day was led by Rodd Ex bert of INDUSTRIAL PHOTOGRAP and included panelists Oeve Granducci of Scripts by Oeve Granducci, Inc.; Harry W. Pric ett, v.p. of the A-V Division Sudler & Hennessey, Inc.; a Stanton Rice, holder of a Fo Foundation fellowship.

A final Tuesday workshop vestigated "Putting Human I terest Into Charts" under t direction of Robert S. Bartlett Chartmakers, Inc. Walter Joyc Senior Editor of PRINTERS' I spoke at the awards banquet "Agency Services in the 60's."

Adrian Ter Louw, Educatior Consultant, Eastman Kodak C addressed the May 23rd luncheo on "The Human Engineering A proach in Audio-Visual Rooms

A final workshop program pr sented Fred Beach, manager Univac Audio-Visual Service Sperry Rand Corp.; John Dunca manager, Program Unit, Gener Electric Co.; and William Herric of Muller, Jordan & Herrick, in discussion of "Pricing & Budge ing Audio-Visual Materials." M Herrick served as moderator.

Names of "judges" who s lected the "Best Visuals" include both producers and sponsor whose subjects received award But few take such events se ously except less fortunate co testants and those who paid $6 to attend a program largely d voted to selling the services member participants.

All awards except those f Graphics are presented in the a joining column. They weren't eas to get, but, with some allowanc for committee errors, here the are.

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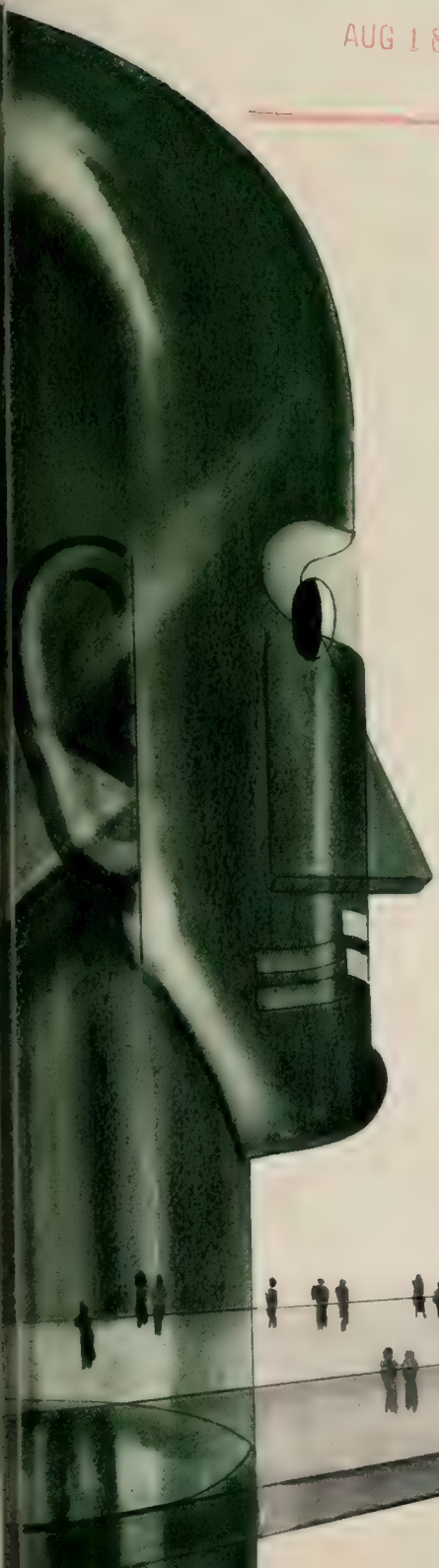
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BUSINESS INFORMATION DIVISION
AUG 18 1961



—The Industry Film Producers' Awards

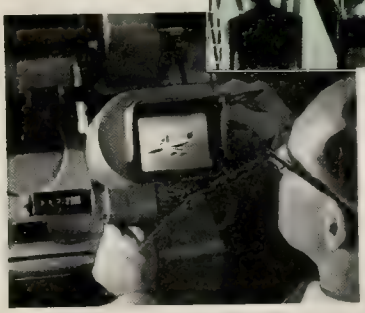


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Cinema Labs Expand Activity: Name Bergin Exec Secretary

The Association of Cinema Laboratories has embarked on an expanded program of activities, retaining Preston B. Bergin of Washington, D. C., as its Executive Secretary.

Byron Roudabush, association president, and head of Byron Motion Pictures, Inc., Washington, D. C., notes that the expanded activities are designed to enhance the consumer and public relations of the motion picture film laboratory service industry.



ACL president Byron Roudabush (l) with exec. secty. Preston Bergin.

The annual volume of domestic laboratory services is estimated at upwards of $100 million, Roudabush said.

The Association, which is seven years old, comprises some 60 laboratories throughout the United States engaged in supplying commercial motion picture laboratory services, including the processing and printing of motion picture film.

Long Record of Experience

A former newspaperman, Bergin has engaged in public relations and trade association activities in Washington for the past 15 years. He also serves as Executive Secretary of the National Association of Blueprint and Diazotype Coaters.

According to Roudabush, the Association's expanded activities will include programs to improve the industry's technical practices, quality and performance of its products, and its relations with government in such areas as product specifications and taxation.

Standing Committees Named

The Association's programs will be shaped by a series of Standing Committees, composed of industry representatives, subject to the approval and direction of the Board of Directors.

Committee chairmen include: James A. Barker, Government Affairs; William E. Gephart, J. Nominating; Sidney P. Solc Trade Practices; Garland C. Mi ner, Product Specifications; S Jeffee, Membership; Reid H. R. Publications; Fred Scobey, Tec nical Practices; and G. Carlet Hunt, Program.

Announcement of the Assoc tion's expanded activities result from action taken by the AC Board and its membership meetings held May 11-12 in T ronto, Canada, during the conve tion of the Society of Motion P ture and Television Engineers.

* * *

LaRue to Assume Presidenc of Biological Photographers

Mervin W. LaRue, medical fi producer and audio-visual co sultant to the profession, w serve as general chairman of t 21st annual meeting of the Bi logical Photographic Associati to be held August 21-24 at t Hotel Knickerbocker in Chicag He is president-elect of the Ass ciation.

Charles Lindsay of Loyola U versity's Stritch School of Me cine will be co-chairman a treasurer of the convention. A bert Levin of Cook County Ho pital will also serve as co-cha man, and Maria Ikenberg of t University of Illinois will be secr tary.

Annual meetings of the Bi logical Photographic Associati have been held each year since was founded at Yale University 1931. The world-wide membe ship includes physicians, medic editors, educators and institution staff photographers in the fiel of medicine and other biologic sciences. It is the only profe sional society in North Americ exclusively devoted to the a

(CONTINUED ON PAGE SIX

President-elect Mervin LaRue of t Biological Photographic Association



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Number 4 • Volume 22 • 1961

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CHICAGO OFFICE OF PUBLICATION
7064 Sheridan Road Building, Chicago 26, Ill.
Telephone: BRiargate 4-8234-5

IN NEW YORK CITY
Robert Seymour, Eastern Manager: 250 W. 57th St.
CIrcle 5-2969 • JUdson 2-1957

IN LOS ANGELES
H. L. Mitchell, 1450 Lorain Road, San Marino, Calif.
Telephone: CUmberland 3-4394

IN WASHINGTON, D. C.
Mary Tanham, Correspondent, 4331 Garfield St., N. W.
Telephone: WOodley 6-0709

Issue Four, Volume Twenty-Two of Business Screen Magazine, published July 31, 1961. Issued 8 times annually at six-week intervals at 7064 Sheridan Rd., Chicago 26, Illinois by Business Screen Magazines, Inc. Phone BRiargate 4-8234-5. **O. H. Coelln, Jr., Editor and Publisher. In New York: Robert Seymour, Jr.,** 250 W. 57th St. Telephone: CIrcle 5-2969 or JUdson 2-1957. **In Los Angeles: H. L. Mitchell,** 1450 Lorain Road, San Marino, Cal. Telephone: CUmberland 3-4394. Subscription $3.00 a year; $5.00 two years (domestic); $4.00 and $7.00 foreign. Entered as second class matter May 2, 1946 at the post office at Chicago, Illinois, under Act of March 3, 1879. Entire contents copyrighted 1961 by Business Screen Magazines, Inc. Trademark registered U. S. Patent Office. Address editorial and subscription inquiries to the Chicago office.

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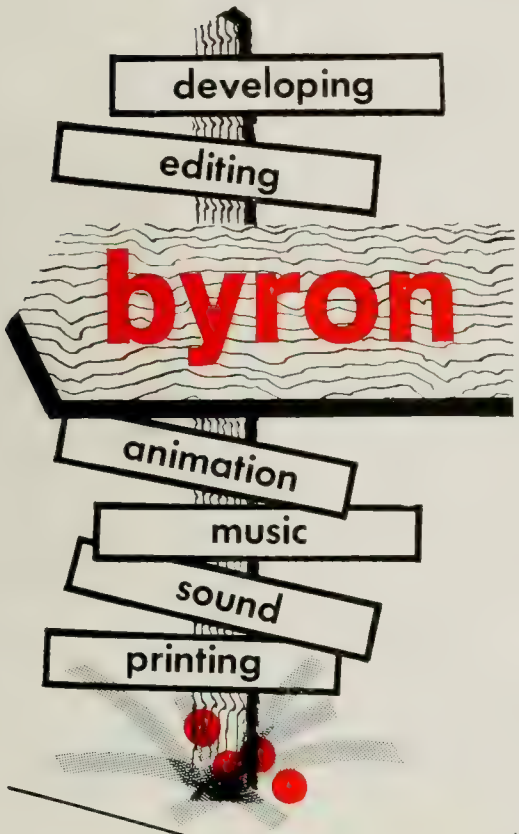
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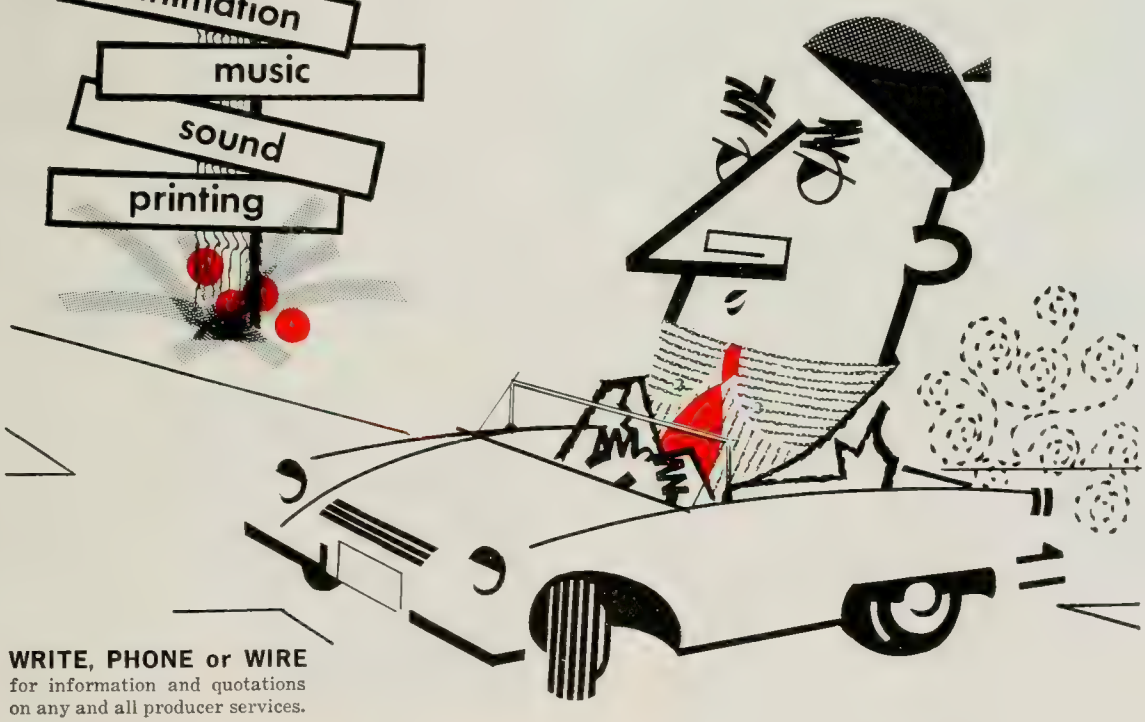
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RIGHT off the NEWSREEL

(CONTINUED FROM PAGE 2)

vancement of the skills of medical and biological photography.

Committee chairmen for the convention include Jack de Bruin, Presbyterian-St. Lukes Hospital, Program; Allen F. Hilliard, George W. Colburn Lab, Motion Pictures; Frank Reindl, West Side V.A. Hospital, Commercial Exhibits; Conrad Healy, Hines V.A. Hospital, Arrangements; Clark Moore, Hines V.A. Hospital, Salon; Dorothy Pinkham, Grant Hospital, Communications.

Ralph P. Creer of the American Medical Association will act as consultant.

LaRue has been in the motion picture business for close to fifty years and has been associated with Underwood and Underwood, Pathescope, Bell and Howell, Burton Holmes and Jack Eaton. Since 1936 he has been known for his development and adaptation of motion pictures to research, visual instruction and science.

* * *

Screen Directors Re-Elect Willard Van Dyke as President

Willard Van Dyke, well-known industrial and documentary film director, creator of *The City* and other celebrated films, has been unanimously re-elected to serve a second term as President of



Willard Van Dyke

Screen Directors International Guild.

Other officers elected to serve for a one year period are: Don Hershey, First Vice-President; Jack Glenn, Second Vice-President; Joseph Lerner, Secretary; and Robert J. Kingsley, Treasurer.

The new executive board will include: Robert Anderson, Herman J. Engel, Paul V. Falkenberg, Ben Bradus, Lewis Jacobs, Howard T. Magwood, Sidney Meyers, Harry Randall, Leo Seltzer, Shepard Traube and Nicholas Webster. Leo Hurwitz, Fred Pressburger, George C. Stoney and Al Wasserman will serve as alternates.

New members of the Auditing Committee are: Julius Edelman, Chairman, Stanley Ackerman and David Reisman.

George L. George will continue as Executive Secretary and Erwin Feldman as Guild Counsel.



Peter J. Mooney

Elect Mooney Vice-President; Gansell is Secretary at Audio

Peter J. Mooney has been elected vice-president of Audio Productions, Inc., as announced by Frank K. Speidell, president. Alexander E. Gansell becomes secretary of the company. Both Mooney and Gansell have been with Audio more than 25 years—Mooney as secretary-treasurer and Gansell as one of Audio's producer-directors.

Pete Mooney is a past president of the Film Producers Association, and has been a constructive leader in the sponsored film industry for many years. Alex Gansell has earned many credits for award-winning pictures, among them last year's *Seconds for Survival*, for the Bell System, and the recent *Where Mileage Begins* for General Motors.

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Mr. R. E. Morton, Executive Vice President, Morton Manufacturing Company, uses a Kodak Sound 8 Projector to add his voice to the sound track of an 8mm movie made in his plant.

lesenting ideas for custom machine tools, materials ndling equipment and other custom industrial achinery by talking from blueprints and models ives too much to the prospect's imagination, ac- rding to the Morton Manufacturing Co. of Mus- gon Heights, Michigan.

Sound movies, they felt, could show more and tell ore in a more understandable way. *But what out costs?*

Then they heard about the new Kodak Sound 8 rojector—the portable machine which has raised *w-cost* 8mm movies from a home hobby to a prac- al tool for industry.

With the Sound 8 Projector, Morton could: 1) ep their movie-making costs low; 2) add their own sound to the film and change it at will by using this projector's built-in recording system; 3) be sure of a professional movie presentation, since this projector enlarges tiny 8mm movie frames to fill room-size screens with optimum detail and definition and plays back with excellent sound quality.

Make movies themselves

By photographing scale action models and piecing this film footage together with scenes of actual working machinery of designs similar to those they want to demonstrate, Morton can assemble a very informative movie.

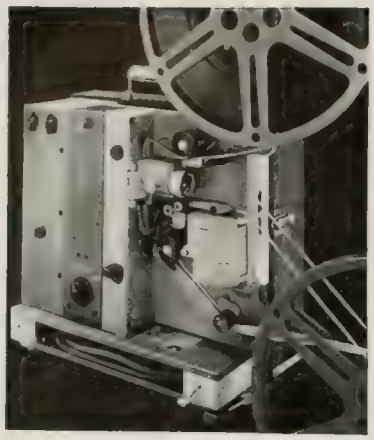
Then comes the sound. Voices, machine noises on location, even background music are first tape-recorded, then transferred to the 8mm film magnetic sound track through the Kodak Sound 8 Projector recording system.

The Sound 8 Projector works like a tape recorder, even has its own microphone. Recording, erasing, re-recording (a different sound track for each audience, if need be) is simply a matter of "recording" while projecting the film.

Morton keeps a Kodak Sound 8 Projector in offices at Philadelphia, Muskegon, and San Francisco, so that demonstration films can be shown at every opportunity.

If this example gives you ideas, call your Kodak Audio-Visual dealer for a demonstration, without obligation, of the Kodak Sound 8 Projector and its low-cost movie potential.

Kodak Sound 8 Projector 〉 **EASTMAN KODAK COMPANY,** Dept. 8-V, Rochester 4, N. Y.



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See and hear them at your RCA Audio Visual Dealer's — a worth-knowing specialist you can easily locate in the Classified Directory under "Motion Picture Equipment and Supplies."

*Rigid endurance standards have been set for RCA "LIFE-TESTED" Projectors. Individual components as well as finished projectors are subjected to continuous testing to evaluate the durability and efficiency of all operating parts. "LIFE-TESTED" at RCA means better, more reliable performance from RCA Projectors.

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Camera Eye

THE EDITORIAL VIEWPOINT

New Means of Projection Challenge to the Creators and Sponsors of Films

Today's rapid advances in the technology of audio-visual communication are to be welcomed and *worked with:* 8mm sound, Videotape, automated slide and slidefilm equipment and even a new Italian-made rear-screen 16mm sound projector that gives the viewer push-button choice of 40 different film titles!

All of these devices, fortified within a year or two by satellite-bounced transmission of images and sound across the oceans, will bring sight/sound communications to enormously-expanded potential audiences. The urgency of better worldwide understanding is highlighted today by tensions over the status of West Berlin; tomorrow it will continue critical in the underdeveloped areas and among the uncommitted nations of the whole world.

But we cannot, as J. W. Krutch has warned in his book, Human Nature and the Human Condition, accept "the delusion that the mechanical techniques of communication are interesting in themselves, no matter what it is we wish to communicate."

For *ideas are still paramount* and the future belongs to the creative, original maker, director, writer and sponsor of meaningful, useful pictures. In this vein, two pieces in this current issue stand out as *lighthouses* of what business can and must do to meet the skepticism of a new Administration as well as the challenge of *doing good* for good, basic and, in the long view, *profitable* reasons.

The contribution of Johnson & Johnson toward annual exhibitions and the international exchange of medical knowledge through the film medium is described on page 25; it is logically followed by the story of Ford International's excellent film on rural youth activities in Latin-America (pages 26-27).

Wake up, business! The aftermath of the price-rigging scandals, the attack on television's network programming, the negative and often-hostile attitude of the new Administration toward business in general calls for vigorous, clear-thinking, honest assessment of our basic economic system and aggressive, helpful delineation through the powerful, compelling visual media at hand.

* * *

"Scholastic Teacher" Discontinues Its Annual Film and Filmstrip Awards

We regret to learn that the much-respected Annual Film and Filmstrip Awards, sponsored by SCHOLASTIC TEACHER magazine for the past 12 years, have been discontinued. Publisher M. R. Robinson points out that this program was conducted without entrance fees and no outside subsidization; that it involved considerable financial loss each year.

A word of personal tribute is in order: this program has brought honor and deserved recognition to both sponsored and non-sponsor films useful in the classrooms of the natio All who were identified with it, including th management of SCHOLASTIC TEACHER, me the gratitude of those whose selections we helped by the listings of the "best" and t those whose pictures were listed. It leaves vacuum that no other similar program will fi

* * *

Parke, Davis; Kimberly-Clark Films Win Top Honors at Turin Festival

The 15 sponsored motion pictures sent Second International Industrial Film Festiv at Turin, Italy (held June 25-28) brought tw first prizes to America. The Parke-Davis-spo sored film, *Better Medicine for a Better Worl* produced by The Jam Handy Organizatio was one of these winners. The other first pri went to *Faces and Fortunes*, an imaginati Kimberly-Clark film produced by Mort Goldsholl Design Associates, Chicago.

A special prize was awarded to Walt Di ney's *Circarama* presentation, a program pr pared for the "Italy '61" celebration of th nation's 100th year of representative gover ment. *Better Medicine* won top honors in th Scientific Research category; *Faces* was fir among Sales and Marketing films.

* * *

Business Will Find the "Initiators" Among Groups Viewing 16mm Pictures

Speaking of corporate public relations, th respected Opinion Research Corporatio notes that "traditional thought leaders wooe by corporations—such as doctors, lawyer politicians—are not the real 'influentials.' "

In its recent Public Opinion Index for It dustry, the ORC says "public relations shoul be aimed at what it calls 'initiators' who ar identified by such things as interest in con munity affairs."

Business will meet these people best in the community organizations—clubs, lodges meeting halls, churches, etc. It will find ther in PTA groups, Grange halls, Legion posts— in the places where 16mm sound films cor tinue to go in ever-increasing numbers. Th service clubs count the "initiators" amon their members and it is these audiences wh will be stirred to action and decision by trul useful, meaningful, original films.

* * *

W. E. Roberts Now Ampex' President

William E. Roberts, former Executive Vice President at Bell & Howell, is the new Pres dent and Chief Executive Officer of Ampe Corporation, where he succeeded George E Long, Jr., who continues as a Director.

* * *

TWA Begins "Movies in Flight" Shows: Expands to Overseas Trips in August

That TWA "Movies in Flight" operatio you first read about in these pages months ag is now a reality. Full page newspaper ads be gan heralding the showing of first-run motio pictures on selected daily Super-Jet flight between New York and California in mid July. Films are projected on a special wide

(CONTINUED ON PAGE TEN


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EDITORIAL VIEWPOINT:

(CONTINUED FROM PAGE EIGHT)

screen in the First Class section; featherweight headsets bring sound only to those who wish to see the movie.

In August, the program is to be expanded to most TWA overseas flights.

* * *

International Television Assembly Postponed for "Reasons of Logistics"

That "First International Assembly of the Academy of Television Arts and Sciences" originally scheduled for November 4-11 has been postponed, according to Ed Sullivan, Assembly Chairman. The aim was toward "greater world understanding through international television" but its fulfillment will have to wait until "additional arrangements are made to handle resultant problems of logistics."

* * *

University Film Producer Receives Annual Farm Film Foundation Award

At the annual meeting of the American Association of Agricultural College Editors in late July, Kirby Brumfield, Information Specialist at Washington State University, received the Farm Film Foundation's 1961 Professional Improvement Award and its accompanying check of $500. Mrs. Edith Bennett of Washington, D. C., Executive Vice-President of the Foundation, presented the Award. Among Mr. Brumfield's productions, while at the University of Wisconsin, where he received hi Master's Degree, were *Lambing*, *Wooden Dol lars* and *Quality Apples*.

* * *

Kremlin Trains 2,000 Overseas Film Workers for Party Line Propaganda

A good thing to remember, when you'r measuring the effects of Communist propa ganda in the uncommitted and new nations c the world, is that the Kremlin is schoolin 2,000 overseas film technicians, camerame and writers *every year* in Moscow. They hav been doing this since 1958 and the results pu a very potent educational weapon into th hands of trained Party workers throughou Latin America, Africa and Asia.

* * *

New Best-Seller on Executive Health Would Make a Great Motion Picture

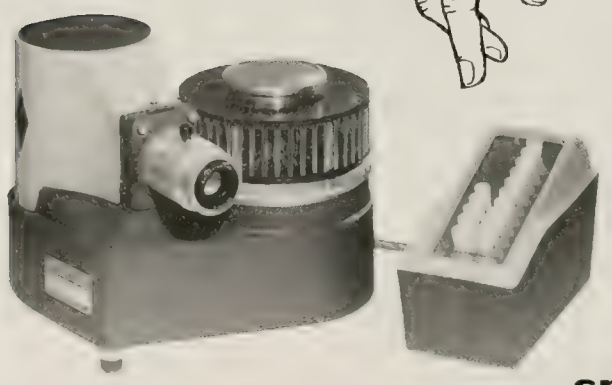
Dr. Charles E. Thompson's new boo "What an Executive Should Know About H Health" would make great film fare for one c the insurance companies. Dr. Thompson is specialist in this field and his Dartnell Corp book, just out, is heading for the best-selle lists among nonfiction. $4.95 at your book sellers.

* * *

Wondsel Joins Greenwich Productions

Harold E. Wondsel, veteran producer c films for television and industry, has been ap pointed Vice-President in charge of sales an

(CONTINUED ON PAGE SIXTY-FIVE



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This unit can be installed on all Arriflex models.

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8	10"	"
11	9"	"
16	8½"	"

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The Wide World of Sponsored Pictures

Millions View "Petrified River" in U. S. and Overseas

The Petrified River, a film about peaceful uses of uranium, sponsored by Union Carbide Corporation, has proved to be one of the more popular pictures among community groups, according to Modern Talking Picture Service, distributor of the picture.

More than 1,500,000 people have seen the film in showings given by some 27,721 clubs, employee groups and other adult audiences in the United States, and school figures are even higher. More than 60,000,000 people are estimated to have seen the film on television. It recently received its 1,000th telecast.

In addition, *The Petrified River* has returned dividends of good will for the United States from overseas. Translated into 24 languages, it has been shown in 72 countries by the United States Information Agency. Its international reputation has been enhanced by film awards won in both the Edinburgh and Salerno film festivals.

The film gets its name from the prehistoric rivers whose beds lie buried under the mesas of the Colorado Plateau. Over 150 million years ago the precious uranium was deposited in these ancient river beds. Much of the film footage was photographed in that colorful region of flat-topped mesas and strange rock formations.

The United States Information Agency uses the film to show America's intention to use uranium for peace and to illustrate the numerous benefits which atomic energy can give the world when used for constructive, peaceful purposes. Other government agencies distributing the film include the United States Bureau of Mines and the Atomic Energy Commission.

The Petrified River was produced by MPO Productions with the technical assistance of t Atomic Energy Commission.

* * *

Armour Film on Space Feedi Joins "Most Popular" Li

Douglas Productions' color m tion picture on the problems feeding man in space, *Beyond t Gravisphere,* is chalking up d tribution figures with the speed a Canaveral countdown.

Sponsored by Armour and C for the U. S. Air Force, the 1 minute "science-fact" docume tary features Narrator Alast Cooke commenting on Armo Research's progress in the pre aration and handling of food 1 use in space craft.

Figures at the beginning of t year indicated 368 showings 27,010 persons, with prints ava able for showing in 89 countri In addition, a French sound tra has been added for television.

Armour and Company's A dio-Visual Department, P. O. B 9222, Chicago 90, Illinois, handling free loan requests.

* * *

Niles Crew at Auto Class as Dow Comaradi Team Wi

A Fred A. Niles Productio film crew secured action-pack material for a motor racing moti picture when the United Sta COMARADI team won top hono at Germany's Nurburgring 1,0 kilometer sports car classic May 28.

Driving a "time 61 Maseratt the COMARADI drivers finished t race in seven hours, 51 minu and 39.02 seconds, providing G don Weisenborn, director of t Niles' film, with a dramatic clim as the winning team of Mast Gregory and "Lucky" Lloyd Casner crossed the finish line.

This is the second consecut year that the U. S. COMARA team, sponsored by the D Chemical Company, Midla Mich., producer of the film, h won the Nurburgring classics. T team's winning drivers last y were Sterling Moss and D Gurney. That victory marked t first time in 34 years that American team has won a Eu pean motor race.

The Niles' crew plans to sh the Vingt-Quatre Heures de Mans classic for sports and "gr turismo" cars in France bef returning home to edit the fil Weisenborn, with Andy Costiky at the camera, has also tak footage of the Targa Floria ro race held April 30 in Sicily a the Grand Prix de Monte Ca for Formula I cars held in M

Florman & Babb to Hold Second Animation Film Workshop

FLORMAN & BABB, Inc., will again sponsor a workshop-seminar in animation film techniques.

The program will feature 30 leading animation experts in different aspects of animation film production, both basic and advanced. Practical workshop demonstrations and practice sessions utilizing the latest types of representative animation equipment will be an important part of the program.

Also scheduled are round-table discussions, frame-by-frame technical analysis of animated films, special equipment exhibits, visits to animation film studios and screenings of the latest in animation techniques.

The workshop-seminar will run for four full days (including evening sessions). There is no charge for the course.

The F & B seminar will be directed to the needs of the animation film producer as well as the industrial, university and government agency motion picture departments. Over 100 persons attended the first Florman & Babb workshop-seminar held in June, 1960.

Those attending represented such industrial firms as Ford, General Motors, Thiokol, Kodak, Lockheed, Boeing, North American Aviation, Martin, General Electric, IBM, Republic Aviation; such government agencies as Redstone Arsenal, U. S. Public Health Service, N.A.S.A., U. S. Army Air Defense Command, Federal Aviation Center; and studio personnel from Jam Handy, Holland-Wegman, Centron, Robert Lawrence, plus many universities and colleges.

Due to the overwhelming response to the first workshop-seminar, many applicants had to be turned away. But thanks to expanded facilities, the second F & B seminar, this year, will accommodate 200 or more. Those interested may write to Charles Lipow, Coordinator, Florman & Babb, Inc., 68 West 45th Street, New York 36.

Arthur Florman commends Ted Nemeth's Mary Ellen Bute on her 1960 Workshop presentation.



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Medical motion pictures have grown-up. The layman sees only a very few of the many screened for physicians, surgeons and hospital staffs. All of them, nowadays, are designed to bring new and vital information to the greatest number of professional people in the shortest possible time. Medical motion pictures are helping to save lives. But remember: Doctors are the toughest audience a motion picture can face. Some of us are bug-hunters. Doctors are lint pickers, bless them.



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Westinghouse Electric Corp.

—and many, many others

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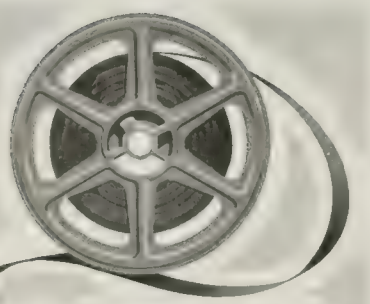
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New GM Version of "Where Mileage Begins"—Study of Automotive Engine

SPONSOR: General Motors Corp.

TITLE: *Where Mileage Begins*, 25 min., color, produced by Audio Productions, Inc.

This is a film with a pre-conditioned ready-made audience. For 19 years, schools all over the country used and appreciated a General Motors motion picture showing how a typical six-cylinder engine is constructed. Its title was *Where Mileage Begins*, and it was made by Audio Productions in 1940. The new version, just released, has a new engine, color instead of black-and-white film, and it will probably be one of GM's most popular subjects in 1980.

As with its hoary old counterpart of the same name, *Where Mileage Begins* is simply an engine (a Chevrolet V-8 this time) putting itself together in the timeless stop-motion movie-magic technique of the marching beer cans, etc. Pistons waddle in and dive into the cylinders all by themselves, bolts march up in smart precision and whirl themselves into place. It isn't a new technique, of course, but it is thoroughly well done, and nothing could tell the story with more clarity.

Technical animation sequences are introduced at various points in the film to show how the four cycles of internal combustion operate, how the flow of electrical current produces ignition, and how cooling water circulates throughout the block and radiator.

Where Mileage Begins will take its place in the GM Film Library, which has branches in Detroit, New York and San Francisco.

Trout Fishing in Ireland is Theme of Charming New Pan American Picture

SPONSOR: Pan American World Airways.

TITLE: *Fishing in Ireland*, 6 min., color, produced by MPO Productions, Inc.

The special magic of Larry Madison with a fish framed in his viewfinder is evident in this charming little film about trout fishing in Ireland, in May.

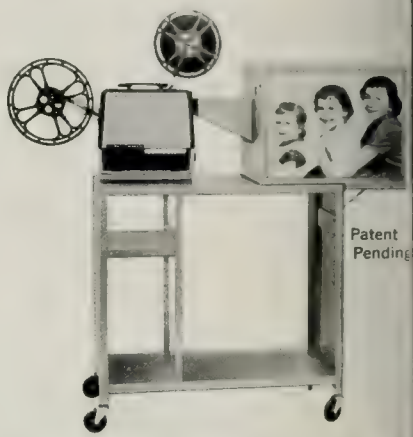
Working with a fine broth of a script by Jack Rowles, Madison's film is aimed dead-on at the thirty million Americans who like to fish—and this Irish fishing is something special.

Mayflies, delicate winged creatures, hatch in Southern Ireland in May, and live but a day. The Irish angler puts two flies on a very fine, short-shanked hook. Downwind, the twin Mayflies float—or fly. They soar above the blue waters of the lakes and streams as naturally as can be—until hauled down to tantalize a trout. It's called blow-line fishing—or "dapping." Three, four—up to twelve pound brown trout are plenty for the taking in these beautiful Irish lakes.

The film suggests that your wife will probably come with you—only to take an embarrassing number of fish that really belong to you. But her interests will surely turn to the peculiar Irish charm and beauty—the greenness, yellow gorse, white thorn, thatched cottages and castles.

And, of course, we're all only a day away—as the big bird flies. Pan Am, that is.

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Add to all this the outstanding quality of a new sound system incorporating an exclusive phototransistor for hiss-free sound pickup, plus a full 15-watt high-fidelity transformer-powered amplifier. And, for the first time, separate bass and treble controls give you *full* control of the acoustically designed speaker system . . . provides richest music and most natural speech. It is the finest projector ever available to the 16mm field—brightest, coolest, quietest and by far the easiest to use. For a demonstration of the all-new Galaxy, call your Graflex AV dealer or write directly to Graflex.

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M. R. Abrams, Herb Bregma Join Board of Viewlex, Inc.

Monroe R. Abrams and He bert Bregman have been elect to serve on the board of Viewle Inc., Holbrook, L. I., Louis Peirez, chairman of the boar has announced.

Abrams is a vice-president f sales and advertising. He has be an executive officer of the co pany for over 10 years. Bregm is a vice president in charge production for Sonic Recordi Products, Inc., Hicksville, L. I., subsidiary of Viewlex.

Viewlex develops and manufa tures projection equipment, ele tronic devices, aerial camer missile electronic control sub-sy tems and optical products a components for military and co mercial use. The firm, which se through approximately 800 audi visual dealers in the U. S., is o of the largest manufacturers 35mm filmstrip; 2" x 2" slide pr jectors and sound slidefilm equi ment.

* * *

Commerce Dept. Reports Ri in Film, Equipment Exports

The U. S. Department of Co merce reports a substantial rise exports of motion picture film a equipment and still photograph products for the first quarter this year over January-Marc 1960.

Figures issued by the Scientif Motion Picture and Photograph Products Division, Business a Defense Services Administratio value motion picture shipments $13,053,739, a 13.6 per cent i crease over the $11,488,251 of year ago.

Equipment exports, includi cameras, studio and projecti equipment were responsible f about a third of the shipmen and the value, $4,595,475, w approximately 14 per cent ov the 1960 quarter.

* * *

Bell & Howell Acquires 49 of Japan Cine Equipment C

Bell & Howell has acquired per cent ownership of Japan Ci Equipment Mfg. Co., Ltd., whol owned subsidiary of J. Osawa Co., Ltd., Tokyo.

In announcing the new affil tion, Everett F. Wagner, preside of Bell & Howell's Internatio Division, noted that JCEM "w produce motion picture came and projectors for sales in Jap and other world markets.



Mel Dellar



Charles Dubin



Lew Jacobs



Joe Kohn



Murray Lerner



Joe Lerner



Larry Madison



Ira Marvin



Dave Monahan



Marvin Rothenberg

directors...



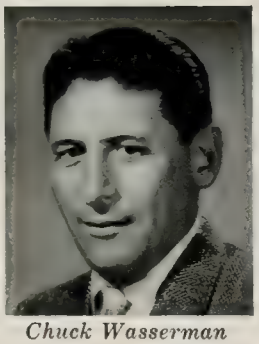
Lloyd Ritter



Mickey Schwarz



Victor Solow



Chuck Wasserman

"Film is a director's medium"... **and the largest permanent group of experienced, gifted directors in the commercial field are on staff at MPO. The awards so consistently won by this group is tribute to their talent . . . but beyond awards, and more important to the sponsor, is their ability to creatively interpret the client's message and transmit it through the film medium.**

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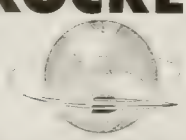
This is just one of *eight powerful sound slidefilms* that save a load of time and effort for the busy executive, assuring accurate training with no chance of misunderstanding . . .

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WASHINGTON FILM COMMENTARY

by Mary Finch Tanham

Washington Correspondent for Business Screen

NASA Film, Freedom 7, a Thrilling Flight Into Space

According to reports from the Second Annual National Convention of the Industry Film Producers Association, there were "hundreds of favorable comments" about the off-the-cuff Space Agency presentation which included the first historic premiere of *Freedom 7*, NASA's magnificent documentary film accurately dramatizing in color Commander Shepard's historic space flight. The 28-minute film, soon to be released to the public, highlighted the actual sound track and "on board" photographic recording made during the suborbital flight.

Powers Stresses Time Factor

The National Aeronautics and Space Administration's Bob Hemmig and Project Mercury Information Officer, Lt. Col. John ("Shorty") Powers, USAF, led off the program with informal questions and answers about the utilization of engineering photography and data for documentary films. Colonel Powers stressed the fact that technical films, such as those of man's first flight into space, must be used *at once* to be of real value to science, industry and the public.

"This film of a milestone event was one of the most emphatic uses of documentation" said the Air Force Colonel, whose phrase "everything is A-O.K.," was heard with relief by millions of anxious radio and TV audiences during Commander Shepard's flight and on the following journey by Captain Gus Grissom.

You Are Orbited in Space

The color two-reeler, which was scripted by Clifford Peacock, subjectively orbits the viewer into space as surely as if he were there. You, in the audience, go through two years of grueling training with the astronauts, learning to handle every possible simulated condition which might confront you in space. You practice controlling the pitch, roll and yaw of the capsule; you float through weightlessness like Martian fish; you study, and dream, and become an integral part of an unbelievable "system." And then, early one morning, you walk out to the dark launch pad, look up in awe at the beautiful, manmade "bird" which will blast you off the face of the earth—and . . .



NASA Astronaut Alan B Shepard, Jr. shown in Mercury spacecraft before sealup. A scene from "Freedom 7."

Even though the results of that May 5, 1961 flight are history for the audience, the actual films inside Commander Shepard's space capsule are so dramatic that almost unbearable tension is built up in the viewer. You, again, watch with apprehension when the astronaut's eyes flicker across the instrument board; when he is descending, the "G" forces are felt in the pit of your stomach; afterwards, the relatively quiet calm of a helicopter ride is anticlimax.

One of Year's Best Films

Thanks to NASA, millions of earthmen will take this once-in-a-lifetime trip to space via film. Without doubt, *Freedom 7* is a fine example of the way in which historic events can be documented for the public in a memorable way.

* * *

Major Walker Now Chief of Air Force-Sponsored Program

"Chief, Sponsored Film Program" is the brand-new title which has been created for the key man in the big Air Force industry-sponsored film program. Major "Johnny" Walker, formerly with the Office of Information in the Strategic Air Command and the Information Plans and Programs Division in the Pentagon, is filling the new post.

Major Walker will handle all inquiries and script approvals; he may be reached in Washington by phone at Oxford 7-4425, or by mail c o SAFOI-38, Washington 25, D. C.

600 Prints of "Challenge of Ideas" to Armed Forces

The armed services have ordered more than 600 prints of the new Defense Department film *The Challenge of Ideas*, dramatizing the struggle against communism. As narrators, the film features Edward R. Murrow, head of USIA; Helen Hayes, John Wayne and Hanson W. Baldwin, military editor of THE NEW YORK TIMES.

* * *

Don Baruch New President of Washington Film Council

Donald E. Baruch, Department of Defense film specialist and U. S. delegate to the Venice Film Festival, is the new president of the Washington Film Council for the 1961-62 terms. Ashley Beattie of CIA and Mabel LeFevre of OEEC will serve as vice-presidents.

* * *

Federal Aviation Agency Films in Production, Script

The Federal Aviation Agency, which has developed one of the most active programs in the Government, has just awarded two new film contracts and one script for a big "p.r." film.

Holding Pattern Procedure will be filmed by Creative Arts, Inc., of Washington, and *ATC Radar Terminal Procedures, Part II*, will be produced by the DeFrese Company, Philadelphia. The public information motion picture, which will cover the whole spectrum of Air Traffic Management Services for the public, is being written by Coe-Peacock, Inc. of Washington.

Tony Jowitt, Chief of the Motion Picture Branch of FAA, also announces that *In These Hands*, an orientation film for electronic maintenance technicians, produced partially by FAA and Wilding, Inc., is nearing completion. *Path From the Sky*, a part animation, part "live" film, being produced by Norwood Studios, Inc. of Washington, is in this same stage.

* * *

Sgt. Queen Joins Red Cross Following Army Retirement

Stuart A. Queen, for eight years host-narrator of the Army's weekly television series, *The U.S. Picture*, has joined the public information staff at American Red Cross headquarters in Washington.

Known to millions on TV as "Mister Army," Queen recently



red with the rank of Master Sgeant after 20 years of service, th last 15 as a public information epresentative, specializing in ra-o and television programs. In H new position, he will work vh national organizations, inter-peting Red Cross programs to tir memberships with the ob-jtive of increasing their partici-ption.

* * *

ternational Trade Fairs' ble Shown in New Picture

Since 1954, 63 million people ound the world have viewed merican exhibits at International de fairs. Jointly sponsored by ilustry and the U. S. govern-ent, the objective of this educa-onal, good-will program has len "to tell adequately the story our free and competitive enter-ise system and to provide effec-e trade promotion coopera-on." It has been most successful. Business leaders have said: "I lieve the Office of International ade Fairs is of great assistance American manufacturers in omoting sales in foreign mar-ts," and, "Don't hesitate to call us if we can supply any mate-al to make the U. S. trade shows ore valuable."

Inter-Agency Group Plans

Each year, an Inter-Agency ade Fair Committee, consisting representatives from Com-erce, State and the USIA, guides e program and accepts invita-ons to show. This group is re-onsible for preparing exhibit emes appropriate to the loca-on and to U. S. foreign policy bjectives in specific areas. Indus-y donates services and products support the themes.

A fourth, annual film about this roject, designed for business ex-cutives and community leaders, has just been completed for the Office of International Trade Fairs. Titled *The Trade Fair Story* it will also be shown at 13 overseas exhibitions, among them Poznan, Poland; Zagreb, Yugoslavia; Accra, Ghana, Colombo (Ceylon), Cairo and West Berlin.

"The Trade Fair Story" gives business a vivid picture of this program.



Opening Message by President

U. S. exhibition viewers will be greeted by the following message from President Kennedy:

"You will see here the manner in which myriads of small businesses are woven into the fabric of the American economic system and how effectively this system works to enrich the lives of the individual citizens who make up our nation."

Chet Huntley narrates this 14½-minute, 16mm color film which accompanies the highly-animated, showmanship-like exhibits sent abroad—and which contrast sharply with the "showcase" or static displays of other lands.

Four Pictures Now Available

The ITF program is administered by Harry B. Lyford, Chief of Public Information; for those who wish to learn why American leaders enthusiastically support this program, information may be obtained from his Office of International Trade Fairs, U. S. Department of Commerce, Washington 25, D. C. And you can ask for the free loan of *The Trade Fair Story* or any of the three other color films, *Tradeways to Peace, Showcase for Freedom, Uncle Sam Goes to the Trade Fairs,* each 14½ minutes in length.

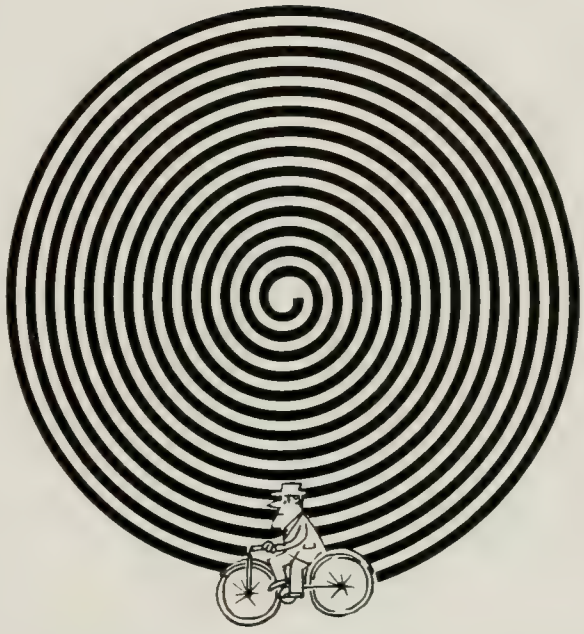
* * *

NBC Films HOPE Journey; Ex-Cell-O Film is Showing

☆ After many months in Indonesia, the good ship HOPE has docked in Saigon, where more than 100,000 Vietnamese immediately applied for medical treatment. The Saigon operation will be documented by the National Broadcasting Company for general showing in the U. S. this November.

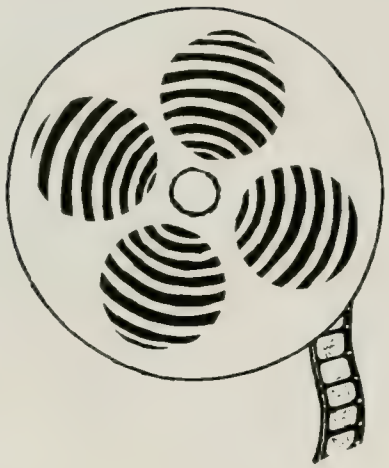
Veteran actor Ralph Bellamy will narrate the documentary film, under the direction of NBC's Harold Kemp. In the interest of international peace, the Ex-Cell-O Corporation has also lensed the journey of the huge floating medical center in a current, well-received 16mm sound film, titled *Project HOPE,* being distributed

(CONTINUED ON NEXT PAGE)



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WASHINGTON:

(CONTINUED FROM PAGE 19)

by Modern Talking Picture Service and Association Films.

HOPE has also most advantageously and extensively used au-



HOPE scene: *Nurse Virginia Fernbach spends her off-duty hours visiting local hospitals in Indonesia.*

dio-visuals for training and indoctrination of both American and foreign medical personnel at its ports of call.

* * *

Projector Makers in News at Nat'l Audio-Visual Convention

☆ An impressive line-up of the latest in audio-visual equipment, new films and upcoming "teaching machines" greeted some 3,500 registrants at the National Audio-Visual Convention and Trade Show which closed July 25 in Chicago.

News of the acquisition by the Kalart Company, Inc., of Technical Service, Inc., manufacturer of continuous and other special-purpose projectors was announced, effective September 1st. That company's facilities and offices, now headquartered in Farmington, Mich., will be moved to Kalart's home in Plainville, Conn.

Pageant's Solid-State Sound

Star of Eastman Kodak's exhibit at NAVA was the new Pageant Sound Projector (16mm), Model AV-126-T, which features a transistorized sound system, said to be the first with a completely solid-state sound setup. Featuring a seven-transistor, high-fidelity amplifier and a one-switch control, the new Pageant goes into operation immediately, without a warm-up period.

Other equipment drawing visitor attention was the Gray Audio-slide sound projector; Litton Industries' tape-slide "teaching machine" developed for production line instruction and a myriad of other purposes.

See pages 29-40 for the special feature: Audio-Visual Equipment Trade Fair.

* * *

Projection Equipment Buyer System Organizes Key Data

☆ Just announced by the Editors of BUSINESS SCREEN (see page 49) is the world's first organized, continuous ready reference system for the buyer of audio and visual equipment and related accessories.

Housed in a heavy-duty, deluxe loose-leaf binder containing special dividers. The Audio-Visual Equipment Buyer's Service will be available to Charter Subscribers only at $9.75.

Below: *Arabs see Spindler & Sauer Selectroslide in U. S. exhibit at the recent International Agricultural Exhibition held in Cairo, Egypt.*



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Volkswagen Film on Technical Aid Awarded Marathon Int'l.

Marathon International Productions has been awarded a contract by Volkswagenwerk, of Wolfsburg, Germany, for the production of a new color motion picture on the subject of international technical assistance by private industry.

The new film will be the fifth Marathon has produced for Volkswagen, world's fourth largest auto maker. Credit for the recent "Scenic Austria" film (distributed by Marathon) should go to Lisa Chickering and Jean Porterfield of Viewpoints, Inc.

* * *

Love Expands Client Facility With Larger New York Offices

James Love Productions, Inc., film production firm, has opened new offices for expanded client services at 2 W. 46th Street, New York City.

New services include creative and art departments, a new printing and print distribution set-up that offers economies to clients, and additional account representatives to give customers more direct service.

* * *

CORRECTION

In Issue Three of BUSINESS SCREEN MAGAZINE, we inadvertently omitted an all-important asterisk (*) from the *Arriflex* ad on Page 15. The ad refers to the fact that *"of the fifteen 1960 Industrial Film Awards, ten went to films shot with Arriflex . . . cameras."* The missing asterisk should have appeared above the word "Awards," thereby directing the reader to the "*ANNUAL INDUSTRIAL FILM AWARDS..." caption directly under the Arriflex camera illustration.



Cal Dunn *(l) and Joe Betzer show studio model to player Jo Boyle.*

Efficiency Keynotes the New Chicago Studios of Cal Dunn

The Cal Dunn Studios, now located at 141 West Ohio Street in Chicago, reveals a "new concept in film studio workability."

The studio, which recently took over the entire fourth floor of the La Salle-Ohio Street building, just outside the Loop, was "designed from scratch to speed up production and get rid of costly time and budget waste," Cal Dunn, president, explained.

An unusual feature of the new studio is its Central Stage Area, around which all other film work will flow.

"Ideas starting in the creative department will move directly into our art and animation departments, then straight to camera, editing and screening," Dunn said.

"A client shooting live-action photography on the central stage can check on every other phase of his job in seconds," he added.

The central stage, on which four sets at a time can be constructed, was designed to avoid light-stands-and-cord clutter on the floor. Opportunities to shoot "in the round" cut down time-waits in moving from one stage to another.

It's the "KNOW-HOW" *that counts . . .*

CRAFTSMEN at Knight Studio, Chicago have produced title typography for many award-winning films; for national publications; and specimen showings (the most exacting work in the typographic field) for one of the most progressive producers of typefaces. All this experience is yours without premium prices.

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SEND FOR BROCHUR

A-V CALENDAR: 1961

August 21-25
University Film Producers Conference; Congress of the International Schools of Cinema & Television (concurrent meetings); Berkeley campus, University of California. Co-chairmen: O. E. Patterson, UCLA; Clyde Smith, U.C. Extension.

August 21-25
Biological Photographic Association, 31st Annual Meeting. Hotel Knickerbocker, Chicago, Illinois.

August 21-Sept. 2
Stratford (Ontario, Canada) International Film Festival. CBC selections shown here.

September 2-12
Cannes International Film Festival (theatrical emphasis); Cannes, France.

September 13-15
5th Annual Columbus Film Festival, Columbus, Ohio. Entry closing date: July 15, 1961.

October 2-6
SMPTE 90th Semiannual Convention, Lake Placid, N. Y.

October 9-11
Industrial Film & A-V Exhibition, including annual exhibit. Theme: "Sound & Vision as a Tool." Barbizon-Plaza Hotel, Central Park South, New York City. Herbert Rosen, in charge of arrangements, 17 E. 45th St., New York 17, N. Y.

October 16-20
1961 National Safety Film Congress, Chicago, Ill. Awards to be given winners of Safety Film Plaques.

October 23-26
Industrial Audio-Visual Association, Annual Fall Meeting (members only; guests by invitation). Hotel DuPont, Wilmington, Del. Program chairman, Daniel Rochford, Room 1700, 30 Rockefeller Plaza, New York 20, N. Y.

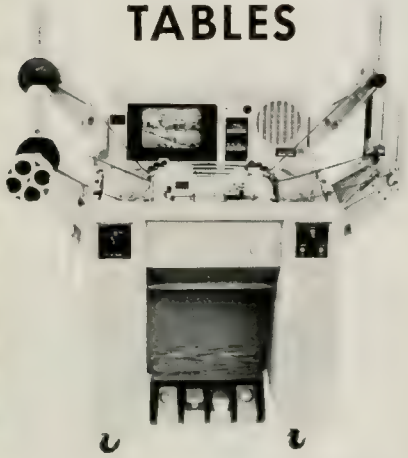
November 1-14
4th San Francisco International Film Festival, San Francisco, California.

November 16-25
International Festival of Technical & Scientific Films, Budapest, Hungary.

April 29-May 4, 1962
SMPTE 91st Semiannual Convention, Ambassador Hotel, Los Angeles.

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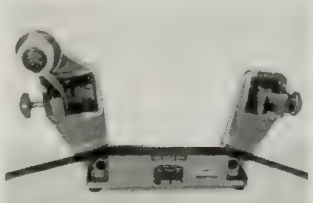
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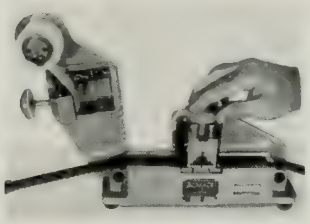
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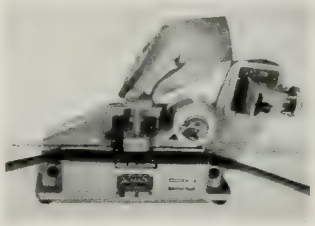
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The cutting arm, shown in operating position, is used by pressing the chrome button for cutting both sides of the film simultaneously. The film, of course, has been registered on pins in the horizontal channel. The cutting blade is easily replaced when necessary.

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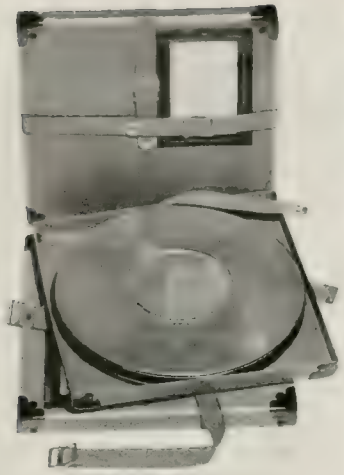
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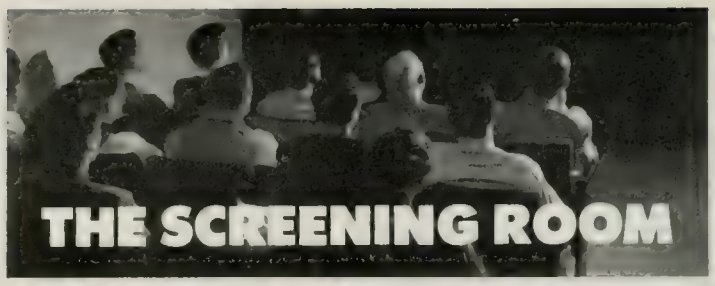
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S-K-F Producing Film on Heart Arrest Emergency Care

A training film demonstrating emergency treatment for heart arrest is being produced for physician-directed rescue squads by Smith Kline & French Laboratories of Philadelphia.

The techniques, called "external cardiac massage," involve non-surgical first aid in cases of heart stoppage. The procedure was developed by a team of physicians at Johns Hopkins University in Baltimore. The team recently won the American Medical Association gold medal for its scientific exhibit on the procedure.

The new film is based on a motion picture now being circulated to medical audiences. It is designed as a teaching device for police and fire department rescue teams and various health agencies.

An earlier film, produced in cooperation with the Johns Hopkins faculty members who developed the technique, has been seen by about 30,000 physicians since its release three months ago. It has been credited with saving a number of lives by preparing medical personnel to meet cardiac emergencies encountered in their work.

The new film will be distributed through the SK&F Film Center to physicians who want to show it to rescue teams and to other physician-directed groups. Such groups may purchase prints of the film at cost.

Modern Handles 16mm Prints of "Right Man" for Travelers

The Right Man, a film which appeared on the Garry Moore television show last fall, is now being distributed to school and adult audiences by Modern Talking Picture Service on a national basis. Travelers Insurance Company is the sponsor.

The b w film, which is 40 minutes in length, captures the color and excitement of presidential campaigns of the past from the torchlight parade era to the jet age. It combines the lighter side of political campaigning with its great historic moments.



Above: *Tom Bosley as Throttlebottom; Ed. G. Robinson as Teddy Roosevelt; Art Carney as FDR; Martin Gabel, Wm. Jennings Bryan.*

Historical consultant for production of the picture was Dr. Allan Nevins, professor emeritus of history, Columbia University. Stars appearing in the films include Richard Boone as Abraham Lincoln, Celeste Holm as Virginia Woodhull, the first woman presidential candidate, Thomas Mitchell as Grover Cleveland, Art Carney as Franklin D. Roosevelt, Edward G. Robinson as Theodore Roosevelt and Martin Gabel as William Jennings Bryan.

* * *

Magic of Push-Button Cans Shown in New Aerosol Film

A spritely boy, posing as a magician, carries a bagful of tricks in the form of push-button aerosol products as he performs a series of household chores in the 16m color sound motion picture, *The Magic Button.*

Originally produced by the Aerosol Division of the Chemical Specialties Manufacturers Association for television use, the film is now available on a free-loan basis to companies, businesses, industrial associations, and civic and social groups.

Running seven minutes, the film shows a variety of hazardous household push-button aerosol product types in use by inhabitants of a typical American town.

Prints in either color or black and white may be obtained on letterhead request from the Aerosol Film, Chemical Specialties Manufacturers Association, 50 East 41st Street, New York 16, N.Y.

* * *

Little League Baseball Film Features Major League Stars

Ted Williams and other major league baseball stars are featured in a new color motion picture, *Happy Summer Evening*, produced for Little League Baseball and now available to local leagues.

The 28-minute film relates the process of organizing a Little League and clearly defines the community efforts provided for youngsters and adults.

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International Medical Film Exhibition Points Road to Better World Relations

A.M.A. President, Surgeon General Terry, Outline Need to Facilitate International Exchange of Medical Pictures

MEDICAL FILMS from eight lands abroad shared screen time with a notable selection of 54 medical and surgical motion pictures shown to doctors attending the 110th annual meeting of the American Medical Association in New York City from June 25 through the 30th.

The foreign-made medical pictures were among 14 shown at the Second U. S. International Medical Film Exhibition, sponsored jointly by the A.M.A. and medical products maker, Johnson & Johnson. Two English films were cited for honors at the Exhibition.

Requests from 67 Countries

In his welcoming address to the Exhibition, Dr. E. Vincent Askey, retiring A.M.A. president, cited many requests received by the Association's film library from physicians, medical schools, societies and government groups in 67 foreign lands. Reviewing the irksome delays, time-consuming detail and complicated forms required to serve these scientific groups abroad, he said:

"To encourage and stimulate the international flow of scientific films, present procedures must be simplified by government officials throughout the world. Some efforts have been made, but much more needs to be done if we are to break down existing barriers to the easy exchange of medical motion pictures."

Need for Organization

Dr. Luther L. Terry, Surgeon General, U. S. Public Health Service, delivered the principal luncheon address at the Exhibition. He added this challenge:

"There has been great progress in experimentation and production of scientific audio-visual aids. This has not been paralleled by organizational progress to facilitate the international exchange of these materials."

Cites Work of A.M.A. Dept.

Outlining possible solutions to this problem, Dr. Terry noted:

"The A.M.A.'s Department of Medical Motion Pictures and Television comes closer to being a national clearing house of information on these subjects than any other organization."

Participating in the Exhibition program were "authors" of the foreign-made films including Prof. Dr. Ernst Navratil of Graz, Austria, who took part in a film symposium on lesions of the cervix, and Dr. A. Minkowski of Paris, who discussed the neurological examination of children.

A highlight of the program was the premiere showing of the first two films ever made on cancer cells in the bloodstream. One was filmed at the University of Illinois Medical School and the other by Prof. Dr. Gerhard Domagk, Wuppertal, Germany (a Nobel prize winner) and Prof. Dr. G. Hermann, Munich, Germany. Dr. Warren Cole of the University of Illinois narrated and discussed both films.



Above: *Dr. A. Minkowski (right), Paris, France, receives Exhibition award from A.M.A. President-elect Dr. Leonard Larson.*

The award-winning English medical films were *Hospital Cross-Infection*, authored by Keith Thompson of Little Bromwich Hospital, England and *The Sully Concept of Complicated Primary Pulmonary Tuberculosis*, filmed at Sully Hospital, Penarth, England.

Thanks to the cooperation of Johnson & Johnson, similar international medical film exhibitions have been held in Mexico, Copenhagen, Berlin and Japan. This September another film program will be presented at the 15th General Assembly of the World Medical Association in Rio de Janeiro.

Acknowledging the "wholehearted support and cooperation" of Johnson & Johnson in these programs, Dr. Askey concluded his welcoming remarks with this tribute:

"It is with its help and financial support that many of these international medical film exhibitions have been made possible. I commend Johnson & Johnson's foresight, leadership and interest in matters concerning international understanding in this field."

In addition to the 14 foreign medical films, a total of 54 other medical-surgical motion pictures were presented through the four meeting days in Room C of the Coliseum in Manhattan. Capacity viewing audiences attended most of the daily screenings.

"The 1961 program was without a doubt the most outstanding and educational we have ever presented," summarized Ralph Creer, director of the A.M.A department of medical motion pictures and television.



International Medical Film Exhibition *participants pictured (l to r) are: Surgeon General Luther Terry; Philip Hofmann, Chr. Executive Committee, Johnson & Johnson; Dr. Leonard Larson, President-elect of the A.M.A.; Dr. Ernst Navratil, Dean of Faculty of Medicine, Graz, Austria; Dr. E. Vincent Askey, immediate past president, A.M.A.; and Dr. Gunnar Gunderson, Council Chairman, World Medical Association.*

Capacity audiences attended *the presentation of 14 medical films from abroad shown at the Second U.S. International Medical Film Exhibition.*





This fruit tree project *of 4-S Club "La Rosa" in Honduras is typical of self-help programs inspired by this growing rural youth movement.*

Rural Youth Clubs and their memberships in Latin America in 1959.



SEEDS OF PROGRESS

A Documentary Film on the Work of Rural Youth Clubs in Latin America Sets a Shining Example

THE CONCERN OF AMERICANS in both hemispheres with a better future for the people of Latin America has been reflected in recent aid programs of the United States. But the destinies of our neighbors to the South must be evolved by their own hands and hearts, by ideas as well as funds, by understanding and by application of technical skills as well as by machines and money.

Dr. Guillermo Sevilla-Sacasa, Ambassador to the U. S. from Nicaragua and dean of the diplomatic corps in Washington, says:

"Land, agriculture and rural programs are basic elements in the economy of our nations. Yet our land requires action; our agriculture, technique; and our rural programs, incentive. The dynamic impact of these factors leads to productivity and well-being."

Premiered in the Capital

The occasion for these remarks was the premiere in Washington, D. C., on June 27th, of a 25-minute documentary essay on the work of a small but potentially mighty corps of rural youth clubs in 20 American Republics. Titled, *Seeds of Progress*, the film is sponsored by the affiliated Ford Motor Companies of Latin America as part of a broad inter-American communication program that began with publication work in 1959.

"Through this film we hope to reach millions of people in the Western Hemisphere with a most exciting story," declared Ford International Vice-President Tom Lilley in a premiere introduction. "With English, Spanish and Portuguese sound tracks, it will be distributed in the nations of Latin America and in this country. We think this film may help to spread enthusiasm and generate support for the rural youth movement."

Millions Depend on Farms

Of the 30 million rural boys and girls between the ages of 10 and 18 in Central and South America and the Caribbean countries, only 250,000 are activ organized in the 7,500 exist rural youth clubs. Similar to own 4-H Clubs, these yo people are banded together un the leadership of the vari Ministries of Agriculture for purpose of learning and excha ing new techniques in the fields agriculture and home-making.

Seeds of Progress, produced MPO Productions, is an atten to build a bridge of communi tion between the excitement work on club projects and the tential it offers to those w should know and participate.

Ambassador's Preview Notes

Dr. Sevilla-Sacasa, who p viewed the film before be called to Nicaragua for consul tion with his government (a whose remarks were deliver with enthusiastic fervor by Hi Excellency Fernando Berc meyer, Ambassador of Peru, the premiere), had these co ments:

"The camera has taken us on journey through valleys and vines; visited a ranch where v ambitions are taking shape; amined at first hand a little co try school where farming sk are taught to eager pupils; scal the mountain ranges to capture landscape dominated by t haughty llama; it recorded t dedication of a vast labor for It has brought us accurate pr of the work of rural clubs and t progress of our people towa prosperity . . .

An Example of Brotherhood

"I am greatly pleased to s how the nations of the Americ are responding to this example brotherhood. I am deeply sat fied to see how groups of your sters are being trained to le purposeful lives and how unc tivated fields are being tra formed into fruitful lands."

MPO cameramen shot t Dutch Holstein story in San Caterina between gusts of rain; 14,500 feet in the Andean A plano of Bolivia, one of the cr

orked so strenuously on a story 4-S Clubs and their cooperative eep and chicken program that ran out of oxygen and collapsed for two days.

In Brazil, to get a hybrid corn ory, editors and photographers ittled tropical heat and drought.

Among the 400 guests who attended the film's premiere in



4-S Club project *that's sure to rosper. These young Central mericans are raising rabbits.*

Washington's Statler-Hilton were he Ambassadors of Argentina, hile, Ecuador, Guatemala, Haiti, anama, Peru and Uruguay and he Counselor and Charge d'Affaires of El Salvador. Assistance n production planning was given ord by representatives of the rganization of American States, he United Nations, State Department, the Extension Service of the U. S. Department of Agriculture, the American Institute of Agriculture in Costa Rica, the National 4-H Foundation and the Ministries of Agriculture in every country in Latin America.

The first step in this inter-American communications program was the publication (early in 1960) of a 176-page "Yearbook for the Rural Youth of Latin America." Printed in Spanish and Portuguese, reaction to the book was extensive and enthusiastic.

Among the many comments received, the most frequent was the suggestion that some way be found to give the program wider visibility. The Ford program of 1961 was planned in light of these suggestions and, it is hoped, *Seeds of Progress* (which is entirely non-commercial excepting for its modest credit title) will carry the rural youth story to a far wider audience via television, theaters and through 16mm showings.

Enlightened Self-Interest

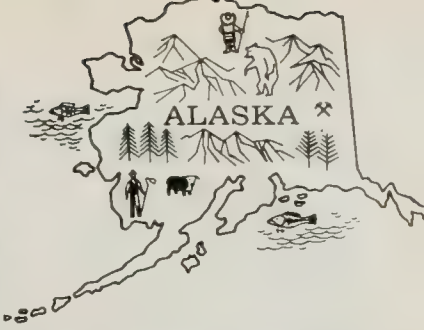
The challenge to communications that can help lead our friends and neighbors of the American Republics to a better way of life is enormous. At the premiere, which the Editor of BUSINESS SCREEN attended, we came away with the feeling this is the kind of challenge which many American business leaders must take up. *Seeds of Progress* is a milestone which marks the way to a future which intelligent, far-sighted companies must help make possible. —OHC

Ambassador Fernando Berckemeyer of Peru *(right) accepts a print of "Seeds of Progress" on behalf of Organization of American States from om Lilley, Vice President, Ford International Staff.*



ALASKA
& ITS NATURAL RESOURCES

A New Bureau of Mines' Film on the 49th State



☆ Alaska, the nation's 49th state, a vast, colorful frontier with a potential of varied and valuable natural resources, is the subject of a new motion picture now released for public showing by the Bureau of Mines film library.

Alaska and Its Natural Resources depicts both the promise and the challenge of the new state through the eyes of a young tenderfoot who seeks his future in the North.

Viewers of the film accompany this central figure as he talks to a salmon fisherman, farmers, oilwell drilling crews, lumbermen, geologists and miners.

With him, the audience visits some of Alaska's cities—Juneau, Fairbanks, Kodiak, Ketchikan, Nome and Sitka—and its forests, farm lands and mountains. The viewers learn of Alaska's history and traditions, and of the young state's rich potential in minerals, fuels, fisheries, agriculture, timber, water and other natural resources.

Highlighting the 16mm film, which runs for 27 minutes, is an historical sequence recalling the time when America's purchase of Alaska from Russia was referred to jeeringly as "Seward's Folly." Scenes typifying the early Gold Rush days along the Yukon dissolve into scenes of present-day gold, silver, platinum, mercury and coal operations.

The new motion picture provides an informative look at the North Land's timber resources as well as agriculture depicted in scenes of the lush Matanuska Valley.

Alaska and Its Natural Resources was produced by La Brea Productions, Inc., Hollywood, Calif.

Prints of the film can be obtained from state depositories listed in the Bureau of Mines film catalog or directly from Graphic Services, Bureau of Mines, United States Department of the Interior, 4800 Forbes Avenue, Pittsburgh 13, Pa.

North Dakota Promotes Its Quality Wheat

☆ *Durum . . . Standard of Quality* is the first important public relations motion picture to be sponsored by the North Dakota Wheat Commission, an agency set up to promote the use of wheat products grown in North Dakota.

The 16mm color film, which deals with durum, a hard vitreous cereal grain from which macaroni and spaghetti products are made, was produced by Bill Snyder Films of Fargo.

The story of quality macaroni begins in the greenhouses and laboratories of the North Dakota State University of Agriculture and Applied Sciences. A good portion of 28½-minute film looks over the shoulders of plant breeders and cereal technologists as they endeavor to create new and better strains of durum wheat.

In one sequence a plant breeder demonstrates how he crosses and recrosses the various types of durum to produce new hybrid plants.

The film shows that all it takes to make macaroni is durum semolina flour and water. The quality of the grain determines the quality of the end product. The exact method of making macaroni products is demonstrated in the miniature mills and presses of the cereal laboratory.

Several cinematic devices highlight the motion picture and take it out of the run-of-the-mill film category. A time-lapse sequence of growing grain, a cropspray pilot in flight, a manufacturing and packaging montage, and an animated "dance of macaroni products" add color to the story of durum.

Below: *Art Director Norm Selberg works on "Durum" setup . . .*



Adventure-Preview for Theater Audiences:

Auto Trek Down the Pan-American Highway

Jam Handy Cameras Follow Corvair Safari on a Rugged Ride to Panama

The signs warned, "End of Road." But this was merely a challenge to a motion picture caravan that started out to show what it takes to drive to the Panama Canal.

While it will probably be late 1962 before the family can go on an exciting spin to Panama, Chevrolet has provided theater audiences with an eye-catching, 10-minute picture as a preview of what's coming in driving adventures south of the border. The title is *From Here to There*. Production and distribution is by The Jam Handy Organization.

"Here," in this case, is Chicago, and "There" is the end of the line—Panama City, 4,550 miles from the starting point. In between were six record-breaking weeks which started with the dunking of a new Corvair compact car in the Chicago River.

The crowds couldn't guess what was going on along Wacker Drive, but the trail breakers to Panama and the motion picture crew knew what they were doing. They had heard about the rainy season in the tropics, and the test was to see if the Corvair would sink. It didn't, and the caravan started off.

The safari of three bright red Corvairs, right off the line, and two supply trucks moved along at a fast clip to Laredo, Mexico City, on to Guatamala and to El Salvador and Nicaragua. The cameras recorded the beauties and the novelties all along the Inter-American Highway.

The travelers were prepared for roads that go up to two miles, then drop down to Pacific beaches; for temperatures that drop from 102 degrees to a chill 44 all in a single day, sudden fogs that reduce visibility to a few feet. But these were only preliminaries to the Costa Rican "Gap," a section of 134 miles that never before had been traversed by passenger cars.

The unfinished section is crossed by 41 rivers—and the bridges are not in yet. The Chiriqui River, to mention only one, was flooded to the depth of 12 feet and was 150 feet across. Here the Chicago pre-testing paid off. The drivers were sealed in the Corvairs and the cars floated nicely across, a cable keeping them from heading down to the sea. An even larger stream, 400 feet wide, was crossed on balsa rafts.

The adventures of the caravan were told in a series of Sunday magazine articles in THE CHICAGO TRIBUNE. But this was a venture that called for being on the scene and seeing —and that is why *From Here to There* is showing its audiences a trip that takes more than words to tell about.



The Corvair safari *crossed 41 rivers on its southward journey "From Here to There."*



Paying homage *to an ancient culture, drivers visited this famous temple of the Toltecs.*



A landslide *blocked the Inter-American highway but it didn't stop the expedition.*



"Put it in *your glove compartment, Senor?" One of the drivers does some gift shopping.*



An Editorial Foreword to the A-V "Trade Fair"

THE MANY ADVANCES being made in th field of audio and visual projectio equipment, ranging from simplifie 8mm and 16mm sound projectors for bo conventional and rear-screen viewing to an i creasing number of automated sight/sound d vices utilizing still pictures with taped soun made an exciting and thought-provoking arra of exhibits at the recent National Audio-Visu Trade Show in Chicago.

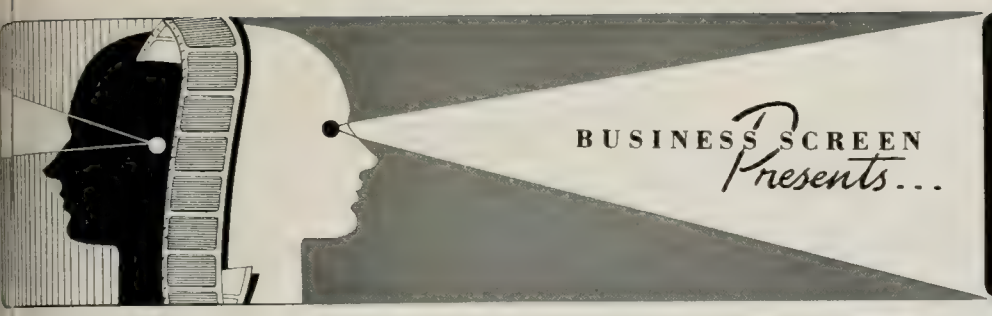
Realizing that many thousands of busines industrial and institutional users of these a dio-visual tools were not able to see this e hibition, the Editors of BUSINESS SCREEN hav excerpted highlights of manufacturers' pro ucts through a special direct survey of th companies involved. A few that were n available for the early press closing of the "Trade Fair" pages will follow next month.

Included in this September supplement w be the "teaching machine" developments Applied Communications Systems (a Divisio of Litton Systems, Inc.); the remarkable ne Gray Audioslide projection equipment; mo details on Amplifier Corp. of America's pr cision-electronic sound slidefilm projecto (the Magnematic); and data about the "VIP desk-top salesman-in-a-suitcase which was di played by B. R. Gilbert & Associates.

A new plateau of design excellence an high-quality in both light and sound w achieved by the several new 16mm sound pr jectors introduced at the Chicago show. Th new Bell & Howell "Specialist" and the Gr flex "Galaxy" attracted large audiences. a did the new completely-transistorized Koda Pageant Sound Projector. RCA, Kalart-Victo also made trade show news, the latter an nouncing the acquisition on September 1st Technical Service Incorporated with its line 16mm repeater projectors, including the Duc lite and Moviematic models.

Sound slidefilm equipment featured a ne DuKane display unit and Beseler's "Salesma II" with several features noted in this sectio

To keep every major industrial and institu tional buyer completely informed throughou the year, the Editors of BUSINESS SCREE have perfected a complete Audio-Visu Equipment Reference System. Described o page 49 of this issue, the new Buyer's Refe ence book is the first to provide a continuou flow of data on new product developments du ing the year *exclusively* for key buyers.



BUSINESS SCREEN *Presents...*

AUDIO-VISUAL EQUIPMENT TRADE FAIR

PROJECTION EQUIPMENT

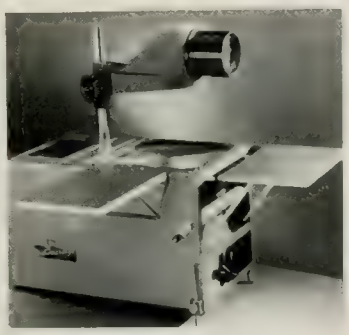
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•A new addition to the AO line of Opaque Delineascope is this Ly Silhouette Overhead Model 3:0, pictured at the right.

The new 3540 and standard AO models provide a bright image as a arge-diameter coated projection o ective delivers full 145 lumens o the screen. Portable (29 lbs. f the High Speed Opaque Delieascope), the AO line features ige hinged access door for easy s vice. Glass reflecting mirrors d not tarnish or deteriorate.



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BAUSCH & LOMB INCORPORATED

635 St. Paul Street, Rochester 2, N. Y. Telephone: LOcust 2-3000

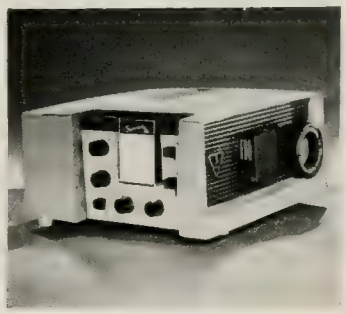
Sales contact: Mr. A. E. Fischer on Extension #62

•Two current Bausch & Lomb de projectors are noteworthy:

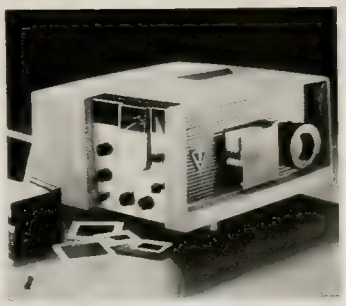
The Balomatic 655, a 2″ x 2″ odel is now available with a om lens, permitting up to 175% ange in projection distance or ture size as it adjusts to varios room sizes. The 655 has one tton forward or reverse operatn at the projector or by remote ntrol, split-second slide change d other features. With standard 5 lens, $119.50; with zoom lens, 49.50.

The Balomatic 755 is a fully-tomatic 2¼″ x 2¼″ slide projtor. Automatic feed is provided d 2″ x 2″ sizes (35mm, Bantam o supers) can be intermixed in te same tray for showing without terruption. Also has one-button rward or reverse operation, lit-second slide change. Autoatic timer changes slides from 4 to 60-second intervals. Long reote cord permits push-button opation up to 15-foot distance. 7″ ns is standard.

The Balomatic 755 has 500-watt umination; unique shutter desn provides split-second slide anges with no image motion or ght flashes.



Above: the Balomatic 655 *is available with a zoom lens . . .*



Above: here's the fully-automatic Balomatic 755 *slide projector.*

BELL & HOWELL COMPANY

7100 McCormick Road, Chicago 45, Ill. Telephone: AMbassador 2-1600
Manager of Audio-Visual Sales: Charles A. Musson
Government Sales: Marshall Sher, Manager
Institutional Sales: George Myles, Manager

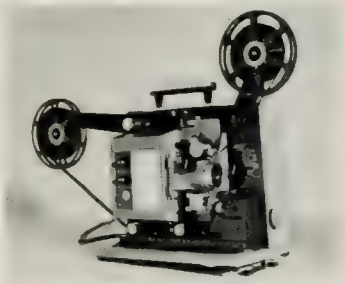
• "Star" of the Bell & Howell line is the new "Specialist 542" 16mm sound projector; completely new in all details; lighter (29 lbs.), compact design, new optical system; "auto" rewind; lamp ejection lever, still picture control.

The "Specialist 540" is similar to the "542" without still picture control.

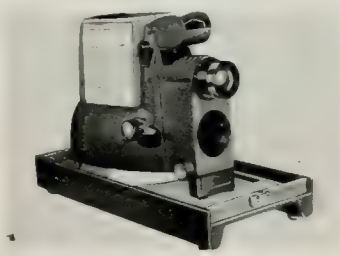
The "Civilian JAN" was designed to meet the most stringent military specifications and remains one of the top-quality machines for 16mm sound projection.

A specially-designed 173DB 16mm projector provides optimum performance for time and motion study programs. Has built-in threading operational simplicity.

Bell & Howell's "Specialist" slide and filmstrip projectors are available for single-frame filmstrips, 2″ x 2″ slides (with manual or semi-automatic control) and with accessory sound units, such as the "Specialist" two-channel tape recorder. The B&H "70" camera is widely-used for educational and training film work.



The all new B&H "Specialist"



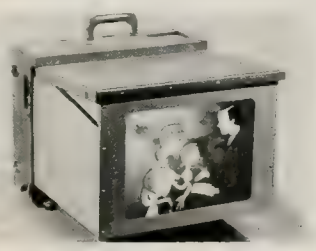
Multi-purpose filmstrip-slide projector: the B & H "Specialist Deluxe."

CHARLES BESELER COMPANY

219 S. 18th Street, East Orange, N. J. Telephone: OR 6-6500

Contact: M. F. Myers or Robert Shoemaker

• An improved "Salesmate II" is the latest model of Beseler's automatic tape sound slidefilm projector-viewers. The Flipmatic screen which unfolds into shadow box at touch; Touchmatic instant start; Floating Microswitch, film keeper and Snap-In film cartridge load are new features. An integrated merchandising plan offers pay-as-you-go financing of films, collateral material & equipment.

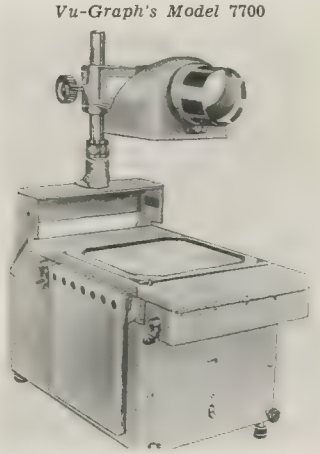


Beseler's new "Salesmate II"

• Pictured below is one of the extensive line of Beseler Vu-Graph overhead projectors (Series 7700).

* * *

Vu-Graph's Model 7700



AUDIO-VISUAL EQUIPMENT TRADE FAIR

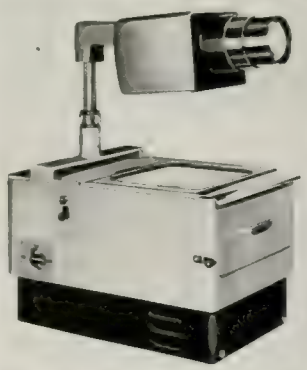
THE BUHL OPTICAL COMPANY

1009 Beech Avenue, Pittsburgh 33, Pa. Telephone: FA 1-0076

I. S. Stapsy, General Manager M. C. Wilkinson, Adv. & Sales Prom. Mgr.

• New Kool-lite overhead projectors, Models 6000 & 7000, have been introduced by Buhl. Cool, bright and with "whisper-quiet" operation, either model weighs 40 lbs. Transparencies up to 10″ x 10″ are shown; cellophane rolls provide for projection of hand-written data; coolness permits "almost unlimited" use of transparency. Either model $339.50 f.o.b. factory.

Buhl also makes wide-angle and conventional lenses for lanternslides; 35mm, 16mm projectors. New Series 400 Superwide Lens System reduces by two-thirds distance needed to put big picture on screen. Lens available in 1″, 1.5″ and 2″ focal lengths; all list at $80 each.



Buhl model 7000 overhead projector.

BUSCH FILM AND EQUIPMENT COMPANY

214 South Hamilton Street
Saginaw, Michigan
Telephone: PL 4-4806
Contact: Edwin Busch

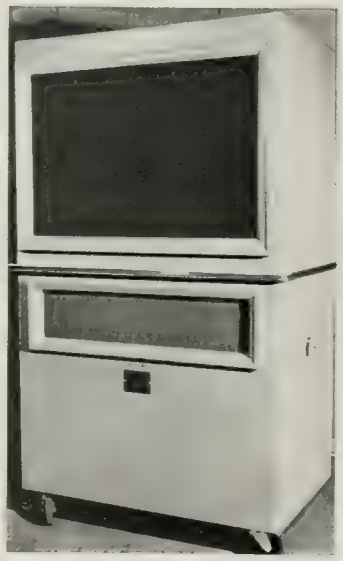
• Busch specializes in continuous, rear-projection equipment and accessories, featuring the portable Cinesalesman 16mm motion picture machine (Kodak mechanism) with its 800- & 1200-ft. cartridges. Models 3, 4 and 5. Screen sizes up to 17″ x 23″ (with attachment).

Repeater models also available on filmstrip, slide cabinets.

The Busch Cine Educator is a cabinet-type 16mm or 35mm filmstrip or slide projection unit.

Smaller TV-type consoles and special models for training, display use are available. Prices range from $669 for Cinesalesman to $998 for large Cine Educator.

Cinesalesman models also have Cordomatic for power source; extra reel arms for conventional projection. Also model with Movie-Mite mechanism. Push button operation facilitates display uses.



C.O.C. INDUSTRIAL DIV., CAMERA OPTICS MFG. CORP.

37-19 23rd Avenue, Long Island City, N. Y. Telephone: RA 1-9500

Contact: John Rosenthal

• C.O.C. Industrial's line of desktop projector-viewers includes the rear-view sound & stripfilm combination "Communicator" and its built-in screen; 4-speed record player, all in compact attache case. Weight: 15 lbs. Retails at $98.50.

Below: the C.O.C. "Communicator"



The C.O.C. Master 1010 is a rear-view slide projector with built-in screen and fully-automatic slide changer. Has a 10″ x 10″ rear-view screen and specially designed for synchronous tape sound. Weight: 15 lbs. Retails at $129.50.

. . . and here's C.O.C. "Master 1010."



THE DU KANE CORPORATION

St. Charles, Illinois Telephone: JU 4-2300 Chicago: MA 6-6446

Contact: A. F. Hunecke, Manager Howard V. Turner, Sales Manage

• DuKane manufactures complete line of sound slidefilm projectors, ranging from small table-top and counter viewers to larger auditorium combinations. Also available: filmstrip viewers without sound; push-button filmstrip equipment.

Currently featured is the new "Av-Matic" a compact, lightweight TV-type display unit with automatic operation (or push-button), auto rewind of 35mm filmstrip; 9″ x 7″ rear view Polacoated glass screen. Lists at $198.50.

The DuKane "Flip Top" also has the 9″ x 7″ rear view screen; plays 8 minutes, each side, of standard 45 rpm (large-hole) records. Ideal for sales presentation or display use. Lists at $115.

DuKane's "Mite-e-Lite" is a 10½ lb. sound slidefilm projector with Redi-Wind, wide-angle lens. Lists at $104.50.

The quality leader in DuKane's line is the DuKane "Micromatic" with its patented low-frequency 30-50 inaudible system. Weighs 24 lbs. List price: $230.00.

* * *

At right: DuKane's "Mite-e-Lite" is a 10½-lb. sound slidefilm projector.



Above: the DuKane Flip-Top" a current favorite for personal selli



EASTMAN KODAK COMPANY

400 Plymouth Ave., North, Rochester, N. Y. Telephone: LOcust 2-60

Contact: A. S. MacDowell, Extension 2132

• A new 16mm Kodak Pageant Sound Projector, the Model AV-126 TR, has just made its debut with a completely solid-state sound system. Featuring rugged, seven transistor high-fidelity amplifier and one-switch control, this projector can be turned on and put into operation immediately, without warm-up period.

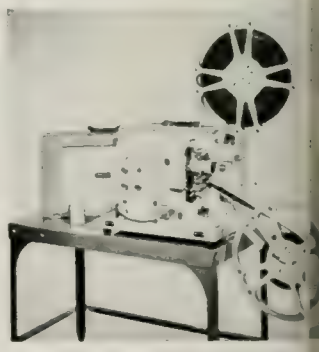
Kodak notes that the solid-state system also means longer, more economical service. All three major operating functions—blower, lamp and forward or reverse are interlocked with single operating switch.

Other Pageant 16mm models are: AV-085 (budget priced); AV-255-S (deluxe with 25-watt amplifier); Model Av-105-M, magnetic-optical sound projector.

Kodak A-V line includes the Cavalcade automatic slide projector; Signet filmstrip projector; Kodak Analyst movie projector is designed for analysis and time-study, slow-motion, etc.

* * *

Right: Kodak's "Sound-8" Projector



Pageant Magnetic-Optical (Av-105 I



FAIRCHILD CAMERA & INSTRUMENT CORPORATIO

580 Midland Avenue, Yonkers, New York

R. G. Hennessey, Gen. Mgr., Industrial Products Division

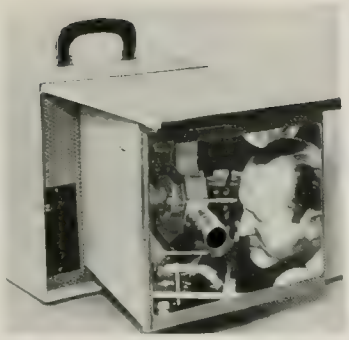
• Fairchild's Industrial Products Division recently introduced a new 8mm magnetic-sound rear-view projector, the "Cinephonic" with total weight of 15 lbs. and 200 ft. (8mm) film capacity. 400-ft. model counterpart also to be availa The "Cinephonic" has an 11″ x

Fairchild Cinephonic: continued

self-contained viewing screen and can play continuously from magazine. Electronic amplifier uses printed circuitry and Fairchild silicon transistors throughout.

Initially, General Manager R. G. Hennessey notes, the "Cinephonic 200" will be marketed in select areas of interest, primarily to sales organizations, direct by Fairchild. The 400-foot capacity model is said to weigh 17 pounds.

* * *



Right: Cinephonic 200 ready to show

GENARCO, INCORPORATED

97-04 Sutphin Blvd., Jamaica 35, New York Telephone: OL 8-5850

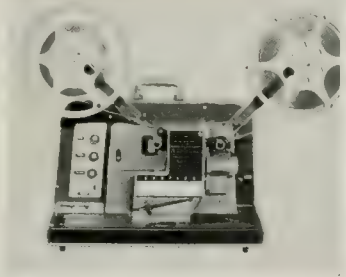
• Genarco specializes in a large-capacity 3,000 watt slide projector (with electric slide changer) that accepts 70 3¾″ x 4″ slides on its Model SM 2 (4,000 lumens on screen); Model SM 3 puts 6,000 lumens on screen. Both have electric slide changers. Other models with manual slide changer for continuous automatic use.

GRAFLEX, INCORPORATED

3750 Monroe Avenue, Rochester 3, N. Y. Telephone: LU 6-2020

Contact: W. A. Taylor or D. R. Calver

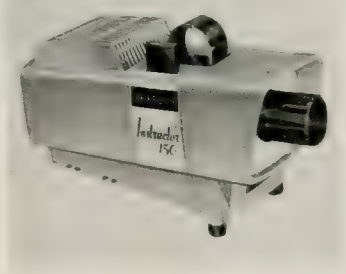
• The Graflex "Galaxy" 16mm sound motion picture projector is this company's most recent product, incorporating ease of operation (hinged, top-mounted reel arms swing into position and lock without handling belts); simplified threading with a single lever that positions films and loops in the sound head; re-forms loops without stopping projector. Rapid rewind with no transposition of reels, touching belts or gearing. Designed to take full advantage of new high-intensity lamp with extended lamp life. Lever-controlled positioning of film in "sound" position to assure perfect synchronization.



Above: Galaxy 16mm Sound Projector

* * *

Graflex School Master Slide-Slipfilm projectors range from the low-priced Instructor 150 ($79.75) to 500-watt and 750-watt models. Personal viewing of filmstrips available with E-Z Viewer (weighs only 1½ lbs.). Full line of accessories available for all Graflex equipment.



* * *

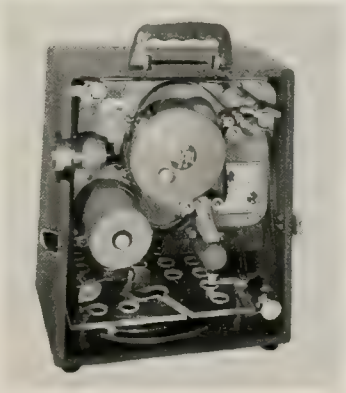
Right: the Instructor 150 is one of Graflex' line of still-strip projectors.

THE HARWALD COMPANY

1245 Chicago Avenue, Evanston, Illinois Telephone: DA 8-7070

Contact: Robert Grunwald or Richard Wallace

• The Harwald continuous, repetitive "Movie Mate" is single-case 24 lb. sound motion picture projector especially suited for sales demonstration use. 400-watt projection with a 4″ (5-watt) permanent magnet speaker and 400-foot film capacity on built-in repeater magazine. Has screen built-into case cover; no rewinding necessary with continuous loop magazine. Case of leatherette covered plywood contains everything, screen, cord, speaker, projector.



* * *

Right: the lite-weight "Movie Mate"

AUDIO-VISUAL EQUIPMENT TRADE FAIR

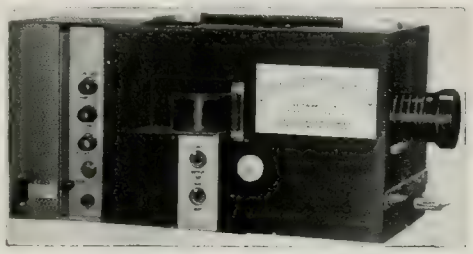
THE KALART COMPANY, INC. (VICTOR ANIMATOGRAPH DIVISION)

Hultenius St., Plainville, Conn. Telephone: SHerwood 7-1663

Hy Schwartz, V. President John J. Harnett, V.P., General Sales Mgr.

Features: the complete Kalart/Victor line of motion picture, slide and filmstrip projection equipment, including the new "Soundstrip."

at right: the new Kalart "Soundstrip" sound and strip film projector uses light to scan sound on a 35mm film which also carries images.



• Principal Kalart/Victor products include 16mm sound motion picture projectors, including single-case Model 70-15 with 15-watt amplifier, built-in 8″ speaker; Model 70-25 (25-watt amplifier) and separately-cased 12″ speaker. Available for use with either model is Kalart/Victor Mixer Magnesound for recording, playback on magnetic-striped film. Also the Victorscope Anamorphic Lens and a Mobile Projector stand.

The complete line of Victor-Soundview 35mm slide and filmstrip equipment includes models for both automatic and manual operation. Just introduced is the new Kalart Soundstrip projector with its revolutionary all-electronic sound-on-film principle. This new device utilizes a rotating light beam to scan an optically-recorded sound track on a 35mm still picture filmstrip, in color or black & white.

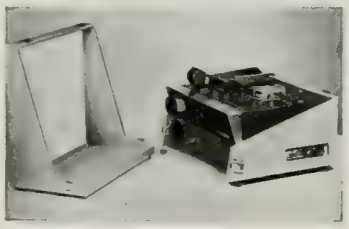
LA BELLE INDUSTRIES, INCORPORATED

Oconomowoc, Wisconsin. Telephone: LOgan 7-5527

Contact: Robert Rumpel

• The LaBelle "AV Tutor" is a dual track tape player and automatic filmstrip projector combination. It features sound tracks with control signal recorded on either the LaBelle Maestro II or III or Control Recorder.

The Maestro II is a one-piece master audio-visual system. It provides a tape recorder, playback and projector that snugly fit in neat, portable package.



Here's the LaBelle "Auto Tutor"

OZALID: AUDIO-VISUAL PRODUCTS

Ansco Road, Johnston City, N. Y. Telephone: SW 7-2301

Contact: Jim Gillespie or Guy Lam

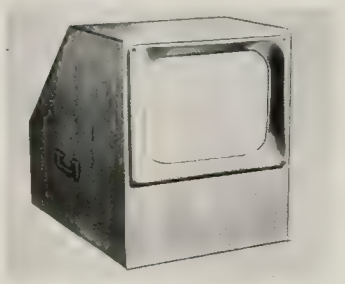
Projecto-Lite Overhead Projectors; Printer and full materials line.

PICTURE RECORDING COMPANY

1395 W. Wisconsin Avenue, Oconomowoc, Wis. Telephone: LOgan 7-2604

Contact: George Howie, Sales Manager

• Pictur-Vision cabinet projector models provide for 2″ x 2″ continuous display projection and sizes range from desk or counter models to larger consoles. Most have 16-slide Pictur-Record. All Pictur-Vision projectors can be combined with PRC Tape Repeater for fully-automatic synchronized sound presentations. 14″ x 20″ screen sizes; also w/push-button.



* * *

Right: Pictur-Vision cabinet model.

PAILLARD, INCORPORATED

100 Sixth Avenue, New York 13, N. Y. Telephone: CA 6-8420

Contact: E. Wildi or George Schectman

AUDIO-VISUAL EQUIPMENT TRADE FAIR

POLAROID CORPORATION

730 Main Street, Cambridge 39, Massachusetts. Telephone: UN 4-6000

Contact for buyers: Technical Sales Department

New: Polaroid transparency system for lantern-size or 2¼" x 2¼" slides.

PROJECTION OPTICS COMPANY, INC.

271 Eleventh Ave., East Orange, N. J. Telephone: ORange 6-6500

Contact: Phillip M. Berman

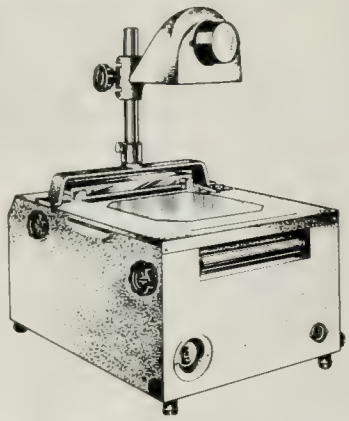
• Two "Transpaque" overhead projector models, both of which accommodate 10" x 10" copy sizes, are featured by Projection Optics.

The Model 6000 A is a low-silhouette type, 1000-watt illumination. It weighs 36 lbs.; lists at $395.00. Similar, except for the "Levelit" head is Model 6009. Screen image can be elevated by adjusting a mirror in the head, keeping light box level at all times. Model 6009 lists at $425.00.

New "Projex 1010" offers "complete da-lite projection system."

* * *

Right: low-silhouette Transpaque



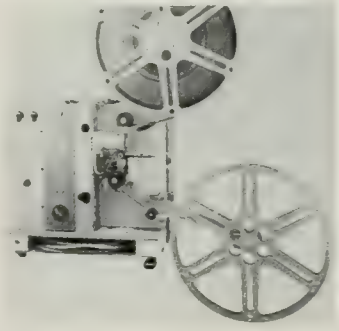
RADIO CORPORATION OF AMERICA

Meadow Lands, Pennsylvania. Telephone: BA 2-1100

Contact: A. J. Platt, Marketing Manager, Audio-Visual Products

• Improved versions of the RCA 16mm motion picture projector in both the built-in (single case) and separate (two case) speaker models, both using a new 15-watt amplifier for improved sound reproduction are currently showing.

RCA sound projectors include reverse featured and simplified, one-knob control of major projector functions. These models can accommodate 1200-watt lamps and there's an optional 2-bladed shutter for "special" viewing.



RICHARD MANUFACTURING COMPANY

P. O. Box 2041, 5914 Noble Ave., Van Nuys, Calif. Telephone: ST 5-0326

Contact: Brunson Motley

• Planned and developed over several years (and now being made by large equipment concern), the Poly-Vue fills the special need of groups for a very compact, low-cost filmstrip unit. Priced at only $32.50; weight 4 lbs.; 150-watt illumination with fast lens and precision-ground condenser system; single knob control.

* * *

Right: Poly-Vu filmstrip machine.



ADDRESS ALL INQUIRIES TO THE PRODUCTS' DESK

• For the convenience of our subscribers, BUSINESS SCREEN maintains a single-letter inquiry service which relays equipment inquiries to these manufacturers. For data write New Products Desk, BUSINESS SCREEN, 7064 Sheridan Rd., Chicago 26.

SPINDLER & SAUPPE, INCORPORATED

2201 Beverly Blvd., Los Angeles, Calif. Telephone: DUnkirk 9-1288

Contact: George Sauppe; Norman A. Sauppe, Dir. of Merchandising

• Latest development of this very experienced maker of automatic slide projection equipment is the SLS-750, a 2" x 2" (35mm or Bantam or Super-slide) projector with instant selectivity. This is the "random access" Selectroslide featuring an interchangeable, rotating magazine that holds 48 slides in a radial arrangement. Remote push-button control unit selects the desired slide, moves it into position for projection and returns slide to magazine in correct position—all automatically.

For exhibit and display use, a popular "Model 440" cabinet which accommodates all Selectroslide projection units is shown (at right). Selectrovision cabinets may be used with synchronized sound, or with specially adapted Selectroslide with push-button start to actuate a series of slides and to shut off automatically.

A new filmstrip attachment is adding to the versatility of the "SL" series of Selectroslides for automatic, continuous display use.

* * *

Right: Selectrovision cabinet model.



STANDARD PROJECTOR & EQUIPMENT CO., INC.

7433 N. Harlem Avenue, Chicago 48, Ill. Telephone: NIles 7-8928

Contact: P. J. Kilday, President

Features: complete line of combination filmstrip and 2" x 2" slide projectors; filmstrip-only projectors; viewers for filmstrips or 2" x 2"

THE STRONG ELECTRIC CORPORATION

87 City Park Avenue, Toledo 1, Ohio. Telephone: CHerry 8-3741

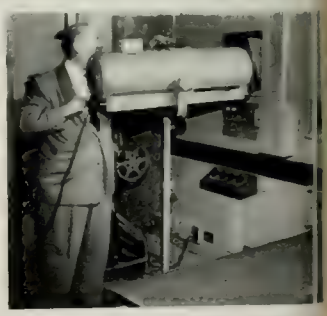
Contact: N. E. Alexander, Div. Sales Manager

• The Strong Universal slide projector employs a high-intensity carbon arc lamp as its light source. It projects from 7500 to 9000 lumens through its 3¼" x 4" slide aperture to provide screen brightness comparable to high-quality theater showings.

The Universal Arc is available with electric changer for 70 lantern slides; push-button change.

* * *

Right: typical industrial installation of the Universal Arc Projector . . .



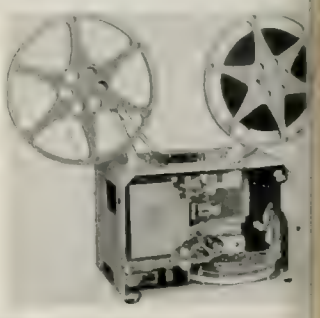
TECHNICAL SERVICE, INCORPORATED

Address TSI inquiries to Kalart Company, Inc., after Sept. 1 when facilities move to Plainville, Conn. headquarters plant.

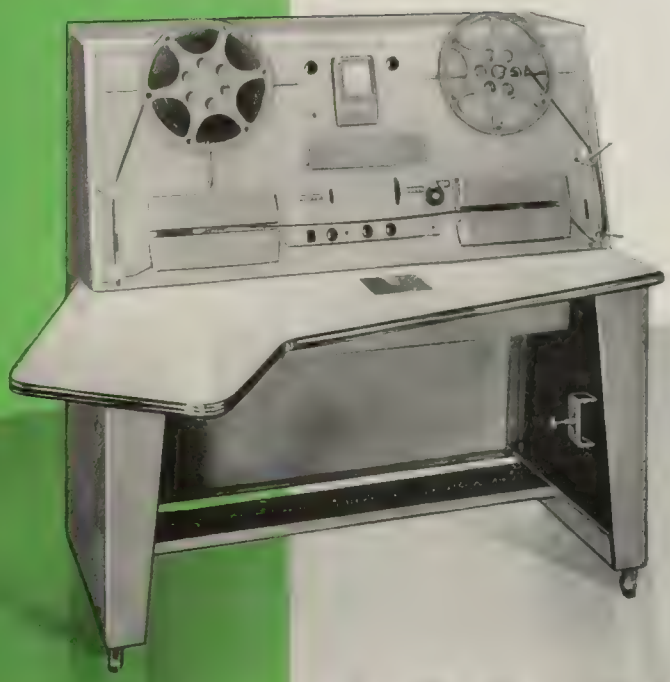
• The widely-used "repeater projector" line of TSI is to be produced at the Kalart plant (after Sept. 1st). Victor will offer both the "Duolite" and "Moviematic" models.

TSI's Moviematic is a single-case model with TV type screen; repeater film magazine. Ranges from the STM-3 16mm sound model (shown at right) to 12-lb. Moviematic Jr. 8mm silent repeater projector.

Both models minimize room darkening; both have separate reel arms for conventional showings.



The Ultimate in Automatic Film Inspection



Now has Auto-Load and Electronic Scratch Detection with Automatic Recording and Splicing

MARK IV

...the Futurmatic-Styled Inspect-O-Film with amazing performance...

The Mark IV is the "ultimate" machine for those "who want everything". Designed as a research unit into the needs of the film libraries of the future, this unit has been put into pilot production because of the demand of leading commercial libraries who must furnish customers proof of print condition. The Mark IV retains from the past only what has been demanded by progressive libraries and could not be left out of a modern machine—features from the Mark II, such as eye-level loading, triple jewel sensitive low pressure detection, console and large work surface design etc. The Mark IV represents a technological breakthrough comparable to Harwald's invention of Automatic Electronic Detection. It gives an electronically written graph of the degree of film scratching by the foot so that libraries and sponsors can judge print quality on an objective basis. The machine also features "Auto-Load" the easy loading system that will be a part of all film equipment of the future. Other features include: Selective detection, radioactive plutonium antistatic protection, no-scratch vacuum cleaning of film and ultra smooth all direct drive system. The Mark IV is particularly suited for duplex and other multiple machine arrangements. Naturally, electronic liquid cleaning and conditioning are also available along with a host of other features, get full details and see demonstration at coming conventions.

No. 2J105 Ship. Wt., 375 lbs.
$3,450.00 to 5,895.00 depending on accessories

THE HARWALD COMPANY INC.

1245 Chicago Avenue • Evanston, Illinois • DAvis 8-7070

MODEL "U" MARK II



America's most popular film inspection unit

USED BY LEADING FILM LIBRARIES OF THE WORLD

The Model "U" Mark II is a dynamic machine that has won the praise of leading film library managers everywhere. It is considered the "Work-Horse" of the film inspection field. Designed to be the fastest, easiest to use, easiest to service, most accurate, top performing machine (exceeded only by the Mark IV) but for the vast middle of the road conservative managers market—this unit is the one.

Features eye-level non-stoop open path loading, for operator ease and convenience. Has Harwald originated "Plug-In" interchangeable service parts construction. All console style machines can be used with electronic cleaning and conditioning. Can be duplexed—used as double "L" or double "H". Electronic loading available (see Deluxe Model). Special Features: Triple jewel controlled low pressure detection, ultra smooth drive, no break no snap starting. Top performance—for the pros!

Since this unit is constantly improved as results from the field show new features valuable, so be sure to get the latest information on it before buying. Simply contact our sales dept., and ask for special 81 feature list.

No. 2J102 Ship. Wt., 350 lbs. $2,795.00

DELUXE MODEL "U" MARK II

Same as above unit, but with large table, magnifier electronic loading, special wind switch and other deluxe features. Please contact us for features and details. Price $2,995.00

MODEL "U" SPECIAL

Here's a superb product for the little library to start on. Designed with ample space for adding most Mark II features. It is real easy to use. Full console size with big work surface. Features easy eye-level loading and has Harwald's patented Triple Jewel Detection System.

No. 2J103 Ship. Wt., 270 lbs. $2449.00



PROFESSIONAL OPERATOR CHAIR

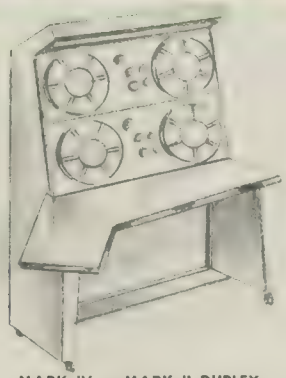
This famous Harwald professional operator chair is designed for maximum comfort. Beautifully styled, strong and it's cool. Has 6 separate adjustments and it is practically indestructable. Ship. Wt., 29 lbs. Sells elsewhere at $39.95

No. 13J101 only $34.95

SAVE $5.00

NEWEST IDEAS FOR MODERN FILM LIBRARY INSTALLATION

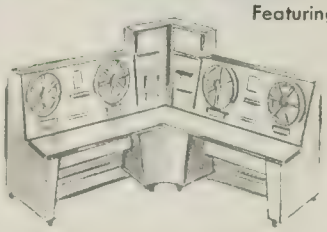
Featuring easy eye-level non-stoop loading and famous triple jewel detection

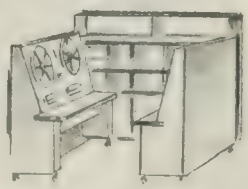


MARK IV or MARK II DUPLEX

Smallest floor area, greatest comfort and output for Duplex setup. Ideal, where space is prime consideration. Permits operator better control over reels with less fatigue than other stacked or Duplex arrangements. Please write for list of features.

Priced $3,995.00 to $6,995.00 depending on accessories

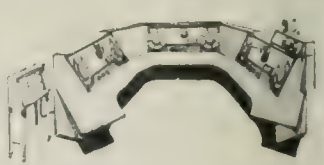




MODEL "U" MARK II or MARK IV Custom "L" or "Double I" Installation

The most popular 2-machine setup. Here is by far the most popular arrangement of film inspection machines, used by perhaps 9 out of 10 leading libraries. It gives maximum output per unit floor space with greatest operator comfort—from easy eye-level loading.

No. 2J110 Ship. Wt., 750 lbs. ..... $2,950.00 per unit



"TRIPLEX" MARK II or MARK IV

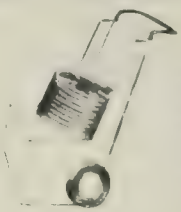
The concept of the future. For those who wish to maximize operator performance, yet have easy eye-level operation. This setup is a custom installation. Please write for list of features.



MODEL "R" INSPECT-O-FILM

The famous "Old Reliable". As rugged as the old "DC-3" air plane. Designed for medium-speed inspection of release prints in 16mm libraries. These machines simply will not die! Ship. Wt., 250 lbs.

No. 2J101 ..... $1,995.00



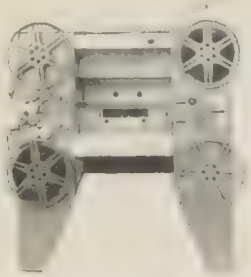
QUALITY PUSH CART

Scientifically designed to solve the problems of holding and moving film easily. Adjustable shelf for right height. Sturdy construction. Holds up to 30-2000 ft. reels. A Quality Product. 40 lbs.

No. 13J106 ..... $49.00

CONSOLETTE STYLE FILM INSPECTION

Superior Competitive Units for the Small User



ULTRA MODERN DUPLEX
Junior Challenger

A superior competitive unit for less. Next to stacked Model "U" or Mark IV units, these give maximum output per unit floor space. You must see this unit and compare, prove to yourself how it exceeds competitive units, for less cost.

No. 2J109 600 lbs. $2995.00

DUPLEX-DELUXE

Extra features for greater performance. Low stretch—low stoop design. Please write for complete list of superior features. 625 lbs.

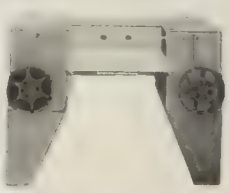
No. 2J107 ..... $3,895.00 to 5,950.00 depending on accessories



MODEL 76 "CHALLENGER"
Junior Consolette Inspect-O-Film

A superior competitive unit for less. Priced for the little library where consolette design and low loading are acceptable. This machine is in every way superior to competitive makes and we willingly offer it for your close examination and test against any other film inspection machine. Often copied, but never equalled, this all American-Made machine has Harwald's patented detection and outstandingly smooth drive system, safe on film. a real bargain. Please write for feature list.

No. 2J104 325 lbs. $2,249.00



JUNIOR DELUXE
INSPECT-O-FILM

(Not Illustrated) Similar to Model 76 "Challenger", with extra features of Electronic Loading, Triple Jewel Model "U" type detection system and others. For details, please write for complete list of features.

No. 2J106 350 lbs. $2,495.00

REWIND-O-FILM

A dandy consolette style hand inspection and automatic rewind set up. Trade this machine up as your library grows, to automatic inspection for any Harwald model.

No. 2J108 270 lbs. $799.00

ALL PRICES F.O.B. SHIPPING POINT SUBJECT TO CHANGE WITHOUT NOTICE. PRINTED IN U.S.A.

NEW and USED UNITS—RENTALS —LEASES

Rental to purchase agreements, available on all equipment. Get a FREE industrial engineering analysis. If you have over 200 films, you are probably paying for automatic inspection but not getting it.

PLANNING A MODERN, PROGRESSIVE FILM LIBRARY?

Get Harwald's famous "Past and Future" literature and get help from our qualified sales engineers.

HARWALD'S FAMOUS SERVICE POLICY

Available for all units. We trade, repair, rebuild, redesign and modify all and any type of film handling equipment. Call Mr. Service for details.

We are a service oriented organization. Our sales come largely from recommendations of happy customers. Take advantage of our original "Collect Call Service". An expert is as near as your telephone. Our nationwide organization is always at your service.

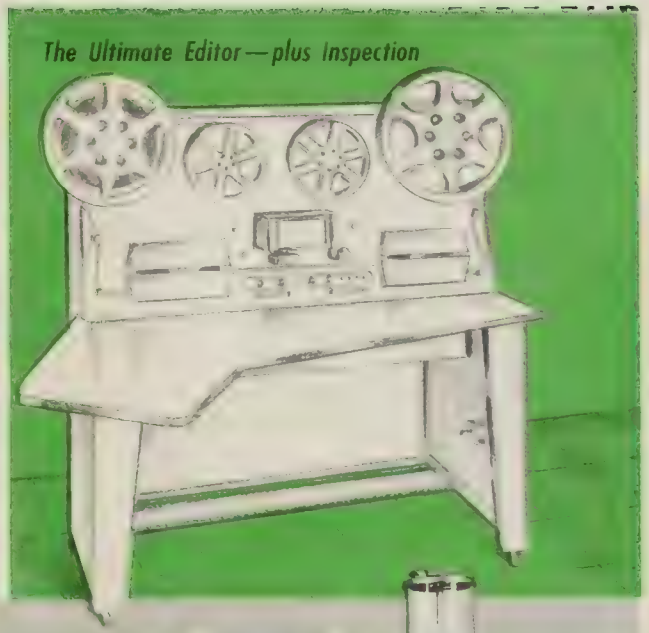
MODEL "Q" MARK IV

A new concept of the famous Model "Q" Editing Machine. Ideal for TV Stations, Producers, Distributors, etc.

Here is the ultimate in film handling for professional film men in TV stations and for film distribution. This machine not only has all the features of the Mark IV, described on the front cover, including the availability of scratch detection, etc., but also has a viewer and sound reader arrangement so that films may be viewed, edited, cut and an entire TV Show put together with the greatest of ease, in a professional manner.

Often times users report cutting down their time as much as in half of that with normal complicated arrangements and this machine does a complete job. Not only inspects film and cleans it, but times the film and allows it to be viewed at an extremely fast pace. For instance an hour program can be completely previewed in less than five minutes. Complete smooth control over the film movement is possible and all the way from zero to 450 feet a minute, forward and reverse. No solenoids, easy service, no belts—a whole new concept in design!

No. 3J102 . . . . Price, depending on accessories, $4,495.00 to 7,995.00



STANDARD MODEL "Q" INSPECT-O-FILM EDITOR

Here is a professional tool offering electronic inspection, cleaning, measuring, viewing and sound reading for fast and accurate editing. You can inspect, clean and view a one-hour program in less than 5 minutes. Variable film speed from zero to 450 feet per minute both forward and reverse. Machine automatically stops at completion. Guaranteed against defects in material and workmanship. Ship. Wt., 235 lbs.

No. 3J101 . . . . $3,950.00



PROTECT-O-FILM

World's Finest Film Conditioner

4-WAY PROTECTION

1. Maximum Scratch Protection
2. Cleans and Conditions
3. Anti-Static Action
4. Kills "Greenness"



Two types of fluids available. Formula 101X is ideal for use on release prints and for continuous projection as well as general purpose cleaning. Formula 201X is a treatment for originals, intermediate negatives and for use in the Protect-O-Film Electronic Cleaning Machine. It is superb for quantity printing from a given negative without degradation of picture quality. PROTECT-O-FILM is completely SAFE. It contains NO Carbon Tet and it's also Non-Flammable.

Size	Type 101X	Type 201X	Price
Pint	10J101	10J121	$ 1.75
Quart	10J102	10J122	2.82
1-4 Gal	10J103	10J123	9.60
5-54 Gal	10J103	10J123	9.00
20 Gal. Drum	10J104	10J124	165.00
55 Gal. Drum	10J105	10J125	395.00

ELECTRONIC CLEANING MACHINE

World's Finest Film Cleaner and Conditioner!

The Harwald Protect-O-Film Machine applies PROTECT-O-FILM Cleaning fluid to 16mm film at speeds up to 1000' per minute. It guarantees excellent 4-way protection. 1 . . . provides cleaning action, 2 . . . prevents scratches, 3 . . . anti-static, 4 . . . knocks "greenness. The cleaning fluid is electronically controlled to provide uniform wetness regardless the speed of the film.

An efficient exhaust is provided to eliminate fumes from the working area. This unit is designed as an attachment to fit any senior type Inspect-O-Film Machine and is controlled by it. Also can be used on a developing machine or bench rewind. When ordering, please specify type of service intended so that the proper type electrical connectors are supplied. Ship. Wt., 100 lbs.

No. 17J103 . . . . $995.00



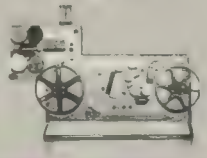


Illustration shows an actual installation used with an Inspect-O-Film (Fits any senior type Inspect-O-Film machine)

CEMENT-O-FILM

The Amazing Lightning-Fast Super-Speed Film Cement



Cement-O-Film is a radically new splicing fluid developed in Harwald's laboratory. Now, for the first time, an instant splice can be made—even without heat! Cement-O-Film not only is lightning fast, but it makes extremely strong long-lasting splices. The reason is a new solvent combination which makes a true weld on even the new triacetate film bases. Just order a pint today and *see for yourself*. Users tell us they save so much time and film, using Cement-O-Film, that they throw out their stock of older type cements. It is absolutely non-corrosive and actually helps to keep your splicer clean.

No. 10J147 One Pint Can $2.95
No. 10J149 One oz. Bottle with Brush 50

The Harwald Co., Inc.
1245 Chicago Avenue
Evanston, Illinois
DAvis 8-7070

HARWALD'S SPLICE-O-FILM

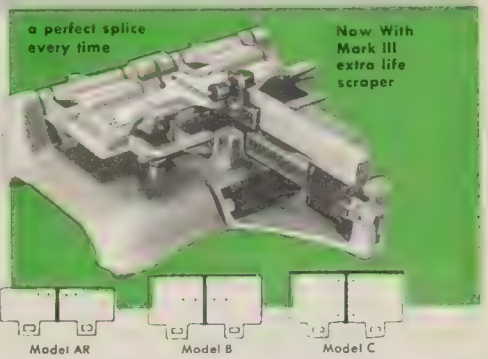
World's finest splicer . . .

The major cause of film failures is poor splicing . . . and the major cause of poor splicing is improper scraping. SPLICE-O-FILM solves these problems with its electric heat and automatic scraper that takes off exactly the right depth of emulsion every time.

In just 9 SECONDS you can get a perfect splice—accurate within 1 10,000 of an inch. For laboratory use, SPLICE-O-FILM's registration accuracy makes it ideal for A-B roll preparation. (No. 4J106 recommended) and its preset scraper permits reliable splicing of raw stock in the dark. (No. 4J105 or 4J101 recommended).

The new SPLICE-O-FILM is equipped with special features not found on the earlier models. Among these is the Mark III scraper assembly with its extra long life tungsten steel blade which can be changed and adjusted perfectly without tools. You can put this unit on your older Harwald splicers if desired. (Part No. 4S3100 . . . . $12.50)

The main difference between the Model B and AR are size and pin arrangement. Model B is larger with pins in the center of the bed for fast working with both B-W and color films. AR is indicated where top quality splices are desired at a minimum cost. Model C is for 35 MM only. The Model B 4J105 is our most popular model for film libraries.
Ship. Wts., Model "AR" 5 lbs.; Models "B" and "C" 8 lbs.



Cat. No.	Description	Price
4J101	$\frac{3}{32}$" width splice for prints, 16mm	$ 99.50
4J102	$\frac{1}{16}$" width splice for negatives, 16mm	$ 99.50
4J105	$\frac{3}{32}$" width splice for prints, 16mm	$175.00
4J106	$\frac{1}{16}$" width splice for negatives, 16mm	$175.00
4J107	$\frac{3}{32}$" width splice for 35MM Film	$175.00
4J108	$\frac{1}{16}$" width splice for 35MM Film	$175.00

Also available 35MM Micro Film Splicer. . . $175.00

HARWALD'S SEMI-PRO W.C. SPLICER

A dandy small splicer for the amateur who makes an occasional splice and wants the automatic features
No. 4J205 Ship. Wt., 7 lbs $199.50

A Cordial Invitation
from the
HARWALD COMPANY

Visit an exhibit of the world's finest Film Handling Equipment. This is a "convention booth" on paper —for your interest. Also visit us at all the leading Audio-Visual and TV motion picture engineering conventions.
Write, wire, or call collect for immediate attention.

The Harwald Co., Inc.
1245 Chicago Avenue
Evanston, Illinois
DAvis 8-7070

Sincerely Yours
R. Grunwald (President)

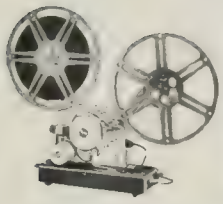
Harwald sells the "influentials" -- the leaders in the field who are recognized as smart buyers. Here is a list of people whose deep technical knowledge and whose service to the A-V field have made them established leaders. From experience, they can offer well-based opinions about our equipment. Although space does not permit a full listing of the leading users of our products, here are just a few ...

Social Security Administration
Atlanta Board of Education
Baptist Sunday School Board
Gospel Films
Milwaukee Public Museum
Monroe County Library
General Motors Corporation
U.S. Department of Agriculture
Arlington County Schools
Province of Saskatchewan
Viewsound Supplies
Cartwright Schools
Alhambra Schools
Encyclopedia Britannica Films, Inc.
LaMesa Spring Valley City Schools
San Diego City Schools
San Diego County Schools
Greenwich Board of Education
Los Angeles County Schools
Swift Motion Picture Laboratory
Lederle Labs
University of Washington
University of Colorado
U.S. Air Force Film Library
Armed Forces Radio & Television
Alhambra Schools
Association Films

We invite you to join this group yourself.

In territories where Harwald is represented by dealers, these men are known as the top men in the field, whose judgement is highly regarded.

"Research and Engineering for Finer Film Handling Products"



MM SUPREME 16mm SOUND PROJECTOR
A highly successful unit designed for educational, industrial and entertainment use. It is compact, rugged, easy to carry, yet it performs with more massive and higher priced projectors. The MM Supreme has automatic *safety* trips which make film damage virtually impossible . . . even with non-professional operators. It has a self contained screen for desk-top presentations. Film capacity 2000 ft. 105-125 volts, 25-60 cycle AC-DC. Weighs only 28 lbs
No. 9J101 Ship. Wt., 30 lbs. $349.50

MOVIE-MATE AUTOMATIC REPEATER
16mm Sound Projector for Sales Use
A newly developed, highly reliable compact projector that requires no threading or rewinding. Accommodates 400 feet of continuous 16mm film. Only a flip of the switch is needed for an extremely effective and simple presentation. For 105-125 volts, 25-60 cycle AC-DC. Weighs only 23 lbs.
No. 7J104 Ship. wt., 26 lbs. . . $498.00



Compco Reels Split Reels

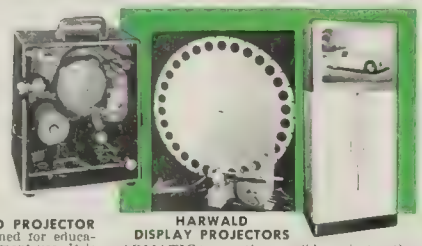
COMPCO REELS are the best projection reels and cans available. They are die formed of hard spring steel and the 800, 1200, 1600 and 2000 foot reels have die-cast aluminum hubs. This ensures that the reels run perfectly true, thus preventing damage to your valuable film

Cat. No.	Description	Price
12R101	16mm 400 ft. Reel	$ .70
12R102	16mm 400 ft. Can	.70
12R103	16mm 600 ft. Reel	1.65
12R104	16mm 600 ft. Can	1.65
12R105	16mm 800 ft. Reel	2.15
12R106	16mm 800 ft. Can	2.15
12R107	16mm 1200 ft. Reel	2.50
12R108	16mm 1200 ft. Can	2.50
12R109	16mm 1600 ft. Reel	2.75
12R110	16mm 1600 ft. Can	2.75
12R111	16mm 2000 ft. Reel	4.25
12R112	16mm 2000 ft. Can	4.25

QUANTITY PRICES ON REQUEST

HARWALD SPLIT REELS permit you to handle film on cores conveniently, such as leader, replacement sections, negatives etc. We carry a complete line in stock —full listing available on request

Cat. No.	Description	Price
12R113	16mm Aluminum, 500 ft.	$ 6.00
12R114	16mm Aluminum, 1200 ft.	11.00
12R119	16mm Steel, 400 ft	4.49
12R120	16mm Steel, 800 ft	6.15
12R121	16mm Steel, 1200 ft	7.65
12R122	16mm Steel, 1600 ft	9.65
12R117	35mm Aluminum, 500 ft	11.50
12R124	35mm Steel, 400 ft	5.15
12R125	35mm Steel, 800 ft.	6.40

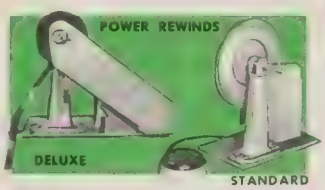


HARWALD DISPLAY PROJECTORS

ADMATIC is a continuous slide projector, that will give your product or story the impact of Kodachrome slides. Thousands of Admatics have been in use for a 12-year period. It is considered the "workhorse" of the advertising field. Ideal at conventions, trade shows and in your outer office. The mechanism is ultra-reliable and rarely requires service. Slide capacity 2"x2", projection size 16"x23", time every new slide shown, 6 seconds. Height 66", Depth 18", Width 28", Ship. Wt., 160 lbs.
No. 5J102 . . . . . $495.00

SONOMATIC is a continuous sound slide projector. It has all the features of the above unit, however it has fully synchronized sound. Ideal for showroom, convention or museum displays. The Sonomatic uses continuous magnetic tape for sound track and control. 1000 cps. inaudible tone controls slide change. Starts with push-button in front and presentation ends automatically. Tape size, ¼", tape cartridge capacity, up to 30 minutes Ship. Wt., 175 lbs
No. 8J101 . . . . . $895.00

CINEMATIC is a continuous sound motion picture projector. Styled same as above units. Its excellent picture quality and dependability provides an ideal display or daylight classroom projection. Built-in 800 ft. capacity magazine. Film size, 16mm. Lamp size, 750 watts. Ship Wt., 190 lbs
No. 7J101 . . . . . $1,195.00

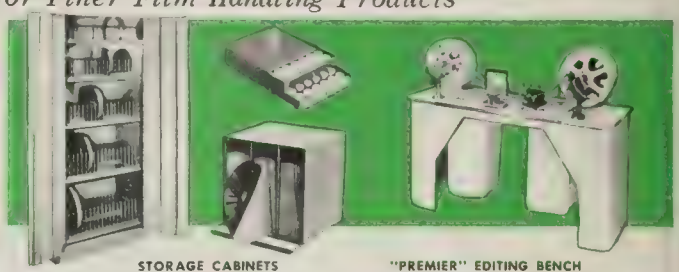


STANDARD

Harwald power rewinds combine unusual convenience in use with economy. One important feature of these units is their very steady speed. Both rewinds take interchangeable shafts and are of 2000 feet capacity. The STANDARD model employs a foot rheostat speed control. The DELUXE model is unusually smooth, stable and works extremely well with sound reader and is absolutely safe for rewinding negatives. It uses a knee operated lever which controls a torque converter. This lever can be locked manually if desired. Other arrangements for speed control are available on special order.

Ship. Wts., "STANDARD" 65 lbs. "DELUXE" 75 lbs

Cat. No.	Description	Price
19J120	Standard rewind with 16mm shaft	$110.00
19J121	Standard rewind with 35mm shaft	110.00
19J122	Deluxe rewind with 16mm shaft	215.00
19J123	Deluxe rewind with 35mm shaft	215.00



STORAGE CABINETS

Harwald supplies a complete line of top quality storage cabinets for discs, tapes, films and film strips. These units are of double welded construction and hold a maximum of materials in a minimum space. For full information about these superior, yet competitively priced cabinets, write for complete catalog

"PREMIER" EDITING BENCH

Functionally engineered & endorsed by world's leading editors. The finest professional bench made. Check these features: Spacious top—Formica Surface—Polished Stainless Trim—Modern Style—Cloth Bins on both sides of built in light box with slide cover lids
No. 13J102 Ship. Wt., 170 lbs . . . $289.00

PROJECTION STANDS—another plus product



The *High* Stand—that projects over heads—yet folds for easy storage and rolls smoothly. This amazing stand is 51" high—projects right to the middle of a 45x60 tripod screen! Made of rugged steel, yet light weight. Deluxe & Premier have special levelling feet, rock solid even on irregular floors. These modern grey stands are being specified more and more by leading professional A-V Directors

No. 13J103 "Standard" . . . $34.95
(No casters no shelf low priced for fixed installations) 27 lbs

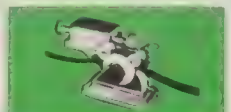
No. 13J104 Deluxe 41 lbs. . . $39.95
(One shelf casters and levelling feet)

No. 13J105 Premier . . . $69.95
(Illustrated—the world's finest projection stand) 46 lbs



EDIT-OLA

Here's a versatile truly professional editor at a fraction the cost of less convenient competitive equipment. Check these features. Easy to load and use—optical-magnetic sound—big built-in screen—single or double system—transistorized electronics—professional 3 motor drive—instant reversing—oversize sprockets for easy film loading—portable. The new standard for pros all over the world. For Producers, T.V., and all previewing needs
No. 15J106 Ship. Wt., 80 lbs . . . $1,389.00



FOOTAGE COUNTER

These precision counters measure *feet* and *frames*. A shoe (included) may be attached permanently to the editing bench. Counter fits into shoe, holding it rigidly, can be easily stored out of way permitting space for other equipment. Uses a 20-tooth aluminum sprocket, a Veeder-Root counter for lifetime service. tops for magnetic film. Ship. Wt., 3 lbs
No. 18J601 16mm Footage Counter . . $68.05
No. 18J602 35mm Footage Counter . . $68.05



MOVISCOP VIEWER

Moviscop is the finest 16mm viewer, modified for professional use. Special bearings permit use at speeds up to 450 ft. per minute with sapphire film guide available only on Harwald Moviscop. Fine German optical system gives bright, sharp cool pictures. Ship. Wt., 8 lbs
No. 15J101 $125.00



HARWALD "PROFESSIONAL" FILM LEADER

Personalized, printed and plain—that pays in money saved! You are paying for this prestige builder in lost films, lost advertising and sloppy handling. Printed every 7 inches with 3 lines of copy. Blue is for head of film, Red for tail. To Order, simply send in your wording and join all the progressive film managers

BLANK LEADER

12J107	16mm white sound perf. (1200' min.)	.01/ft.
12J108	16mm white silent perf (1200' min.)	.01/ft.
12J109	35mm white pos. perf. (1000' min.)	.0175/ft.
12J110	16mm yellow sound perf (1200' min.)	.0175/ft.
12J111	16mm yellow silent perf (1200' min.)	.0175/ft.

PRINTED LEADER

*Under 5,000'	5,000'-15,000'	15,000'-25,000'	Over 25,000'
2¢ per ft.	2¢ per ft.	1½¢ per ft.	1½¢ per ft.

*Orders under 5,000' please add $16.70 set up charge for initial order only

The HARWALD COMPANY 1245 CHICAGO AVE., EVANSTON, ILL.

AUDIO-VISUAL EQUIPMENT TRADE FAIR

U. S. PROJECTOR & ELECTRONICS CORP.

Delaware Bldg., Federal Way, Washington Telephone: TR 8-4171

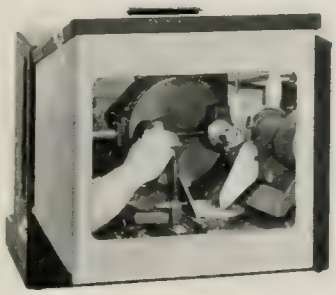
Features: "Successovox" projector; sequence projectors, Adslide projector; other a-v equipment imported, distributed and manufactured . . .

VICTOR ANIMATOGRAPH: see listing under KALART and TSI names

VICOM, INCORPORATED

70 Aberthaw Road, Rochester 10, N. Y. Telephone: LOcust 2-7574

Contact: Fred Aufhauser, President



• A top-quality 8mm sound rear-projection unit is the VICAUDIO. This continuous-repeater equipment has a self-contained 9″ x 12″ screen; features magnification by patented Vicom Visual Image Compensator. Built around basic Kodak "Sound 8" mechanism. Four 'Mark" models are available including console type with large screen and special display unit.

VICTORLITE INDUSTRIES, INCORPORATED

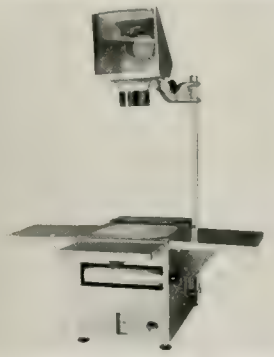
4117 West Jefferson Boulevard, Los Angeles 16, California

• Four Visual Cast overhead-type projectors range from the "Challenger" and "Traveler" (Fold-down) models to the familiar "Instructor" (pictured at right).

The "Instructor" Model 3000 has full 10″ x 10″ aperture opening; acrylic fresnel condensers, fully corrected head anastigmat; built-in double roll. Also available in wide-angle model. 1,000-watt lamp.

"Traveler" Model, with 500-watt illumination, has a 7″ x 9″ projection stage. An "Engineer" model rounds out the Visual Cast line.

* * *



Right: the Visualcast "Instructor."

VIEWLEX, INCORPORATED

Holbrook, Long Island, New York. Telephone: LT 9-6600

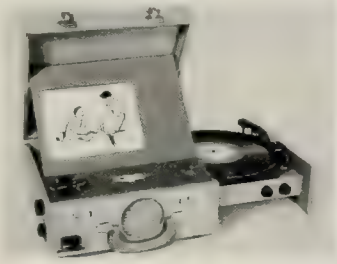
Sales Manager: M. R. Abrams Government Contract Adm.: R. C. Schmidt

• Out of its full line of slide and filmstrip projectors with remote control and manually operated; a range of sound slide and filmstrip models (both tape and disc) and desktop film viewers, there are two Viewlex "highlights" of note:

1. The "Tabletalk" is a portable large-screen sight-sound presentation unit which combines a rear-screen (7″ x 9″ viewing area), 35mm filmstrip projector and a 4-speed record player that takes up to 12″ discs. Weighs only 13 lbs. Carries in scuff-resistant, waterproof attache-type case.

2. Two Viewlex "Salestalk" models (V-6 for filmstrip only; V-2 combination slide-filmstrip) are being widely used in business and industry for sales work. A complete unit with screen inside cover (9″ x 7″) with 100-watt projection; convection cooled; 4-speed record player in suntan simulated leather attache case. Lists: from $104.50 to $134.50.

* * *



Above: here's Viewlex' "Tabletalk"



Right: the new Viewlex "Salestalk."

PROJECTION SCREENS

COMMERCIAL PICTURE EQUIPMENT, INC.

5137 N. Broadway, Chicago 40, Ill. Telephone: SUnnyside 4-0263

Contact: Herb Conrad, Don Smith, John Deger

• For conventions, meetings and similar purposes where portability and screen size require maximum versatility, CPE's "Fast-Fold" screens have proven most useful. This screen packs down into a small carrying case.

It is available in either Mat White Vinyl surface for front projection or with Pola-Vu surface for rear-projection use. Frames have exclusive Tilt-T legs; adjust in height and there is a "flannel hook" surface for use as display boards.

Sizes up to largest auditorium and for average sales meetings. Screens snap on to engineered, highly portable frame members for extremely quick setup time.

DA-LITE SCREEN COMPANY, INC.

Road 15, North, Warsaw, Indiana. Telephone: AMherst 7-8101

Contact: Robert Maybrier, Manager, Audio-Visual Dept.

• Three "new products" were of special interest in the Da-Lite line. A decorator's favorite is the new Pole-Screen; for overhead projection needs, a "Vidio A" model has a "keystone eliminator" bar which holds the top of the projection screen from 2″ to 18″ away from the vertical position.

This easy-to-use accessory eliminates the narrow-bottom, wide-top image distortion common to overhead projection on a vertical screen.

For the growing wide-screen field (either filmstrip, slide or CinemaScope motion pictures) a new Da-Lite Cine-King screen is available in portable, tripod size for 40″ x 96″ projected image. "White Magic" glass-beaded surface (seamless) and heavy-gauge extruded aluminum legs are other features.

Hanging (wall or ceiling) models in the Vidiomaster line are rounded out by three Electrol (electrically-operated) types: the big auditorium types; a new Jr. Electrol and the "Suburban" Electrol with ceiling closure.

Da-Lite also offers the Da-Tex rear projection screens (of translucent material) framed in chrome-plated seamless square tubing; typical size 70″ x 70″.



Pictured above is the new Da-Lite "Vidio A" screen for overhead shows.

* * *

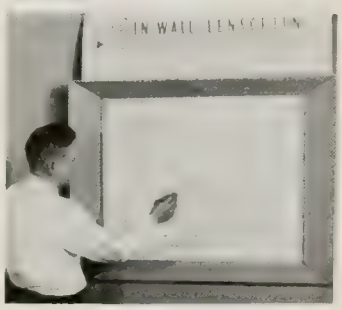
POLACOAT, INCORPORATED

9750 Conklin Road, Blue Ash 42, Ohio Telephone: SYcamore 1-1300 (Cinn.)

Contact: L. M. Heath, Vice-President, Sales

• Specialists in the manufacture of rear projection screens, Polacoat's line features translucent screens made of glass in sizes up to 10 feet x 22 feet; in Plexiglas sizes to 100 x 144 inches and Flexible, grommetted screen sizes up to 40 x 80 feet.

Trade name LENSCREEN applies to special lens type translucent media which permits viewing of projected images in daylight conditions. Special screens for wide-angle viewing; directional or high gain types; neutral and color tints incl. blue, red and green.



Above: using in-wall, write-on type Polacoat screen with special pencil.

AUDIO-VISUAL EQUIPMENT TRADE FAIR

PROJECTION SCREENS: CONTINUED

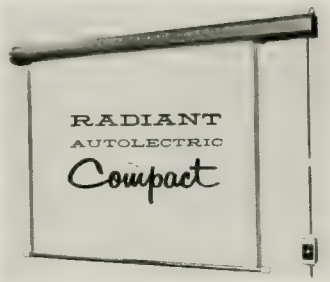
RADIANT MANUFACTURING CORPORATION

8220 North Austin Ave., Morton Grove, Ill. Chicago phone: IR 8-9000

H. Y. Feldman, V. P., Sales Seymour Jacob, V. P., Audio-Visual Sales

• Of special interest to A-V equipment buyers in Radiant's extensive line of screens are the "Educator" tripod models with glass-beaded Vinaflect surfaces; silver lenticular Optiglow or the pearlescent lenticular Uniglow.

Regular line tripod models in a price range from $13.95 to $79.95 with many models featuring new "Magic Tri-Lock" 3-way opening. Also wall or wall & ceiling and 3 styles of auto electric screens.



SPECIAL DEVICES: READING IMPROVEMENT

CRAIG RESEARCH, INCORPORATED

3410 S. La Cienega Blvd., Los Angeles 16, Cal. Telephone: WEbster 7-2660

Louis J. Stoyanoff, Gen. Mgr.

• The new Craig Reader offers an advanced reading program that incorporates proven techniques established for reading improvement in recent years. Its special features provide expanded line technique (lessons progress from short lines of 3 words to long lines of over 7 words) and Serial Tachistoscopic Training, an exclusive in the Craig Program. Craig slide (exclusive) is a rigid protected plastic unit. Automatic feed for complete reading cycle; variable speed operation.

* * *

Right: the new Craig Reader . . .



PERCEPTUAL DEVELOPMENT LABORATORIES

6767 Southwest Ave., St. Louis 17, Mo. Telephone: STerling 1-7300

Willard A. Dement, V. P.

• This company's "PerceptoScope" is a 16mm silent, specially-designed multi-function projector for training, presentation and film analysis. Combines functions of still, flash and motion picture projection in one device with variable speed from 1 to 24 frames per second. Remote control, reverse, unlimited "hold" without warping or change in illumination or focus, manual or automatic film advance; electronic control for automatic film stop cues. Accessories and modifications for special purposes.

This company also provides a number of standard training programs (ready-to-use) in fields such as Reading Improvement, IBM Card Punch Operator Training, Training Techniques for Supervisors, Safety, Typewriting, etc. Custom-designed training programs for PerceptoScope use are produced to meet individual requirements.

* * *

Right: the Perceptoscope machine.



EDUCATIONAL DEVELOPMENT LABORATORIES, INC.

75 Prospect St., Huntington, N. Y. Telephone: HA 7-8948

Features: instrument training techniques; specially-developed materials for business education; also reading programs and devices.

PSYCHOTECHNICS, INCORPORATED

105 West Adams St., Chicago 3, Ill. Telephone: DE 2-6277

Features: Shadowscope Reading Pacer; Combination Shadowscope-Tachitoscope; other projection equipment for reading improvement course

PROJECTION STANDS AND TABLES

THE ADVANCE PRODUCTS COMPANY

2300 E. Douglas, Wichita, Kansas. Telephone: FO 3-4232

Features: The Pixmobile line of projection and television tables.

COMMERCIAL PICTURE EQUIPMENT, INC.

5137 N. Broadway, Chicago 40, Ill. Telephone: SU 4-0263

Features: A full line of Roll-A-Lock projection tables for equipment.

MILLER MANUFACTURING COMPANY

3310 E. Roxboro Road, N.E., Atlanta 5, Georgia. Telephone: CE 7-607

Features: Line of Miller Self-Adjusting Projection Tables & Stands

SAFE-LOCK, INCORPORATED

870 West 25th St., Hialeah, Florida. Telephone: TUxedo 8-9532

Contact: David I. Welt, President

• Current "leader" in Safe-Lock's line of professional projection stands is a portable Model 203-56 Project-O-Stand which retails for $39.75. Very compact (can be carried in one hand; handle and clips permanently attached), this stand is made of hi-test aluminum with full clutch leg collars.

Safe-Lock also makes a rolling-type stand. The Model 202-C has 4" ball bearing casters (2 with brakes). Top measures 20" x 24"; has two lower shelves. Engineered for heavy-duty requirements.



GRUBER PRODUCTS COMPANY

2223 Albion Street, Toledo 6, Ohio. Telephone: CHerry 3-2481

Contact: George Gruber, President

• There is a choice of five models in the "Wheelit" line of easy-to-move-and-use projection stands. Two folding types include Model C-402 and there are three non-folding models of which Model 4102 is an audio-visual favorite. Prices range from $29.95 for non-folding "Wheelits" to $79.50 for the highly-portable C-402. For combined transport and projection.

"Wheelit" also manufactures a useful carrying cart (Model C-55-PH) for the commercial and industrial photographer. Folds down for auto use to 17" x 25".

* * *

Right: the Wheelit Non-Folding Model 4102 is pictured in use . . .



AUDIO-VISUAL EQUIPMENT TRADE FAIR

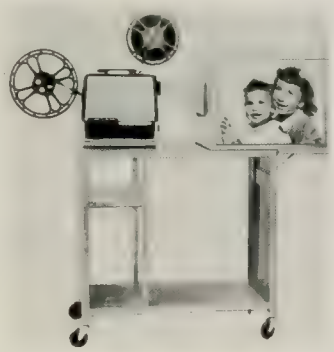
THE H. WILSON CORPORATION

546 West 119th St., Chicago 28, Illinois. Telephone: CO 4-4412

Howard Wilson, President Russell Parker, Director of Marketing

At right: the Wilson "Movie-Mover RP"—a self-contained rear-projection unit for showings in non-darkened rooms; screen size equal to 30″ TV set; unit is all steel with 4″ ball bearing casters. Using your own 16mm sound projector, RP costs only $139.50 or $159.50 plus wide-angle lens.





At left: the W-16 is a 16″ high table for sit-down use with the overhead projector. All steel, fully welded, with 4″ ball bearing casters for easy movement. Top shelf 18″ x 24″ covered with foam rubber pad to protect equipment. Costs only $29.95.

FILM, RECORD AND TAPE STORAGE

BRADFORD PRODUCTS COMPANY

8106 North Ridgeway, Skokie, Illinois. Telephone: OR 6-1121

Sales contact: E. J. McGookin

Features: Line of audio-visual (filmstrip) storage equipment & accessories.

THE JACK C. COFFEY COMPANY, INC.

710 Seventeenth St., North Chicago, Ill. Telephone: DE 6-5183

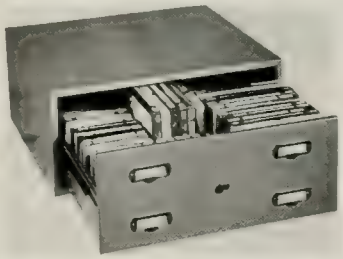
Sales contact: Jack C. Coffey, President

• This company specializes in a line of filing systems and cabinets for filmstrips, 2″ x 2″ slides, sound slidefilms, Records, Tapes.

Add-a-Unit cabinet models (a Tape File cabinet is shown here) hold up to 84 5-inch or 60 7-inch tape reels in original cartons. Wall-files are also available.

* * *

Right: Coffey's tape cabinet section.



NEUMADE PRODUCTS CORPORATION

250 West 57th Street, New York 19, N. Y. Telephone: JU 6-5810

Contact: Lee Jones, Vice-President, Sales

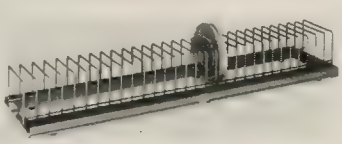
Features: Full line of film handling and storage equipment, including filing cabinets, racks, cleaners, rewinds, splicers, reels, cans, cases, editing aids, projection tables and files for filmstrips and slides.

WALLACH & ASSOCIATES, INCORPORATED

1589 Addison Road, Cleveland 3, Ohio. Telephone: SWeetbriar 1-5580

Sales Contact: Charles D. Wallach, Manager

• Film, record and tape storage cabinets and racks are this company's specialty. Also features portable storage-transport cabinets which combine film storage with projection stand. All-metal cabinets are of 20-gauge steel.



For regular reference and up-to-the-minute news of the latest in audio-visual equipment and accessories refer to the editorial pages of BUSINESS SCREEN . . .

FILM INSPECTION EQUIPMENT

THE HARWALD COMPANY

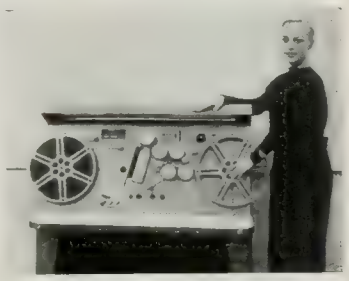
1245 Chicago Avenue, Evanston, Illinois. Telephone: DAvis 8-7070

Phone: Bob Grunwald, President

• Latest in the Harwald Company line of Inspect-O-Film electronic film handling equipment is the "Model U" with its positive operating speed control; silicone, anti-static treated tapes and film defect indicator. There are seven types available.

* * *

Right: the Inspect-O-Film Model U



KIDDE MACHINE CORPORATION

35 Farrand Street, Bloomfield, N. J. Telephone: PIlgrim 8-8100

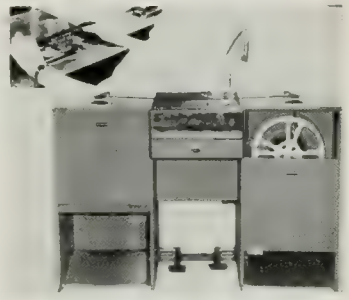
Sales Contact: Stanley H. Brown, Manager, Audio-Visual Department

• This company's long experience in the 35mm industry is being applied in 16mm film inspection, rewind and automatic splicing.

The current Mark IV (pictured) combines film inspection and automatic splicing (pedal control). Fast-moving film reels are behind counter-balanced doors but only 10″ from work-table top for easy loading and unloading.

* * *

Right: Kidde Film Inspection Unit.



PAULMAR, INCORPORATED

4444 W. Chicago Avenue, Chicago 51, Illinois. Telephone: CA 7-5400

Sales Contact: R. F. Menary, President

TAPE RECORDERS

AUDIO-MASTER CORPORATION

17 East 45th Street, New York 17, N. Y. Telephone: OX 7-0725

Features: Line of tape recorders, playbacks and extensive music library.

BELL & HOWELL COMPANY

7100 McCormick Road, Chicago 45, Ill. Telephone: AM 2-1600

Features: SPECIALIST Two-Channel Tape Recorder with special application for personnel training clinic, whether the task is to teach, train, test.

(also see full line of motion and still projection equipment)

NORTH AMERICAN PHILIPS COMPANY, INC.

230 Duffy Avenue, Hicksville, N. Y. Telephone: OVerbrook 1-8440

Contact: J. F. Gerrity, Sales Manager, Hi-Fidelity Products Division

• Among tape recorders suitable for audio-visual use, the Norelco Continental '300' is a 4-track stereo playback and mono record and playback machine.

It's designed for those who prefer to buy pre-recorded stereo tapes rather than make their own.

Lists at $269.50 with 3 speeds. A single-speed model (200) sells for only $179.50.

* * *

Right: Norelco's Continental 200 . . .



AUDIO-VISUAL EQUIPMENT TRADE FAIR

TAPE RECORDERS: CONTINUED

PENTRON ELECTRONICS

777 S. Tripp Avenue, Chicago 24, Illinois. Telephone: SA 2-3201

Features: Nationally-known line of magnetic tape recorders for business and educational use; cartridge tape equipment and tape accessories.

RADIO CORPORATION OF AMERICA

Meadow Lands, Pennsylvania. Telephone: BA 2-1100
Contact: A. J. Platt for Audio-Visual Products

Features: RCA tape-recorder equipment for schools and industry.

RHEEM-CALIFONE CORPORATION

1020 N. LaBrea, Hollywood, California. Telephone: HO 2-2353

Features: Line of tape recorders and playbacks (transcription players).
Sales Contact: James S. Brown or Robert G. Metzner

VIEWLEX, INCORPORATED

Holbrook, Long Island, New York. Telephone: LT 9-6600

Features: Viewlex tape and disc playbacks for a-v projection use.

V-M CORPORATION

305 Territorial Road, Benton Harbor, Mich. Telephone: WA 5-8841

Features: Voice-of-Music tape recorders, phonographs and tape recorder-slide-projector synchronizers for audio-visual projection programs.

WEBCOR SALES COMPANY

5610 W. Bloomingdale, Chicago 39, Ill. Telephone: TU 9-8500

Features: Webcor line of tape recorders and phonographs for a-v utilization.

Note: Tape Recording equipment for film production recording and location purposes is not included in this editorial review of equipment.

TELEVISION EQUIPMENT: CLOSED CIRCUIT

ARGUS CAMERAS, INCORPORATED

405 Fourth Street, Ann Arbor, Michigan. Telephone: NO 2-6511
Sales Contact: Robert Kreiman, Manager

Features: Argus line of closed-circuit television equipment and 35mm still and 8mm (amateur) silent motion picture projectors.

CLOSED-CIRCUIT CORPORATION OF AMERICA

5397 Poplar Boulevard, Los Angeles, Calif. Telephone: CA 5-5705

Features: Prizomatic television projector and Trans-Scan, a cameraless closed-circuit television system for educational and industrial use.

FAIRBANKS-MORSE COMPANY: ELECTRONIC DIVISION

505 West Oakwood, Hartford, Connecticut. Telephone: ADams 6-5431

Features: Fairbanks-Morse closed-circuit television system and access.

RADIO CORPORATION OF AMERICA

For data on RCA Closed Circuit equipment address inquiries to **Closed Circuit Television Department, Camden 2, New Jersey.**

THOMPSON RAMO WOOLRIDGE, INCORPORATED

Educational Electronics Division, 532 Sylvan Ave., Englewood Cliffs, N. J.
Telephone: LO 7-5200

Features: DAGE closed-circuit and other educational t.v. equipment.

WIRELESS MICROPHONES

VEGA ELECTRONICS CORPORATION

10781 North Highway 9, Cupertino, Cal., Phone: ALpine 2-8704

Features the Vega-Mike, wireless microphone, weighing only 7½ ounces. Broadcast-quality dynamic microphone, transistorized wide-band FM transmitter and mercury-cell battery power supply in one light unit.

PROJECTION LAMP MANUFACTURER

GENERAL ELECTRIC COMPANY: PHOTOLAMP DEPT.

Nela Park, Cleveland, Ohio. Telephone: GL 1-6600

Features: GE lamps for wide variety of audio-visual applications.

SYLVANIA: LAMP DIVISION

A Division of Sylvania Electric Products, Incorporated
1740 Broadway, New York City 19, New York

WESTINGHOUSE: LAMP DIVISION

1 MacArthur Avenue, Bloomfield, N. J. Telephone: HU 4-3000

Features: New types of light sources for audio-visual equipment.

RADIANT LAMP CORPORATION

Write: 300 Jelliff Avenue, Newark 8, New Jersey for data

MAGNETIC TAPE MANUFACTURERS

MINNESOTA MINING & MANUFACTURING CO. MAGNETIC PRODS. DIV.

900 Bush Avenue, St. Paul 6, Minn. Telephone: PR 6-8511
Contact: W. H. Madden, Manager, Magnetic Products

Features: New line of TENZAR magnetic tapes for audio-visual use.

MAGNETIC TAPE MAGAZINES, ETC

COUSINO ELECTRONICS CORPORATION

1945 Franklin Ave., Toledo, Ohio. Telephone: CH 3-4208
Sales Contacts: B. A. Cousino; Dick Gearhart

Features: Audio-Vendor Tape Magazines; Mag Matic Message Repeaters; Sale-O-Matic Display Projector and Tape Splicing Equipment & Acces

TELEVISION ASSOCIATES, INC.

Write: East Barker Avenue, Michigan City, Indiana

TA audio-visual products include Rear-Projection Daylight Screen; Continuous Film Magazine & Accessories; Mini-Music Tape Cartridge.

FILM CANS, CASES AND REELS

THE COMPCO CORPORATION

1800 N. Spaulding Avenue, Chicago 47, Ill. Telephone: EV 4-1000
Sales Contact: Sam Zagel, President

Features: COMPCO line of reels and cans for motion picture handling.

GOLDBERG BROTHERS

P. O. Box 5020, Denver, Colorado

Features: Line of 16mm motion picture reels and cans.

FIBERBILT SAMPLE CASE COMPANY

40 West 17th Street, New York 11, New York

Features: Fiberbilt line of film shipping cases and containers.

WM. SCHUESSLER COMPANY

361 W. Superior Street, Chicago 10, Ill. Telephone: SU 7-6869
Contact: Harold Schuessler, in charge, sales

Features: Complete line of film shipping cases in all sizes; plus sound slidefilm shipping cases; also cases for 2″ x 2″ glass slides; filmstrips.

PROJECTION ACCESSORIES, BELTS, ETC.

BENJAMIN REEL PRODUCTS, INC.

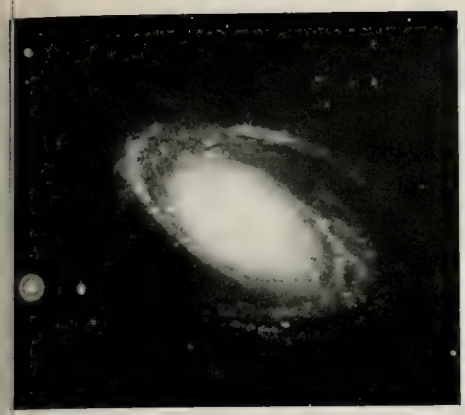
10700 Broadway, Cleveland 25, Ohio. Telephone: MI 1-6800

Features: Self-winding cord reels for projection equipment.

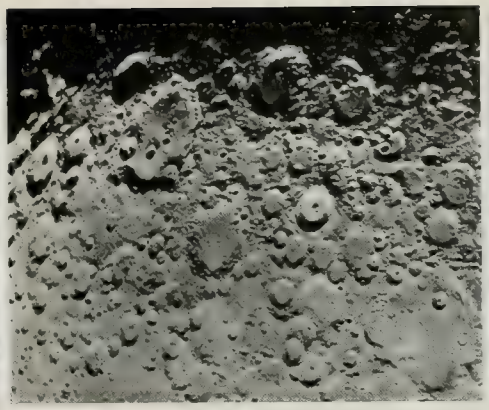
PROJECTOR BELT COMPANY

Box 176, Whitewater, Wisconsin. Telephone: TUrner 3-2920

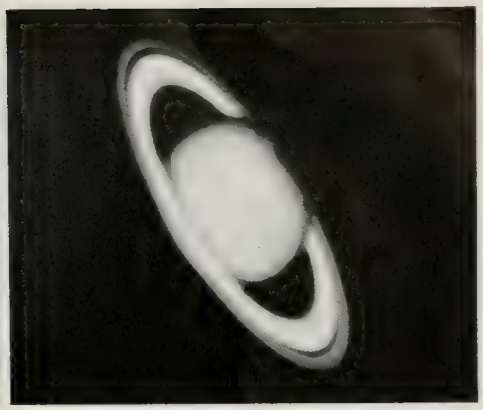
Features: Ready-made 16mm sound projector belts (also 8mm belts).



Spiral galaxy in Ursa Major is pictured in this scene from the film "Universe."



Man's first landing platform *in space? The pockmarked surface of the Moon is shown.*



. . . and the many moons of Saturn come vividly near as powerful lenses reach into space.

"UNIVERSE"

A 28-Minute Screen Journey Through Space, Beyond the Solar System, Has Won International Acclaim and the Honor of Being Canada's "Picture of the Year."

A 28-MINUTE "journey through space" through the medium of an exceptional motion picture titled *Universe* has won anada's National Film Board international claim. Named as that country's "Film of the ear" at the 13th annual Canadian Film wards ceremonies in May, *Universe* was the 960 diploma winner among science films at e Vancouver Film Festival; was cited at dinburgh and won a Cannes, France, jury ize for the "exceptional quality of the ani- ation."

Documentary honors in 1961 at the British ilm Academy Awards and top honors in its ass at the recent American Film Festival in ew York were followed by its May, 1961 ward from the SCHOLASTIC TEACHER Maga- ne.

A Night's Vigil at the Telescope

Universe introduces the men who chart the nknown depths of space as viewers join Dr. onald MacRae, professor of astronomy at e University of Toronto, for a night-long gil at the David Dunlap Observatory. Ex- oration of the solar system as the telescope ews the pockmarked surface of the moon, the rings of Saturn and the gaseous geysers of the Sun is its fascinating theme.

But *Universe* takes its audience beyond the reach of the strongest telescope to marvel at the greater wonders in the repertoire of the night. Beyond our Milky Way, other galaxies swirling into infinity are encountered. The question rises, "Is it possible that the universe has no end?"

Animation and special effects give shape to theory, showing what the mind of man has conceived, "tempting you onward to probe the further limits of the uncharted night."

An Invitation to Visit Deep Space

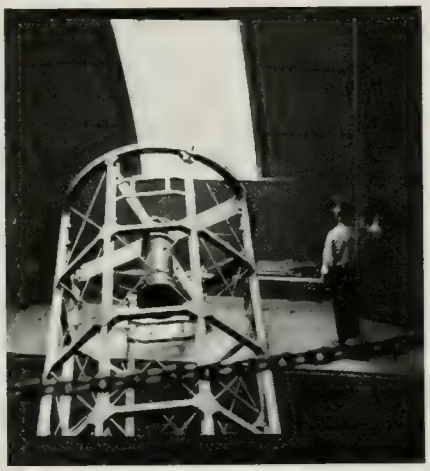
A descriptive paragraph in one of the excellent graphic pieces created for *Universe* provides an intriguing invitation:

"Today astronomers are 'listening' to stars hundreds of billions of miles away. Today enough is known of the heavens that men are being readied for physical journeys of exploration into space.

"*Universe* allows you to move with the freedom of a god, past old and familiar planets, the Moon, Mars, Venus, Mercury, to the dwarf Pluto four billion miles from the Sun. And then beyond, past the nearest suns to the end of the star clouds and nebulae, to an infinite sea of night dotted with islands of stars we call the galaxies."

Universe is available for preview and purchase ($130) from the National Film Board of Canada, 680 Fifth Avenue, New York 19.



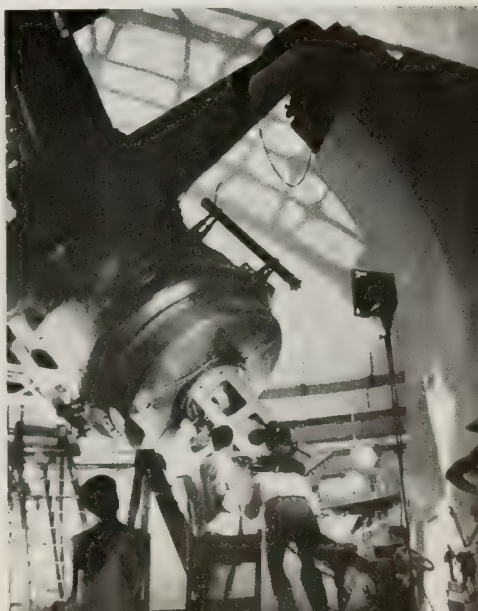


Astronomer at David Dunlap Observatory and. . . telescope that brings stars into focus.

elow: *Film Board Director Colin Law and is staff creating models used in prize film.*



Below: *"Universe" presents the David Dunlap staff and telescope.*



—The Weather—
FORECAST: Chance of showers today, cool tonight, warmer Monday
1 p.m. 62 2 p.m. 68 3 p.m. 71 4 p.m. 72 5 p.m. 75 6 p.m. 63 7 p.m. 63 8 p.m. 62 9 p.m. 61 10 p.m. 59 11 p.m. 57 Midn. 57
Precipitation .03 of an inch
(Repository WBNC barometer)
Full Weather Details Page 16

THE CANTON REPOSITORY

For 146 Years A Dependable Institution

HOMI EDITIO ★ ★ ★

Vol. 147, No. 88 | Phone GL 4-5611 | CANTON, OHIO, SUNDAY, JUNE 25, 1961 | 118 PAGES | 15c Single Copy | 45c Weekly by Ca Daily and Sun

Republic Hails Canton as World's No. 1 Center

Movie and Parade To Celebrate 'Stainless Steel Week

By JOSEPH M. KOREN
Repository Business and Industry Editor

Today is the start of the wee during which Canton pays tribute to a world-famous local specialty—stainless steel.

It is honoring Republic Steel Corp., whose Canton and Massillon plants have made this area the world's

(Photos on Page 16)

No. 1 producer of the shiny, rust-resistant metal.

Mayor Charles L. Babcock has proclaimed the week as "Stainless Steel Week" in Canton.

The high spot of the celebration will come Wednesday.

Republic will give its first commercial showing—the world premiere—of its color motion picture, "The New World of Stainless Steel," at the Palace Theater at 8 p.m.

It is a 14-minute film which shows how versatile the metal is—how it helps make things hot or keep them cold or how it can circle the world.

The film will be shown with the latest Walt Disney feature, "The Parent Trap."

Nearly a score of Canton merchants who handle stainless steel products will have special displays dur- g the week, emphasizing the Canton-made product.

Canton Chamber of Commerce and Canton Junior Chamber of Commerce are joining in the stainless steel celebration.

BEFORE THE SHOWING of "The New World of Stainless Steel," a reception and dinner will be held in the Onesto Hotel for 100 guests.

Joining Republic officials from this district and Cleveland headquarters will be industrial, business, civic, labor, religious and political leaders.

Short talks will be made by Norman W. Foy, Republic's vice president of sales, and L. A. Hemker, vice president in charg of executive who began h

Oscar A. Bamberger Alloy district manager scheduled to talk.

Clyde E. Roberts, m Republic, will be mast

Other guests will inc Massillon and Canton Lawhun, Don Ramsaye

Leaders of the United Steelworkers who have be invited include John S. Johns, district director, a R. William Brown and Fred Gottscheck, district st representatives.

Miss Joan Colucy, "Miss Canton" of 1961, will be the dinner and take part in the parade from the hot

lished by U ociation. w rs will sho erior and e

locked off

e 16)

Above: *Canton's Sunday paper front-paged Republic's film premiere at start of "Stainless Steel Week."* Right: *Norman W. Foy, Republic's vice-president, sales, delivering principal address at civic dinner.*



An Example of Business Film Showmanship—

Canton Premiere for Republic's "New World of Stainless Steel"

THE CITY OF CANTON paid tribute to one of its "industrial stars"—stainless steel—at a Hollywood-like movie premiere of a new Republic Steel Corporation film titled *The New World of Stainless Steel*, held on Wednesday night, June 28th, at that Ohio city's Palace Theater.

The event climaxed Canton Stainless Steel Week which was officially proclaimed by Mayor Charles L. Babcock as a tribute to more than 11,000 Stark County men and women whose livelihoods are dependent upon the product which has made the Canton-Massillon area the nation's stainless steel center.

Foy Speaks at Civic Dinner

At a civic dinner held in the Onesto Hotel prior to the premiere, more than 100 representatives of business, industry, government and education, as well as motion picture executives from Chicago and New York, joined Republic Steel officials from Cleveland and the Massillon-Canton area to hear Norman W. Foy, Republic's Vice-President in Charge of Sales, and Mayor Babcock.

The event was held just two blocks away from the nation's first City Hall ever to feature stainless steel curtain wall construction—the new Canton City Hall scheduled to be dedicated on Labor Day, which has been referred to as "a monument to the stainless steel industry."

After describing the role stainless steel has played in Stark County's economy, Foy spoke confidently about the metal's f ture. "The long-range future f stainless is bright—in more wa s than one." Carbon steels will co tinue to be the "bread and butte of the steel industry, but an in creasing share of the sales dol r will come from the sale of speci ty steels and steel alloys, with heavy emphasis on stainless, he said.

Expects Good Year in 1961

"We expect 1961 to be a goo year for stainless, and we a working hard to assure that i

Canton's Mayor Charles L. Babcock *signs proclamation for "Stainless Steel Week" as (l to r) civic leaders Stan Ewing, Robert Haas and Ray Gilman join Republic District Mgr. Oscar Bamberger at the ceremony.*



Mayors of Ohio cities *joined officials of Republic Steel and representatives of Wilding, Inc., film's producer, at the civic dinner which p ceded premiere showing in Canton on evening of June 28th.*



tisfactory share of the year's tput will come from the Can-n-Massillon area," Foy said. All Republic's stainless steel is pro-uced in Canton and finished and ipped from the company's Mas-llon plant. In addition, there are ore than 20 stainless steel fabri-ting firms in the Greater Canton ea.

Canton's Mayor Babcock aised the city's industries for eir ability to keep up with the tion's ever-changing production eds which included pioneering the production and application stainless steel.

Other speakers at the dinner in-uded E. R. Johnson, First Vice-



uto *"Cavalcade of Stainless"* ok *guests to premiere show.*

resident and Assistant President Republic; Larry S. Hamaker, epublic's Vice-President in harge of Marketing; C. B. Hat-er, Vice-President of Wilding, c., which produced the new ainless film for Republic, and scar A. Bamberger, Central Al-y District Manager for Repub-c.

Miss Joan Colucy of Massillon, ho was crowned "Miss Stainless eel," earlier in the week, was in-oduced wearing a crown fabri-ted from Canton-produced ainless steel, hand-made by Re-



The crowning *of "Miss Stainless Steel" (Joan Colucy) was another event of the big premiere week.*

public employees at the Massillon plant.

After the dinner, guests were taken from the hotel to the theater in a "Motor Cavalcade of Stainless" featuring gaily-decorated 1961 cars pointing out applications for the product in the automotive industry.

Stark County automobile dealers as well as many of the Canton merchants are featuring displays of stainless steel applications as a part of the week's activities.

Showings in Three States

After Republic's new stainless film completes its premiere run in Canton, it will be shown in other Ohio cities as well as cities in Michigan and California. Wilding is planning to enter it in the annual Academy Awards competition later on in the year.

The film features an original musical score as well as the very latest in color photography techniques. Scenes showing the production of stainless were filmed in Republic's Canton and Massillon

(CONTINUED ON PAGE 67)

larquee of Canton's Palace Theater *heralded the world premiere of New World of Stainless Steel" as highlight of the special week.*



Prom Etiquette Pictured for Teen Agers

New Coca-Cola Picture Filmed "on Location" in Mobile

A new color motion picture designed to answer many of the questions posed by today's teenager about social etiquette is being sponsored by The Coca-Cola Company.

The Prom—It's a Pleasure covers the etiquette involved in making a date for a high school prom and highlights situations encountered at the dance itself which require a knowledge of social etiquette.

Taking part in the picture, which is being filmed on location in Mobile, Ala., by The Jam Handy Organization, are the winners of the 1961 American Junior Miss Pageant. Heading the cast is America's Junior Miss, Mary Fran Luecke of St. Louis, Mo.

Also appearing in the production are Linda Sawyer, Louisville, Ky., first runner-up; Robin Kessler, New Haven, Conn., third runner-up and Judy Skipper, Jackson, Ala., fourth runner-up. A



America's Junior Miss *is Mary Fran Luecke who "stars" in the forthcoming Coca-Cola picture.*

number of teen-agers from the Mobile area are also taking parts in the production. Rounding out the cast will be professional actors who handle the adult roles.

Visualizing a Product for Oil Producers

Slidefilm's Multiple Techniques Help Clarify Product Benefits

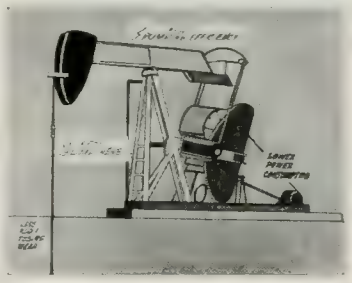
A colorful and technically useful new sound slidefilm, produced by the Jamieson Film Company, Dallas, enables salesmen of the Oil States Rubber Company to demonstrate the features of a new, intricate product, even under the poor conditions of an ill-equipped tool shack at an oil well site.

Oilwell sucker rod guides are placed deep in oil wells, where neither the camera nor the human eye can observe the action. In addition this particular guide involves a new design concept as well as a new product material, and the manufacturer has had a hard time trying to explain it even to experts in the field.

Now engineers are taken "down in the hole" through the use of detailed drawings where they can observe the advantages of the new product over the conventional sucker rod guides.

The Oil Producers' Hidden Enemy, entertaining as well as informative, features many of the techniques used in motion pictures. Music, sound effects, a cartoon character named "Complacent Casper," intricate "down-the-well" drawings and photographs were combined with explanatory narration in this subject.

At the same time, its special form of presentation allows Oil States' salesmen to use it anywhere, any time.



Simplified drawing *of oil field equipment gives graphic punch.*



Above: *"Complacent Casper" was created.* Below: *photographic evidence of equipment wear . . .*





"Creative Communication Management" was Curtis Roberts' theme at this IFPA session . . .

Industry Film Producers Honors to 15 on Coast

Delegates to Second National Convention and Awards Program at Santa Monica Hear Project Mercury's Public Affairs Officer; View Premiere of "Freedom 7"

THE FIRST PUBLIC PREVIEW of *Freedom 7*, an historic documentary film account of Commander Alan B. Shepard's historic space flight, climaxed the keynote presentation to delegates at the Second National Convention of the Industry Film Producers Association at the Miramar Hotel in Santa Monica in June.

Keynoting the Space Age theme of IFPA's meeting and subsequent presentation of National Awards to film competition winners, was Lt. Colonel John A. Powers, Project Mercury Public Affairs Officer. Col. Powers was introduced by Robert Hemmig, Assistant to the Director, Office of Technical Information and Educational Programs, in the National Space Agency.

Dr. Raymond Fielding of the Motion Picture Division, Theater Arts, at UCLA, is the new President-elect of the Association, succeeding Robert S. Scott, Associate Director, Government Relations, Aerospace Corporation. Dr. Fielding stressed "Accent on Youth" in his inaugural address, picturing IFPA "as a young organization with fresh ideas for solving communications problems with film."

Other incoming IFPA officers are Carl N. Brewster, Aerospace Corp., Executive Vice-President; Ed Hunter, North American Aviation, Financial Vice-President and Treasurer; Jack R. Gabrielson, Douglas Aircraft Co., Editorial Vice-President; Ralph Hall, Convair, Chapters' Vice-President; Justin M. Purchin, Systems Development Corp., Secretary; and Tony Gorsline, Aeronutronics, Convention Vice-President.



IFPA President-elect, *Dr. Raymond Fielding, puts the "Accent on Youth" as he addresses delegates to second national convention.*

• Climaxing the regular daily convention sessions was the Second National Awards Banquet held in the Satellite Room of the Miramar. With George Murphy, prominent motion picture personality and production executive as MC and guest of honor, 14 IFPA film competition winners (see listing) were presented with the new "Cindy" (Cinema Industry) awards and plaques.

The special annual Jay E. Gordon Memorial Award was given for the first time at this year's ceremonies "for an outstanding contribution to the film communication field." The 1961 award went to Ott Coelln, pioneer in the field, and publisher of BUSINESS SCREEN.

The practical "working" theme of the Convention's many daily sessions followed a "H to Do It" outline with "Production Clinic interwoven with talks and film presentation Outgoing President Bob Scott contributed humorous feature, "How to Shoot Your Boss illustrated with cartoon slides showing the di effects of improper lighting, hasty work, ganizational clutter and photo mismanag ment.

In a more serious vein, Mr. Scott later d cussed "Selling Yourself With Service." firming that "our film communication contrib tion is basically a most valuable service to i



Master of ceremonies George Murphy *begi the Awards program as IFPA President Ro ert Scott, and Mrs. Scott, smile approval.*



Guest of honor Richard Arlen *reviews pro ress in aviation photography since he w "Oscar" as World War I pilot in "Wings."*

Pretty Roberta Lane, *Miss IFPA, is helping m.c. Murphy present Finalist award to Producer-Director George Pratt (center).*

Ford Aeronutronic Division *executive responds as he accepts First Place "Cindy" award from Miss Lane on company's behalf.*

Hal Albert *(left) Chief, Operations, Air For Lookout Mtn. Station, receives "Cindy" awa from William G. Tracey.*







stry management and in our nation's best iterest."

A veteran of films, Richard Arlen, was the ssociation's luncheon guest of honor, as he escribed the dramatic progress made in aviaon photography since the 1927 production *Wings*, the first Oscar-winning film classic, which he played a starring role.

Some 300 delegates and guests attended the onvention program and the Awards' banuet. They also visited colorful displays of the test technical equipment in a special Trade how. 26 leading firms and organizations were mong the participating exhibitors.

NDUSTRY FILM PRODUCER AWARDS

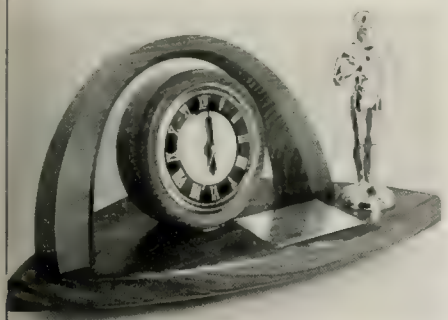
Public Relations Winners

INDY AWARD: to Aeronutronic Division, Ford Motor Company for *This Is Aeronuonic*, 17 min., color. Executive Producer: R. ytle; Producer, J. J. Bernsen.

INALIST AWARD: to USAF Air Photographic and Charting Service (MATS), Lookout Mountain, AFS for *The Air Force Missile Mission*, 24 min., color. Producer-Director, eorge Pratt; Writer, William R. Lungren.

Recruiting and Indoctrination Films

INDY AWARD: to U. S. Air Force, Lookout Mountain, AFS for *Taiwan—Island of Freeom*, 23 min., color. Producer, Wilbur T.



irst recipient *of the Jay E. Gordon Memoial Award from the Industry Film Producers as the publisher of Business Screen.*

Blume. Directors: R. Adm. John Ford, USN, Ret., Eric Strutt.

INALIST AWARD: U. S. Air Force, Orlando, Florida AFS for *Air Force News Review*, 14 min., color. Produced by 1365th Photo Squadron, Orlando.

Sales Promotion Film Winners

INDY AWARD: to Thompson Ramo Wooldridge, Inc. for *All About Polymorphics*, 8 nin., color. Producer, Jack Smith; Director, William D. Orr; Writer, Dr. Simon Ramo.

INALIST AWARD: to Lockheed Aircraft Corp., Georgia Division, for *Hercules and the Four Horsemen*, 14 min., color. Producer, Robert Strickland; Writer-Director, J. Kermit Echols.

Orientation Film Winners

INDY AWARD: to North American Aviation, Inc., Space & Information Systems Division, or *Operation Bluenose*, 28 min., color. Producer, E. J. Hunter; Writer-Director, Ernest Frankel.

FINALIST AWARD: to Lockheed Aircraft Corp., Georgia Division, for *Operation Checkmate*, 29 min., color. Producer, Robert Strickland; Writer-Director, Fred J. Runde, Jr.

Instructional Film Winners

CINDY AWARD: to Claude Michael, Inc. for *On Solder*, 25 min., color. Producer-Director, Ron Hagerthy.

FINALIST AWARD: to Sears, Roebuck & Company, for *Every Inch a Lady*, 17 min., color. Producer: Frank S. Cellier.

Technical Report Films

CINDY AWARD: to North American Aviation, Inc., Los Angeles Div., for *Project Hardsite*, 15 min., color. Writer, Justin Purchin.



Lt. Col. John A. Powers *(left) mulls over a delegate's query after "Freedom 7" showing. President Bob Scott moderated session.*



Colonel Powers is introduced *at Convention by Robert Hemmig, Asst. Director, Technical Information, of National Space Agency.*



Mrs. Jay E. Gordon, *widow of the late past president, presents Memorial Award to Herbert Mitchell on behalf of Business Screen.*



Charles Newton, *Communication Manager, Astronautics Div., Convair, adjusts mike during talk on "artistry" vs. "communication."*

FINALIST AWARD: to U. S. Air Force, Lookout Mountain, Calif., for *Gas Cooled Reactor Experiment*, 43 min., color. Producer-Director, Wilbur T. Blume. Writer: R. Hecker.

Special Award Category

CINDY AWARD: to General Dynamics (Convair) for *Locked On*, 56 min., color. Produced by Parthenon Pictures-Hollywood. Executive Producer, Charles Palmer.

FINALIST AWARD: to General Dynamics, for *Tall Man Five-Five*, 28 min., color. Produced by Herschensohn Productions.

The Jay Gordon Memorial Award

Presented to O. H. Coelln, Publisher and to BUSINESS SCREEN for "an outstanding contribution to industry films."

Richard Arlen was the featured speaker *at this first Convention luncheon, following a welcoming address which was delivered by Santa Monica Councilman Howard B. Hamilton, Jr.*





One of Boeing's family *of suppliers, producer Al Hansom, head of Hansom & Associates, checks sales film footage on his Moviola.*

Boeing's Films Help Sales Climate

With Impressive, Photogenic "Hardware" as Screen Subjects, Boeing Transport Division Has a Solid, Long-Range Program

WHEN THE EXECUTIVES and technical personnel of an airline view a Boeing sales film, they see a good picture.

But that's *not* the impression intended.

Neither is there any delusion at The Boeing Company that a convincing film, by itself, will result in multi-million dollar orders for jet airliners.

Instead, film producers for the Sales Department of the Boeing Transport Division aim toward audience reaction that achieves *searching* consideration of the subject matter.

Prospective Viewer Knows the Subject

Boeing Transport sales films are designed primarily to improve the climate for sale of the Division's products. It is always recognized that the prospective customer airline's top management already has basic knowledge about the film subject, that detailed technical information will be conveyed by other presentation methods and that the intensive sales effort will follow through flight demonstrations, technical conferences and negotiations.

The "hardware" for Boeing films is impressive and photogenic. Most familiar is the famed long-range 707, subject of the first films produced as the company prepared to enter the jet airliner market. *The 720 Story* depicted development of the more recently introduced medium range 720, and the new three-engine, high tail short-to-medium range 727 already is the subject of one film and will inspire others before it goes into service in about two and one-half years. The military KC-135 tanker-transport and proposed all-cargo air-



Boeing 707 jetliner *is framed in the window of photo-flight plane as air-to-air footage is made for an Air Transport sales picture.*

planes of the future provide additional material.

But swept wings, rakish tails and attractive interiors are not the only picture-worthy scenes which Boeing film producers use. They have a wealth of others—dramatic tests in the laboratory, in the factory, on the runway and in the air . . . pipe-smoking design engineers discussing aero-dynamic improvements . . . devel- mental activities in the wind tunnel . . sce models and full size mockups . . . vast ma- facturing facilities . . . celebrated personali traveling in Boeing jetliners . . . airpo around the world.

Film "707" During Its Prototype Phase

It wasn't always thus. The 707 was stil a paper airplane a decade ago, when initial c- tacts were made with the airlines to expl e their future requirements for jet equipme Boeing kicked off the jetliner sales parade n this country in 1955, and competition imm- diately became intense. It was still two ye s before the first production model would be n flight tests and three years until the airpla e would be in service. But Boeing salesmen w e in the field, and they needed film.

Good film advantage was taken of the 7 prototype, which had begun flying in 19 . Its passenger seating arrangement was limit , however, to accommodate many "black box " —the instrumentation equipment used in a long and extensive testing program. And, wh e fundamentally the same airplane as the which would be rolling out of the factory, t had configuration differences which were rea- ily apparent to discerning eyes in the airl e business.

Merge Flight Scenes With Mockup Shots

So shots of the prototype, flying out of Bo- ing Field at Seattle, Washington, were - quenced with footage taken in a mockup whi the company built in New York, a contine away.

Jet noise was a prime issue during th period, and Boeing was spending millions the development of sound suppressors. A do- umentary film was made capturing the actu sound of the prototype's suppressed jet e-

Pre-flight line at Renton provides a photogenic scene with its impressive line-up of Boeing jets in colors of various customer airlines.



ges while taxiing and taking off. This sound vs then compared under the same conditions vh that of a large piston-engine airliner to istrate that the noise of jets could be exted to cause much less concern than that vich had been voiced in some quarters up t that time.

A challenging assignment early in the 707 ogram—still before there was a production plane to photograph—was the need of a fn for the International Air Show in Paris in 157. Since the film was to be shown largely t non-English speaking audiences, English dlogue was held to a minimum, and music, a an international language, had good applidtion. *The Jets Are Here* was shown not only d the air show in Paris, but Boeing sales engineers used it extensively for many months.

Producers Take Part in Sales Planning

As personnel of the Presentations Unit in te Transport Sales Department, the producers d these films participate from the outset in the anning of sales programs. Wellington B. Duke) Groves, sales films supervisor, and ls assistant, Dwight Pinkerton, coordinate teir efforts with the sales managers and their desmen, with route analysts, with market researchers, with design engineers and with thers, including such personnel as those of te Spare Parts Department, Field Service ction, Customer Airline Training School and light Test Department.

Inplant film facilities and outside film companies are utilized for obtaining footage, writing, editing, creating musical scores and production. Concept and direction remain with the Boeing producers, while the other services toward the finished film print are obtained wherever the most effective work can be accomplished for the particular job. Among motion picture production companies with whom contracts have been placed from time to time are Forde Motion Picture Productions, Hansom & Associates and Rarig Film Productions. Footage also is obtained from independent cameramen, producers and newsreel firms throughout the world. Facilities of leading Hollywood production companies are used.



Here's the "star" of "The 720 Story" *as the first model 720 Boeing jetliner rolls out of the factory. A Transport Division sales film had already preceded its introduction.*

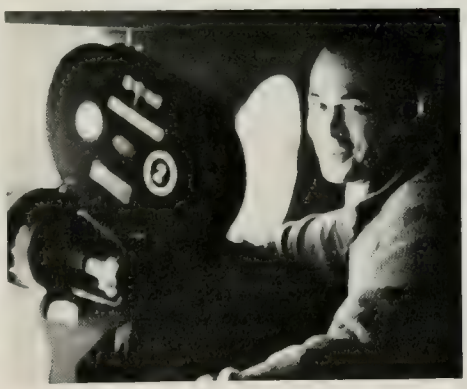
Extensive, Invaluable Footage Library

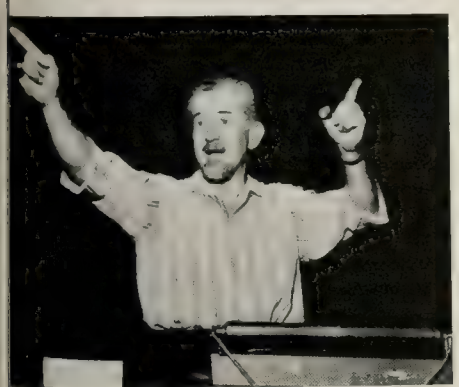
An extensive library of documentary footage, taken as events occur, has proved invaluable. The first model of any Boeing jetliner and the first airplane for each customer airline call for film upon factory rollout, first takeoff, air-to-air and customer delivery. Developmental testing and certification tests for the Federal Aviation Agency are followed closely on film.

A recent assignment took a cameraman to Tucson, Arizona, where the first Model 720 for Irish International Airlines was being flown in the carrier's pilot-training program. Footage was obtained for multiple use—for an annual "report" type film, for use by the Irish

(CONCLUDED ON THE FOLLOWING PAGE)


ellington B. (Duke) Groves, *supervisor of oeing Transport films, checks animation set-p for Lud Zwilgmeyer of Forde Productions.*


Cameraman Joe Nelson, *of Rarig Film Productions, has his camera ready at open door of photo-flight plane for Boeing jet scene.*


ohn Rarig at the podium *as he directs music omposed especially for a film designed to elp the sale of Boeing jetliners.*


Mrs. Beula Armstrong, *librarian for Boeing Transport Division sales films, works at editing table in department's film library.*

Below: *footage for Boeing sales film is reviewed by Dick Cameron of Forde (left) and Dwight Pinkerton of the Transport Division.*



BOEING SALES FILMS:

(CONTINUED FROM THE PRECEDING PAGE)

carrier and for other Boeing sales films still in the planning stages.

The same cameraman, thoroughly skilled and experienced in motion picture production, then went to Edwards Air Force Base in the Southern California desert to film FAA certification work on two other Boeing airplanes. These were a South African Airways Intercontinental 707 which was proving the installation on that model of advanced wing devices and an American Airlines 707 with the first of the new fan-type engines.

Again, the footage obtained will be drawn from the library for a yet undetermined number of future films.

"707 Year One" an Exceptional Film

While most of the Boeing Transport sales films run in the vicinity of the customary 20 minutes for industrial pictures, an exception is *707 Year One* of 45 minutes. Incorporating high entertainment value and emotional quality, it portrays how the introduction of worldwide "big jet" service brought peoples and cultures closer together.

Boeing sales teams issue engraved invitations for showings of the picture, which are included on each occasion as part of a full program marked by informative presentations, hospitality and social inter-change. In addition to showings in the United States, the film has played to invited groups in Hong Kong, Johannesburg and Mexico City. It is in both English and Spanish versions, as is also *The 720 Story*.

"Air Age Distribution" Widely Shown

Produced as sales aids, the Boeing films also have use internally for the information of personnel in other organizations of the company, and, occasionally, are shown to outside groups, such as scientific and professional organizations and service clubs. *Air Age Distribution* has had considerably wider release.

Using animation extensively, this current film is designed primarily for use by the cargo managements of airlines and cargo carriers, and its use by Boeing sales teams is additional.

Its appeal is pointed to the sharp-pencil types to show them how they can do a better job of filling cargo holds and thus build their cargo business toward a need for all-cargo jets. Boeing products received only incidental attention.

A Challenging Future for Sales Films

The job ahead for the sales film producers in the Boeing Transport Division is recognized by them as demanding an even greater accomplishment than any to date. Effectiveness of the pictures released over the past five years has been proved as a result of their careful conception and top quality production. With the company now selling a complete line of jet transports from short to extra-long range, films are being planned to support every phase of the sales efforts which will be required.



"What makes you think you've got so much time, Ben? *Germs develop resistance; drugs lose effectiveness." Scene in "Merry-Go-Round."*

Too Much Optimism About TB's Conquest?

Nat'l Tuberculosis Association Combats Complacency in "Merry-Go-Round"

TUBERCULOSIS—a disease that seemed on its way out as a major health problem—is once again the cause for serious concern. Two sets of findings give good reason:

Opinion surveys show increasing complacency about TB . . . stemming from the dramatic decline in death and long-term disability rates made possible by new drugs.

But . . . *factual* surveys show the drop in the TB death rate actually slowing down. More disquieting . . . the number of patients with infections *resistant* to the new drugs has *doubled*.

The Vital Mission of "Merry-Go-Round"

This epidemic of infectious over-optimism lies behind the release of a new motion picture, *Merry-Go-Round*, produced by Henry Strauss & Company, for the National Tuberculosis Association with the partial financial support of E. R. Squibb & Sons Division of Olin Mathieson Chemical Corp. The film is designed to give volunteer NTA workers a tool they can use with both lay and professional audiences to:

. . . revive a sense of urgency about the problem;

. . . create a feeling of personal responsibility for facing up to it;

. . . lay down guide lines for action by various organizations and individuals in areas where each can be most effective.

"Doctor, listen. *Do you have any idea what comes over my desk in a day? I haven't time.*"





Diagnosis: tuberculosis. *"How many times have I had to break this news to patient"*

No stranger to motivational problems, the Strauss organization found *Merry-Go-Round* a challenging assignment. Producing a film designed primarily to *inform* offered no solution . . . regardless of how clearly or forcefully the case was presented. Too many people, finding the facts unpalatable, would simply refuse to swallow them. On the other hand, a highly emotional film involved the danger of creating fears that would paralyze the will to act.

Human Tendency to Avoid Responsibility

The approach finally decided upon sets the problem in a wholly different perspective. The "merry-go-round" of the film's title is symbolic . . . representing the human tendency to shift hard responsibility around and around so that no one need hold on to it long enough to *do* anything. Development of this theme results in a film that deals with the *root causes of many different community problems* . . . not simply with TB . . . and suggests a pattern by which people can work together for *general* community betterment. Such an approach is psychologically sound on many grounds.

It appeals to those who may be deaf to warnings of personal danger, but have much greater difficulty in stilling the voice of conscience.

It tends to stimulate action by pointing

(CONTINUED ON FOLLOWING PAGE FIFT

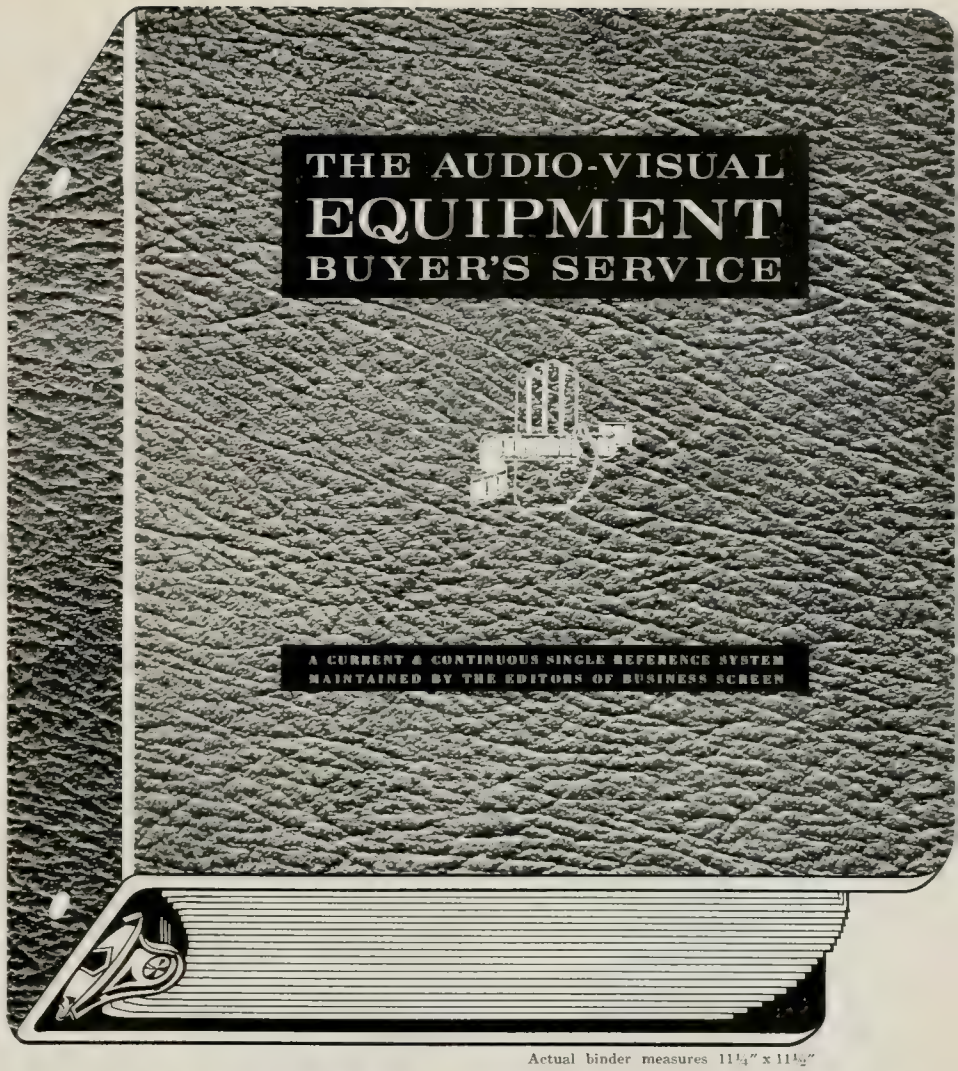
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Actual binder measures 11¼″ x 11½″

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Here's what your Equipment Buyer's Service file includes among its 16 big sections:

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Overhead & Opaque Projectors of all types for instructional, training use; plus full range of accessories and useful idea-file.

Special Devices; Reading Improvement, etc. Projection lenses; "flash" equipment, plus useful data on methods, principal sources.

Closed-Circuit Television Equipment for industrial, school use; indexed sources.

Projection Screens, Tables, Storage Cabinets, Handling & Inspection Equipment, etc.

Projection, Meeting, Conference Room designs, photos, plans from industry and education; our exclusive, copyrighted data.

Charts, Tables on Projection Methods, film care, lens data. Film guides' section provides titles, sources of 452 available motion pictures and slidefilms for management and sales training use; many available free!

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FILM FIGHTS OVER-OPTIMISM ON TUBERCULOSIS:

(CONTINUED FROM THE PRECEDING PAGE 48)

remedies simultaneously with problems. There is no need to soft-pedal unpleasant facts, because the audience is given practical ways of doing something about them.

It ensures a receptiveness among different kinds of audiences, by showing the mutual self-interest that unites them all.

In sum, the spur is positive rather than negative . . . the rewards of action are stressed over the dangers of inaction.

Uses Format of Modern Morality Play

The film's format is that of a modern morality play. Its protagonist is Dr. Lila Jennings . . . portrayed by Mildred Dunnock, as a devoted medical Cassandra. Her antagonists are the intangibles of apathy, fear and ignorance —something far harder to grapple with than the doctors, health officials, politicians, or men and women in the street who seem unresponsive to her warnings. Caught up herself on the "merry-go-round," she ends up pretty much back where she started. But though the answer still eludes her, the audience will find it difficult to escape.

Merry-Go-Round has a highly distinctive flavor in keeping with its message. The team of Director Bob Wilmot and academy-award winning Director of Photography, Boris Kaufman, sets and maintains the appropriate mood by novel use of the film medium.

Children's counting-out games . . . collisions between toy automobiles . . . and similar vignettes get key ideas across in a symbolic way likely to make them long remembered.

Hope and Despair in Light and Shadow

Rapid alternations of highlights and shadows emphasize contrasting attitudes of hope and despair. Action takes place against "limbo" backgrounds where conveying *feelings* has



"In the early stages, no symptoms. *You fe nothing. And unknowing, you go around infec ing others among neighbors, fellow workers*

priority . . . and against highly realistic on where *facts* need to be given added authorit These, and a progressively quickening pac build on each other for a climax of impact.

To make sure that the impetus generated this impact will not dissipate, *Merry-G Round* goes to TB association workers with Utilization Guide designed to help them g active audience involvement and participatio The Guide, for use in leading post-showi discussions, is divided into special sectio for professionals in the health field . . . grou devoted to specific community goals . . . a more loosely organized thought-leader group

Segments Aimed at Particular Groups

Each section provides material focus around those characters and situations in t picture of greatest interest to a particul group. Discussion for each aims at stimulati and outlining the kind of action for which th group is particularly well-equipped . . . areas where they have personal concern influence.

Development of a motion picture which c provide powerful audience motivation throu simple exposure (as via television) . . . and the same time furnish ample material for pr ductive group discussion . . . constitutes y another forward step in the field of publi interest films.

Local Tuberculosis Groups Have Prints

Use of *Merry-Go-Round* will link the o jectives of NTA to broader community obje tives . . . and improve lines of communicati with people who can get things done. Thus will create a base of public interest . . . unde standing . . . and acceptance that will ma the National TB Association's continuing ed cational efforts more meaningful and effecti At the same time it should help create a n and enduring pattern for joint action in ma important fields of community endeavor.

Merry-Go-Round will be made available f community showings upon request to loc Tuberculosis Associations.

* * *

Annual Review of Production Services

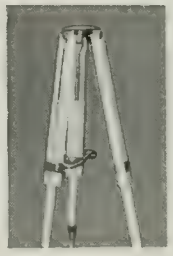
A comprehensive review of essential fi production and processing services, The A nual Buyer's Guide to Film Production Se ices" will be included in your Issue Six BUSINESS SCREEN. Film laboratories, sour editing, music, animation and other servic covered in complete detail!

NEW F & B MARK III FLUID DRIVE TRIPOD



SOLD OUT

The first announcement of this new F & B product was followed by an immediate sell-out. We rushed in a NEW SHIPMENT, however, so they are now in stock and available at F & B.



Complete outfit for 16mm cameras, 35mm Eyemos & Arris, at an amazingly low price.

$139.50

Includes Tripod, Adapter and Visco-matic Fluid Head. With F & B's usual iron-clad guarantee.

Tripod legs only	$49.50
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Leather & Vinyl case	12.50
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DIRECTORS' VIEWFINDERS

New, imported director's viewfinder with large, clear optics in 4 new models at very reasonable prices.

Model I—for 35mm, range 25mm-135mm	$49.50
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"Silent Witness" Joins Medico-Legal Series

seful Merrell Film Delves Into Medical-Legal Problems of the Drinking Driver

PONSOR: The William S. Merrell Company.

TLE: *The Silent Witness,* 27 min., b/w, produced by Dynamic Films, Inc.

In one out of every three automobile accients at least one participant has been drinkg to excess. It is estimated that drunken drivg causes 40,000 deaths and a million and a lf injuries every year.

Yet, drunkenness is hard to prove. Symptoms dozens of medical problems are quite simir to those of excess drinking. It is difficult to n the label of drunkenness on the clear-eyed, ber man in court by eye-witness evidence one.

The Silent Witness shows how many police partments are coming to rely on tests made ith scientific instruments which measure the



efense counsel cross-examines *expert witness, r. Grant, on value of alcoholic tests.*

ntent of alcohol in the blood. Many legal des now define "under the influence" in specific terms of blood content, and an increasing mber of courts are accepting these tests as idence.

Depicts Handling of a Typical Arrest

The story, in *The Silent Witness,* is of a inking driver who is arrested for reckless iving, tested by the police and tried in court.

In the film, the instrument demonstrated is e Breathanalyzer, one of several reliable deces used for testing alcoholic blood content. ll are based on the fact that there is a conant ratio between breath alcohol and blood cohol, which can be measured by testing eath from deep in the lungs. Alcoholic blood ntent of over .15 per cent has been deterined by standards of the American Medical ssociation as indicative of being intoxicated.

Although the film shows that breath tests e finding increased acceptance, it makes no rticular brief for any commercial test.

Latest in Useful Medico-Legal Series

Citizens who may find themselves catapulted to court for the defense or prosecution of a se of drunken driving, doctors who may be lled to appear as expert witnesses, lawyers, lice and other public officials will all find cts for discussion in *The Silent Witness.*

This film is the latest in a series of medicogal motion pictures produced by Dynamic lms for The Merrell Company in cooperation with such authoritative groups as the American Medical Association, American Bar Association, and American Hospital Association. It is available for showing to any interested group.

Five Other Titles Are Also Available

Other films in the series, which are available for showing to medical and legal audiences, include: *A Matter of Fact,* which brings to light the serious consequences of inadequate post mortem examinations; *No Margin for Error,* which deals with the cause and effect of human mistakes in the modern hospital; *The Medical Witness,* which shows the doctor the right and wrong way to give medical testimony; *The Doctor Defendant,* with helpful suggestions on how to avoid professional liability action; and *The Man Who Didn't Walk,* presenting the difficult problem of traumatic neurosis.



The defendant *is being given a breath test after arrest in scene from "The Silent Witness."*

Details about print-loan may be had from The Merrell Company, Cincinnati 15, Ohio.

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News Along the Film Production Lines

United Film, Motion Picture Ad Services Companies Merge

The merger of United Film Service, Inc., Kansas City, Mo., and the Motion Picture Advertising Service Co., New Orleans, has been announced by Carl J. Mabry, president of MPA and W. Hardy Hendren, president of United.

Operations will be conducted under the corporate name of Motion Picture Advertising Service Company, Inc., with Mabry serving as president and Hendren as chairman of the board.

Direction of all field representatives handling sales at the local level will be headed up by Mabry from the New Orleans office, while Hendren will direct activities of the national sales representatives and head up theatre relations from the Kansas City office.

In announcing the merger, Hendren said, "The two companies have cooperated closely for the past 31 years. With the merger, we can take better advantage of the renaissance in theatre attendance. We believe that unified direction and control of sales at the local and national levels will result in better service to our customers and supplemental income for our theatre partners."

Before the merger, United had been rendering service primarily in the northern and western sections of the country and MPA in the south and east. The merged company will serve advertisers and theatres throughout the entire continental United States. It will continue to handle the theatre screen advertising programs formerly served by one or the other of the two companies.

National sales offices will be maintained in Chicago, Detroit, New Orleans, New York and Kansas City with production facilities remaining in New Orleans and Kansas City.

The Kansas City production unit will operate as a subsidiary under the name United Film Productions, with W. J. Scrogin, former production vice-president of United, as its head. The film will produce TV commercials, documentaries, sales training films and slide films in addition to the production of theatre screen advertising films.

Another subsidiary, Intermission Films, Inc., which was organized by United and MPA jointly in 1960, will continue to operate under the merged company. It will be managed by a vice-president of the new company, E. S. Washburn, who was formerly a Vice-President at United. He will direct all sales effort in the west from the Kansas City office, while sales in the east will be directed by Joseph J. Lee, vice-president, from the Cincinnati office.

* * *

Navy Awards Contract on Bell Picture to Academy-McLarty

Academy-McLarty Productions, Inc., Buffalo, has been awarded a Navy contract for the production of a training film in conjunction with the Bell Aerospace Landing System. Franz E. Hartmann, president of the company, said that the $13,334.26 contract has been awarded by the Bureau of Naval Weapons.

A major part of the picture will be produced in technical animation and completed at the Buffalo studios. In addition, Academy-McLarty camera crews will be on location at Bell Aerospace Corporation in Niagara Falls, McDonnell Aircraft Corporation in St. Louis, and Scott Air Force Base in East St. Louis, Illinois.

* * *

New Girl Scout Film in Work

Sixteen Girl Scouts and their two Leaders are being followed by a Vision Associates crew under the direction of Lee Bobker and Helen Kristt as they journey [illegible] horseback into the wilderness of Big Bend National Park in Texas to take part in a new documentary film venture of the Girl Scouts scheduled to be released next year.

Bobker and Miss Kristt will take the Vision crews to Florida, New England and Michigan in seeking out the dramatic and unusual in interpreting the essence of Girl Scouting to the public.

* * *

"World in Motion" is Late Modern TV Program Concept

If you have an important public service message or a product to present, *World in Motion* a new Modern Talking Picture Service television program concept can place your story before more than 10 million TV viewers in a year.

World in Motion consists of four six-minute segments from non-competing sponsors, plus specially prepared sponsor-approved introductory sequences for each segment, delivered by a well-known TV personality.

Modern "programs" individual 16mm sound films of six minutes' duration, coordinates production details, supplies the celebrity host, furnishes 16mm prints, cases, cans and reels, and arranges a minimum of 250 TV bookings. Agencies are billed only on the basis of actual telecasts of the film. Total cost for 250 telecasts is $3,125.

Among sponsors currently participating in *World in Motion* are American President Lines, E. I. du Pont de Nemours and Company, Inc., The Sears-Roebuck Foundation and the Reader's Digest Association.

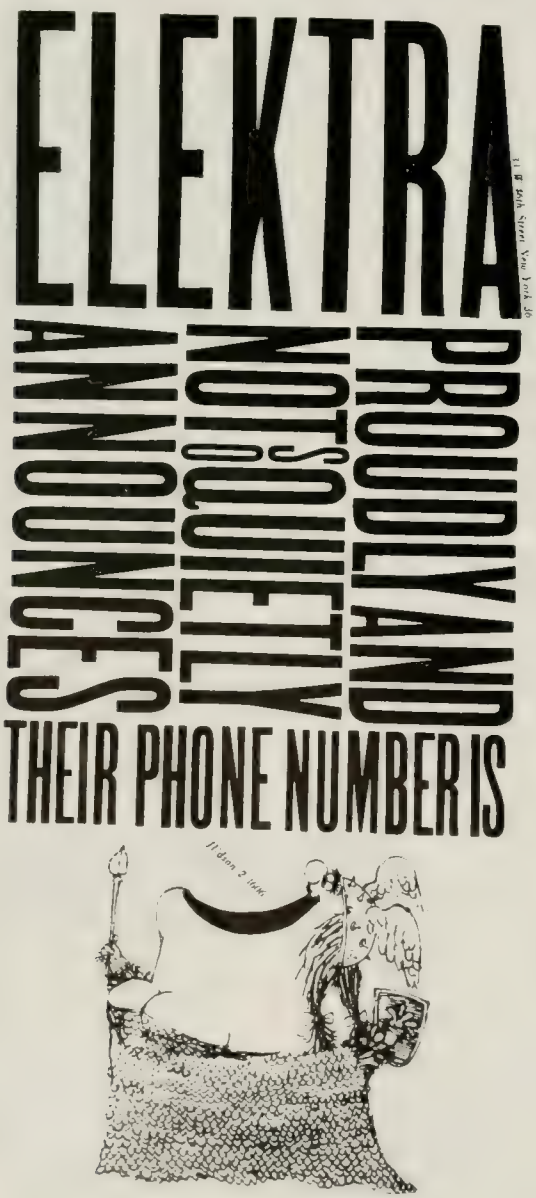
For further information call or write any of the Modern Talking Picture Service, Inc., offices located throughout the United States and in Canada.

* * *

Photo Animation Announces Animation Seminar This Fall

Photo Animation, Inc., will conduct an animation seminar and workshop to be held at its new plant studio at 34 West Street, South, Mount Vernon, N. Y. in November this year.

The seminar will be four days long covering many phases of animation production from basic layout work to complete camera operation; three dimensional animation, multiplane animation and modern high speed animation techniques.





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BUSINESS SCREEN EXECUTIVE

NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS

Oakley, Musson, Moran Named to Sales Posts at Bell & Howell

Three marketing executive appointments for Bell & Howell's Photo Products division have been announced by Carl G. Schreyer, Marketing Vice-President.

George L. Oakley has been named Director of Sales, succeeding George A. Eddy, recently appointed Director of Amateur Film Operations. Oakley was formerly Director of Audio-Visual Sales.

Charles A. Musson succeeds Oakley as Manager of Audio-Visual Sales. He was previously Manager of Industrial Sales, audio-visual department.

John B. Moran has been named Sales Promotion Manager, succeeding John H. Trux, who was recently appointed Manager of Amateur Film Merchandising. He was formerly Assistant Sales Promotion Manager.

Oakley joined Bell & Howell in 1946. He has served in a variety of marketing posts including Manager of Professional and Industrial Equipment Sales, Professional Division Manager, and Director of Audio-Visual Sales. Previous to his association with Bell & Howell he was with Westinghouse Electric Corp.

Musson came to Bell & Howell in 1943, joining the inspection and packaging department. He subsequently worked in the service and personal equipment departments and was named Texas District Manager in 1952 and Ohio District Manager in 1953.

Moran joined Bell & Howell as Assistant Sales Promotion Manager in 1959. Previously he was Assistant Advertising Manager, American Meat Institute, and Product Advertising Manager of the Sunbeam Corporation.

* * *

MacMillan Heads Camera Design for B&H Photo Products Division

David M. MacMillan has been appointed chief camera designer for the Photo Products Division of Bell & Howell Company. He has previously been with B & H as an engineer, and is a winner of the A. S. Howell Award for his participation in the development of the first 8mm electric-eye motion picture camera.

* * *

Hecht to Wylde Films, New York

Albert D. Hecht, formerly executive producer with Bill Sturm Studios, has joined Wylde Films, Inc., New York, as an account executive.

Reder Named Advertising and Merchandising Mgr. for Radiant

William R. Reder, of Deerfield, Ill., has been named Advertising and Merchandising Manager of Radiant Manufacturing Corp., of Morton Grove, manufacturer of projection screens.

Coordinated with this appointment, Adolph Wertheimer, President, has announced, are the advancement of B. J. Pilchen to Sales Promotion Manager and of M. J. Jensen to Advertising Supervisor.

Reder will be responsible for the Radiant consumer and trade advertising programs, merchandising and public relations programs. He was formerly Advertising Manager of the Dutch Brand Division of Johns-Manville.

* * *

Persons to Direct Advertising, Sales Promotion for Van Praag

Hal Persons has been appointed director of advertising and sales promotion of Van Praag Productions, according to an announcement by the firm's president, William Van Praag.

Persons has assumed his new post in addition to his position as director of sales.





Barrie O'Daniels . . . to Niles

Barrie O'Daniels Joins Niles to Head Up "Business Theatre"

Former Broadway producer Barrie O'Daniels has joined the Fred A. Niles organization, Chicago, heading up Business Theatre, a new post in the communications firm. He was formerly with Wyling, Inc.

* * *

Buckeye Appoints Marilyn Gold to Direct T. F. P. Pub Relations

Marilyn Gold has been appointed Public Relations Director of T.F.P., Inc., the Entertainment Division of Buckeye Corporation.

Formerly Director of Advertising and Publicity for Flamingo Telefilm Sales, Inc., Miss Gold, in her new capacity, will handle advertising, publicity and promotion for Transfilm-Caravel, Inc., Flamingo and Pyramid Productions, the three of which comprise T.F.P., Inc.

Combined, the three companies in T.F.P. produce and distribute filmed programs for television, commercials, industrial films and live business shows.

Miss Gold joined Flamingo two years ago as Director of Promotion. She was previously associated with Kappa Enterprises.

Albert Boyars, formerly public relations director of Transfilm-Caravel, is now in a similar capacity for the Buckeye Corporation.

* * *

Transfilm-Caravel New V.P.'s are John Fenton, S. Kambourian

John J. Fenton has been named vice-president in charge of production for Transfilm-Caravel's Film Production Division, according to Robert H. Klaeger, president of the division.

* * *

Steven Kambourian has been named vice-president in charge of motion picture completion, a new post in Transfilm-Caravel's Film Production Division. He was formerly supervising editor of Klaeger Film Productions, Inc.



Alexander's Howard Olds

Alexander Names Howard Olds Resident Producer in New York

Howard F. Olds, Creative Director of the Alexander Film Co., Colorado Springs advertising and industrial film producer-distributor, has been appointed to the newly-created position of Resident Producer in New York and has been elected a vice-president of the firm.

Prior to his promotion, Olds served at Alexander's Colorado Springs studio. Under his direction the firm received a number of creative awards, including the Grand Prix at Venice.

* * *

Bausch & Lomb Appoints Bex Director of Merchandising

Thomas A. Bex, 415 Kimberly Drive, Brighton, New York, has been named Director of Merchandising for Bausch & Lomb Incorporated, Rochester.

In his new position, Bex is responsible for the development and coordination of major sales, promotional and merchandising activities for the firm's ophthalmic and consumer goods lines.

A native of Syracuse, New York, and a graduate of Syracuse University, Bex was formerly vice-president and general manager of the Rochester office of the L. M. Harvey industrial public relations agency.

* * *

MPO Videotronics Appoints William Susman Vice-President

William Susman has been appointed a vice president of MPO Videotronics, Inc.

After joining the company in 1956 as a production coordinator, Susman served later as studio manager. He was recently made executive producer, and will continue to serve as producer in MPO's television commercials division.

* * *

Ed Rinker Becomes an Account Exec at Columbia-Screen Gems

Edward Rinker has joined Columbia-Screen Gems Commercial-Industrial Division as an account executive, according to Joe Swavely, Director of the division.

Rinker, a former Chicagoan, has long been a producer of TV commercials and industrial films in the East. He was previously Vice-President of Consul Film Corp., Vice-President of Fred Niles and Kling Film Productions, and an Account Executive with Sarra, Inc.

* * *

Atlas Names Thomas Peterson as Vice-President for Sales

Thomas H. Peterson, former Columbia Broadcasting System radio sales executive, has



Thomas H. Peterson

joined the Atlas Film Corporation as Vice-President in charge of sales. President James Kellock made the announcement for the Oak Park studio.

* * *

Angela McDermott Advises Schools on Language Aids

Angela McDermott has been named to direct consultant services for schools using "Parlons Francais" by the Heath de Rochemont Corp.

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2,000 feet 16mm original Kodachrome, seashore, mountains, deserts, timelapse. Shot by Hollywood major studio cameraman. Traveling forces quick sale, cheap.

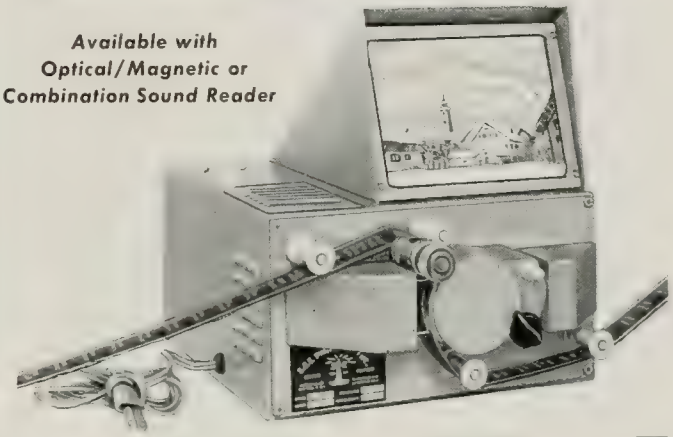
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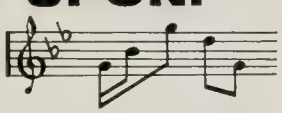
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With the help of the Schering Corporation, the Allergy Foundation is giving TV viewers useful facts about their allergies.

SPONSOR: Allergy Foundation of America—as a public service presentation by Schering Corporation.

TITLE: *Nothing to Sneeze At*, 13½ min., color, produced by Film Graphics, Inc., in cooperation with Film Counselors, Inc.

☆ The Allergy Foundation, organized by many of the leading medical specialists in the field, needs support and understanding for its continuing research in allergy problems. Allergy, though not a killer, is a mighty serious business—one out of ten Americans is allergic to something—enough incapacitated sneezers and wheezers to rob industry of a billion dollars a year in lost man-hours.

Meets Need for Education

What has been needed is more general education for the public on what allergy is and what medical science is doing about it. The need has now been capably filled by a new film which tells the background of modern allergy therapy and urges sufferers to undertake proper treatment.

The film is purposely planned as a light, palatable public service television feature. Steve Allen serves as introductory narrator, Turk Murphy's jazz band provides fine sounds from an original musical score, and the picture is a cowboy cartoon with way-out-west animation by Film Graphics.

The allergy information is set in an allergy specialist's office—for Slim, the marshal, has a powerful sneeze, and it just might come from an allergy to his trusty horse, Calico.

Goes With TV's "Westerns"

The allergist explains what allergy is in good understandable western terms—an allergic reaction is like an irritated sheep rancher who musters his kinfolk to protect his land against the cowpokes who drive yearlings through his property, and winds up with the traditional noisy gun battle and corpse-strewn landscape.

In the same way, the doctor explains, antibodies rally within the human body to fight back against the allergens. The antibody is a law-abiding citizen, so to speak. However, when allergen and antibody come in contact, the disturbance is created.

Nothing to Sneeze At was underwritten for the Allergy Foundation by the Schering Corporation. Film planning and production supervision were by Film Counselors. Distribution—to both television and general 16mm audiences—is via Sterling-Movies.



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Bissell, Inc., presents:

An Integrated Program on Art of Housecleaning

☆ An audio-visual promotion package on housecleaning was recently produced for Bissell, Inc., by Victor Kayfetz Productions, Inc., of New York City.

The completely-integrated package, consisting of several 16mm sound motion pictures and 35mm color theatrical commercials, was devised by both the film production company and Ruder & Finn, Inc., public relations agency for Bissell, as a full year's public relations program using visual media.

Three Films in Program

The promotion included the production and distribution of a newsreel for TV, a 5-minute feature story for women's TV programs, a 13½-minute film and study guide for high school Home Economics classes and TV distribution, and theater screen trailers on new Bissell products.

The 16mm color-sound motion picture, entitled *Housecleaning With a Winning Team*, deals with father who has been leading a bachelor's life at home while mother is in the hospital having a baby. With his house in a state of chaos and disarray, he is suddenly faced with the dilemma of getting everything cleaned up before his wife comes home with the new baby. He enlists the aid of his fourteen- and ten-year-old daughters. They show him how, with the proper housecleaning tools and modern methods that they learned in their Home Economics classes, housecleaning can be done quickly and effectively.

Distributed by Association

Showing proper procedures, tools and cleaning aids in the different parts of the home, *Housecleaning With a Winning Team* is being distributed on free loan by Association Films, Inc., to high school Home Economics classes as well as clubs and women's groups.

Assignment Homework, a minute, 16mm film, covers a teenager preparing a school report on a comparison between the old-fashioned and modern methods of housecleaning. After using some of the latest household cleaning tools, her report concludes that today's modern equipment really takes the drudgery out of housework and makes

BUYERS READ BUSINESS SCREEN

mother's job less painful and a lot easier.

TV Prints from Kayfetz

Free loan TV prints of *Assignment Homework* are available to TV stations for use with women's programs, and may be obtained from the Golden Snowball Department, Victor Kayfetz Productions, Inc., 1780 Broadway, New York 19, N. Y.

In addition, four 10-second, 35mm color theatrical commercials were produced, featuring part of the Bissell line and including the carpet sweeper, rug shampooer, floor scrubber and combination vacuum cleaner and floor scrubber. These theater screen commercials will be made available to Bissell dealers throughout the United States for use as part of their 1961 local advertising program.

* * *

"The Sounds of Industry" Shows Blind Doing a Job

SPONSOR: National Industries for the Blind.

TITLE: *The Sounds of Industry,* 27 min., color, produced by Bert. L. Coleman Associates.

This is a film about the blind and their constant efforts to make a place for themselves economically amongst seeing people. Without asking for sympathy or pity they do ask for an opportunity to hold jobs they can do and to compete with others on the basis of quality of goods produced while meeting all standards of a competitive market.

Thirty states and the District of Columbia have authentic workshops for the blind where quality, dependability and skill are factors which are built into every item bearing the Skilcraft trade mark. Skilcraft products range all the way from mattresses to mops.

The Sounds of Industry is reaching adult audiences through all offices of Modern Talking Picture Service, 3 East 54th Street, New York.

* * *

Aviation to the Jet Age Presented by Air France

SPONSOR: Air France.

TITLE: *Five Steps to the Jets,* 17½ min., color, produced by Richard de Rochemont.

This film deals with the history of aviation from its primitive beginnings to the present day of fast, efficient and safe jet travel. Actual film clips of some of the great scenes of aviation history are used.

Distribution to television, school and adult groups is through Modern Talking Picture Service, 3 East 54th Street, New York.

* * *

Career in Commercial Art? Film Shows What It Takes

SPONSOR: Art Instruction, Inc.

TITLE: *How A Commercial Artist Works,* 14 min., b/w, produced by the Calvin Company.

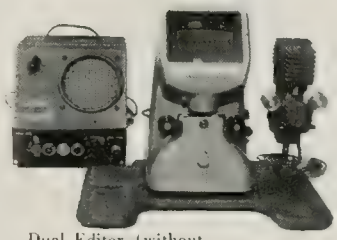
This film shows how a professional artist works with an advertising agency on a particular advertisement, from a rough layout through finish. It also includes an analysis of types of material best suited for art uses.

It is available to school and adult groups through Modern Talking Picture Service, 3 East 54th St., N. Y.



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24" **11.50**
36" **14.50**

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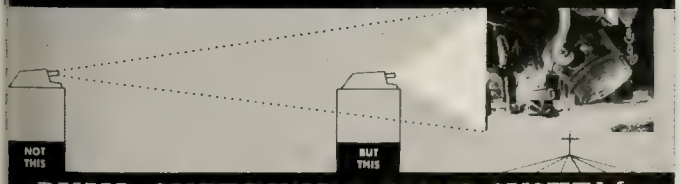
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Case Histories of Current Business Films



Shopping for Husky briquets

Husky Shows Wholesalers Facts About Briquet Line

SPONSOR: Husky Oil Company.

TITLE: *The Husky Briquet*, 13½ min., color, produced by Watson Film Productions.

☆ With heavy emphasis on laboratory work that goes into the testing of the Husky product, this film—aimed at wholesalers to promote a new barbecue briquet—shows what's behind that fuel used by the backyard chef.

The whole story is covered, from the establishment of the housewife's concern over quality products for family use, to the steps taken in overcoming technical problems in the creation of an improved briquet made from lignite, a wood by-product used principally as an inexpensive commercial fuel.

Glamorization is spread on generously, giving the effect that the briquet is born, bred, beautified and bunsen-burned in the clinical confines of the Research Control laboratory and conference room throughout its entire life cycle.

The film is being distributed by the sponsor, Husky Oil Company, Cody, Wyoming.

* * *

Action at Indianapolis in "Driving With Champions"

SPONSOR: Champion Spark Plug Company.

TITLE: *Driving With Champions*, 27½ min., b w, produced by Dynamic Films, Inc.

☆ This film goes behind the scenes at the Indianapolis 500-mile race. It shows the careful pre-race indoctrination which both new and veteran drivers undergo in order to qualify themselves to race the "500." Safety and courtesy are stressed.

Highspots of the 1960 race are featured in the film.

Television distribution is through Modern TV exchanges.

Sohio's Film Series Has Key Role in Dealer Training

There's *No Substitute for Salesmanship* says the Standard Oil Co. of Ohio in one segment of a new motion picture series designed to show Sohio dealers how to take advantage of Sohio's seven-step driveway service designed to help sell more needed services and merchandise to station customers.

The films were produced by Reynolds & Howe of Cleveland to add key impact to the Sohio Dealer Training Program. Other titles include:

It Looks So Easy depicts a cocky new dealer who takes over a Sohio station and encounters the many problems involved.

A third motion picture in the series, *The Peoples Choice*, spells out the procedure and advantages of the Sohio 7-step driveway service as the vehicle for getting new customers and making regular satisfied customers of them.

The three 16mm, black and white films are each 20 minutes in length.

* * *

Reader's Digest Pictures Dayton Printing Operation

SPONSOR: Reader's Digest Association.

TITLE: *Dayton Printing*, 8 min., color, produced by United States Productions.

In Dayton, Ohio, a big printing plant of McCall's Corporation runs 27 days nonstop every month turning out completed copies of the READER'S DIGEST.

This is a fabulous printing operation, well deserving of this interesting photographic study undertaken by USP director Fine Bras as an informative background film for R D readers and advertisers.

Dayton Printing follows the printing, collating, trimming and gluing of the magazine, winding up with a paper wrapping process that provides individual wrappers at the rate of 30,000 an hour.

The film drops a few such statistical gems as that each issue of the READER'S DIGEST will be read 168,000,000 times—calculated at three readers per copy, and five reading sessions per reader.

* * *

Film Trek to Puerto Rico for New York Youngsters

SPONSOR: Topps Chewing Gum, Inc.

TITLE: *A Baseball Vacation*, 13 min., color, produced by Rona Productions.

☆ A group of New York youngsters got a real treat last winter when they were flown to Puerto Rico as barnstorming ballplayers, good-will ambassadors and movie stars, by Topps Chewing Gum Company, prominent bubble gum manufacturers.

The film which was made of the trip is a lively document of the on and off-diamond activities of the Topps All-Star Baseball Team during its one-week Christmas-New Year tour of the Caribbean island. The squad was invited by the Puerto Rico Department of Recreation to participate in a tightly-packed schedule of contests with other junior championship clubs in cities and towns throughout the baseball-mad commonwealth.

Despite a hectic itinerary which kept the boys on the go during every waking hour of the trip, the camera faithfully follows all the highlights—from the moment the team was greeted by a police motorcycle escort at San Juan Airport to their happy but reluctant departure for home.

A happy group of players . .







Tree young Broadway stars en-rcte to Hollywood for filming of ne Ford show . . .

P O "in Production" on ord's 1962 Dealer Show

The Ford Motor Company's ig 962 dealer introduction show ow in production at MPO al and Training Programs, Inc., ner Producer-Director Ira Mar-in Hank Barth of the MPO staff aintaining direct liaison with ol on the project in Detroit.

ne of the first of the big tasks lved in producing the show a been the job of casting. Re-ly completed, after months of me-screening and auditioning, casting for the show included the auditioning of some 300 female vocalists alone.

The 1962 film spectacular will be privately screened in the fall of 1961, before some 40,000 Ford dealers and salesmen in 36 major cities across the country.

* * *

Modine Slidefilm Shows Quality Control Program

A color and sound slidefilm, recently completed for Modine Manufacturing Company, Racine, Wisconsin, reveals the new quality control program Modine has established for its auto radiators.

Produced by Fred A. Niles Productions, Inc., the film features newscaster Alex Dreier in his familiar "man on the go" role. Sequences point out that while a radiator may amount to a mere one percent of a vehicle's total cost, a breakdown of this component may mean the difference between success and failure when a doctor must make an important call in time or a farmer needs to harvest a valuable crop before weather attacks.

The new Modine slidefilm is being shown to executives in the automotive industry.

NEWS-BRIEFS

"Discovering America" a New Series for Television Stations

A new series of sponsored films on travel is now being offered to television stations by Association Telefilms, a newly formed division of Association Films, Inc.

The series, *Discovering America,* consists of 13 half-hour films and includes such subjects as New England, the South, Washington, D. C., jet travel, railroading, touring by antique auto and yachting.

Among the motion pictures to be "premiered" in the series is *Progress Report No. 1,* on the 1964-1965 New York World's Fair. The film shows replicas and renderings of the exhibits, fair-site and Unisphere symbol as well as nostalgic footage of the 1939-1940 World's Fair. H. V. Kaltenborn and John Tillman handle the commentary and interview sequences.

Initially stations are asked to sign up for 13 weeks. However, Association Telefilms is planning to extend *Discovering America* for additional weeks as subjects are made available.

* * *

Journal Films Signs Pact to Use Italian Studio Facility

Journal Films, Inc., of Chicago, producer of educational films, has concluded an agreement with the University of Rome's Film Institute (Istituto Internazionale per la Cinematografia Educativa, Scientifica e Sociale) to produce and distribute educational films on a world-wide scale.

In making the announcement, Gilbert Altschul, President of Journal Films, explained: "Italian film craftsmen have developed skills and techniques that have placed them among the foremost film creators in the world.

"Our idea," he said, "is to channel these talents, skills and energies in such a way that they will serve the curriculum goals of American schools. At the same time, we are anxious to make the best American films available to students in Italy."

* * *

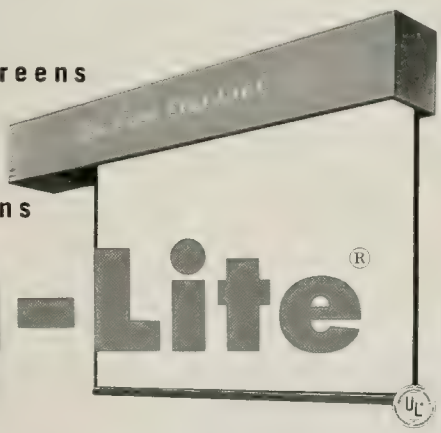
Films Five Is Announced

Films Five, Inc., a new motion picture production company, has been formed in New York at 18 West 50th Street.

Nicholas D. Newton is president and sales director of the new firm. Other executives are Jacques Dufour, creative director; Walter Bergman, in charge of studio; and Nox Lempart, producer.

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Da-Lite portable projection screens offer widest choice for every conceivable communications need. Famous "White Magic" glass-beaded, patented "Wonder-Lite" silver lenticular and Mat White surfaces. New wide screen models, extra large sizes, and many exclusive quality features make Da-Lite your first choice for portable projection screens.



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Compact, all-in-one units in smart portable carry-cases. Easy to set up in seconds for group viewing without room darkening.

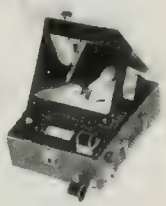
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Desk-Top Sound & Film Strip Unit. Under $100

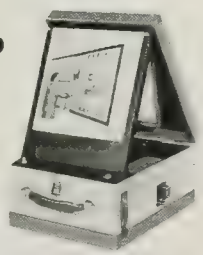
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REQUEST FULL DETAILS AND ILLUSTRATED LITERATURE.
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COMPCO corporation

1800 N. Spaulding Ave., Chicago 47, Ill.

A New Sales Training Film:

"The Hidden Side of Selling" Shows Factors Affecting Sale

A new 16mm sound film, released by Roundtable Productions, shows how to increase sales by learning to recognize and overcome the hidden influences which make or break a sale.

The Hidden Side of Selling is based upon hundreds of actual sales histories gathered from every field of business and industry, and its practical approach is especially designed to interest and stimulate qualified as well as beginning salesmen.

Explores Problems of Three Salesmen

The 34-minute story begins at a sales meeting. Three experienced salesmen are having familiar difficulties selling to certain of their customers. What happens when each of these salesmen makes his calls and the use of pooled experience is then portrayed. Realistic sales situations show how strong buying resistance is met and overcome.

In the first interview, the salesman faces a "know-it-all" customer, who acts like an expert and becomes rude and abrupt if contradicted. The second salesman faces a customer who can't make up his mind and complains when given too many alternatives. The third true-to-life case shows an overly agreeable customer who is reluctant to say why he's not buying and "clams up" when pressed for answers.

How to Deal With Customer Reactions

The film clearly shows salesmen how to effectively deal with various types of customer reactions and how to blend their personalities with those of their customers. This authoritative picture is designed to create an awareness of the psychological problems, the "hidden side," which is often overlooked in a sales situation. It emphasizes that every salesman, no matter how experienced, is capable of raising his selling score.

Stuart Atkins Associates, sales and management consultants, did the research for the sales techniques demonstrated in this 34-minute, 16mm sound film. For information concerning rentals or purchase, write to Roundtable Productions, 275 So. Beverly Drive, Beverly Hills, Calif.

Salesman Ken Wilson *faces customer Bob Raymond's "indecisive reaction" in this scene from "The Hidden Side of Selling."*



DeLuxe Cabinet Projector Table



Security is added to sturdy mobility in these new combination cabinet-tables, self-adjusting to unevenness of floors.

Rust-proof construction throughout; large silent wheels, two with brakes; burn-proof surfaces; raised-lip edging; Yale lock doors.

Your choice of 42", 36" or 30" height, same economical price.

Model 1830-E, top shelf 18" x 30", 1¼" legs and corner posts, 20 feet of No. 14 heavy duty electric cord, grounded wiring (if specified) $89.95

Model 1824-E, top shelf 18" x 24", legs and corner posts 1"; No. 16 electric cord (20 ft., grounded if specified) $59.95

Send for information on other models also.

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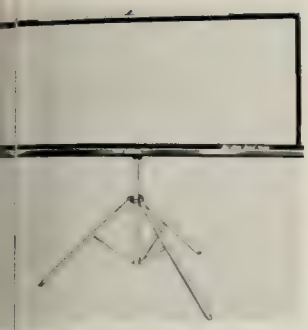
5-Wheel . . . $1,600.00

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315 West 43rd Street, New York 36, N.Y.

New AUDIO-VISUAL Equipment

Recent Product Developments for Projection and Production



The new Cine-King screen

Da-Lite Cine-King Screen is Designed for Wide-Screen Use

"Cine-King," a portable screen designed for CinemaScope and other wide-screen films has been introduced by the Da-Lite Screen Co. Inc., of Warsaw, Ind.

The new screen is eight feet wide and features Da-Lite's "White Magic" glass-beaded, seamless screen surface for reproduction of wide screen pictures. Rugged tripod legs are made of heavy-gauge extruded aluminum tubing to rigidly support the screen. The screen case on the "Cine-King" is adjustable from a low position at the tripod leg bracket to the top of the square stainless steel center tube for variable viewing levels. The screen closes easily to a compact size for portability; sets up quickly with the automatic leg lock that releases tripod legs at a toe-touch.

* * *

RCA Markets 16mm Projector With Better Reverse Operation

The Radio Corporation of America has introduced a new 16mm sound motion picture projector, incorporating several advanced features, engineered for educational institutions, business and industry.

The improved forward and reverse speeds are controlled by a single rotary switch, permitting faster and more efficient operation. The reverse mechanism automatically cuts off the sound track, eliminating any disturbance from muffled sound during reverse operation.

The new model is also equipped with a separate motor and blower for reverse operation as an extra precaution against any overheating and film damage.

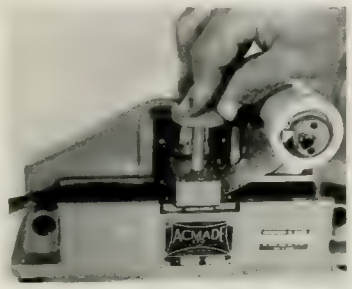
For further information write New Products Desk, BUSINESS SCREEN, Chicago 26.

At Your Service: the New Products Desk, Business Screen, Chicago 26

Acmade Splicer Automatically Applies Mylar Tape, 16 or 35

A new Acmade automatic film splicer has been announced which makes butt-splices and automatically applies Magic Mylar perforated tape in register on 35mm and 16mm film. The new splicer, which works on all film bases including DuPont Cronar, is available from Acmade's exclusive distributor in the United States, Florman & Babb, Inc.

In operating the new splicer, the splicing tape is registered on precision pins and held in place



Perfect register of tape to film with new Acmade automatic splicer.

until automatically applied to the film by swinging the arm over and pressing the chromed button. This action simultaneously cuts the adhesive and applies it in perfect register to the film.

The cutting arm is used by pressing the chrome button for cutting both sides of the film simultaneously. The film, of course, has been registered on pins in the horizontal channel. The cutting blade is easily replaced when necessary.

After cutting, the cutting arm is swung to the right so that splicing can be accomplished. Both arms are precision registered to exact specifications to insure perfect splices.

More information is available on request from F & B, 68 West 45th Street, New York.

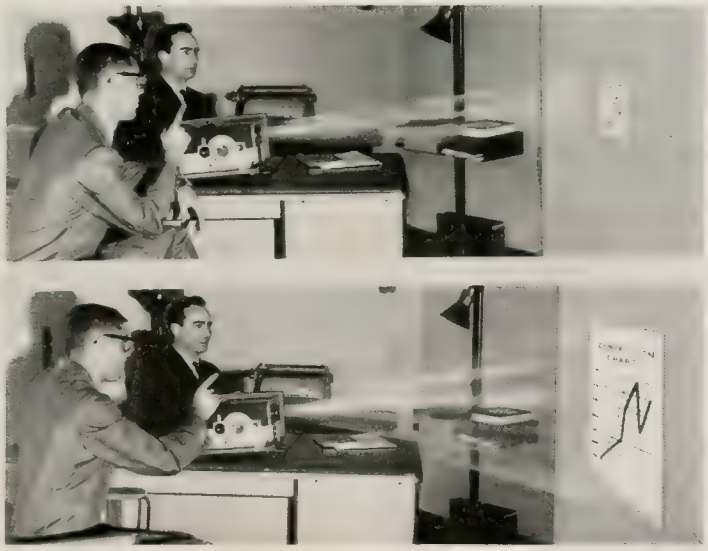
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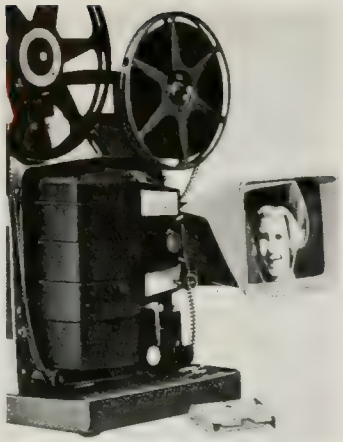
Buhl Superwide Lens System Enlarges Short-Throw Picture

If you need to stretch the size of rooms used for the projection of 2 x 2 slides or film strips, the new Buhl Optical Company's Series 400 SUPERWIDE Lens System does it. This System reduces by two-thirds the distance necessary to put big pictures on the screen. Thus, normal office or living rooms can supply enough space to get a full screen size projection with any standard projector. The Lens System adapts easily to any projector without costly modification. It is particularly useful in rear screen projection where space and screen size are important.

The Series 400 SUPERWIDE Lens was developed by the Buhl Optical Company of Pittsburgh. The lens is available in 1", 1.5" and 2" focal lengths. It may be tested on a free 10 day trial offer. The retail price is $80. For further details write the New Products Desk, BUSINESS SCREEN, 7064 Sheridan Rd., Chicago 26.

Below: *top scene shows normal size of image with short-throw and (at bottom) the larger picture made possible with Buhl Superwide Lens.*





Projector-Scope in position

HPI Projector-Scope Puts Image Right on 8mm Machine

A new attachment, the HPI Projector Scope, for 8mm projectors—*sound* or silent—allows films to be seen on a small built-in screen with the room lights turned on.

The attachment will be useful for audiences of five or six people who can see training films or sales films without darkening the room or setting up a projection screen.

The HPI Projector Scope has a 15 square inch screen with a grainless surface which is said to give bright distortionless pictures under normal room illumination.

In use, the film projector's regular lens is removed and replaced with the Projector Scope which has its own built-in special six-element optical system. After the Projector Scope is placed on the projector, film is run through in normal fashion. Focusing is handled just as if the regular projector lens were being focused.

In addition to its regular use as a daylight cine viewing screen, the Projector Scope has a built-in film marker for editing sound or silent films. The HPI Projector Scope sells for $14.95. For further data write the New Products Desk, c/o BUSINESS SCREEN, 7064 Sheridan Rd., Chicago 26.

* * *

New Sound Speed Attachment Useful for 16, 35mm Editing

A new Hollywood Film Co. Sound Speed Attachment for synchronizers drives the synch machine at sound speed (36 feet per minute in 16mm and 90 feet per minute in 35mm) and is said to be extremely useful in editing pictures and track or in running the picture at sound speed in instances where narration will be added later.

The Sound Speed Attachment (SSA-1), priced at $192, consists

NEW A-V PRODUCTS:

(CONTINUED FROM PAGE 61)

of a geared motor, capacitor, coupling and a three-way toggle switch. This modification may be added at the factory to any synchronizer without additional charge. The entire unit is mounted on an aluminum plate.

The synch machine can run from left to right or in reverse. The motor may be quickly disconnected to permit fast winding to a given area.

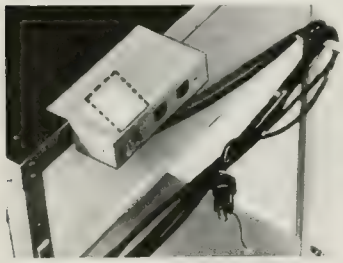
Another attachment, the HFC Splicer (SAS-1), permits the tape splicer to be stored over the end plate of the synchronizer and makes the splicer easily available for direct cutting. Write the New Products Desk, 7064 Sheridan Road, Chicago 26, for details and/or literature on this line.

* * *

Safety Power Panel Combines Film, Slide Viewer on Stands

A safety power panel and film and slide viewer to fit almost any projector stand has been announced by Jack C. Coffey Co., Inc., North Chicago, Ill.

The power panel, with a 25-foot power cord and ground wire, affords greater safety when showing films or filmstrips in the classroom. The wire is long enough to



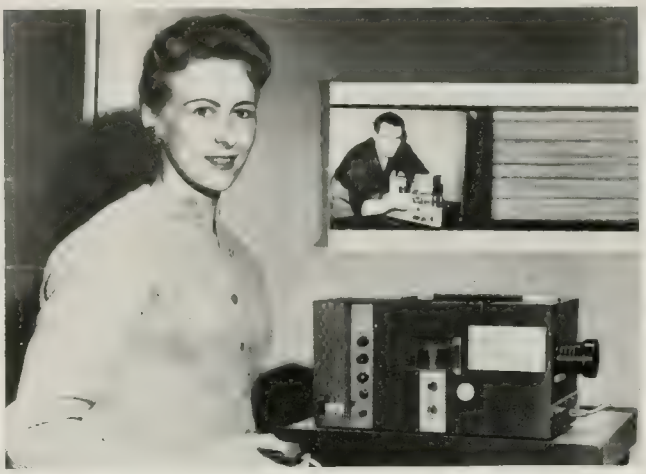
Power panel-viewer mounted on typical projection stand.

loop around a leg of the projector stand or table before connecting it to the electric power outlet. If a student trips on the cord, it will either pull out of the outlet or move the projector table slightly without damaging the equipment or harming the student.

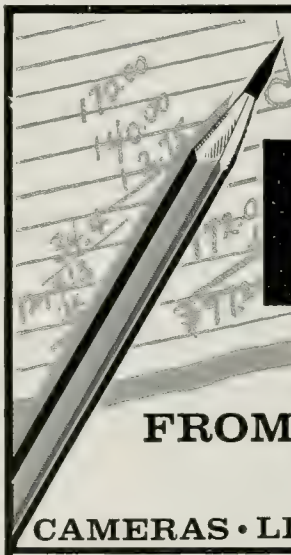
Other conveniences provided by the power panel include: switch controlled film and slide viewer, 7-watt service for threading projector in a darkened room, two outlets, 25-foot heavy duty extension cord with ground wire, adapter plug and ±18-3 strand wire ample for 2100 watts.

At Your Service: the New Products Desk, Business Screen, Chicago 26

SOUND-ON-FILM IN KALART SOUNDSTRIP PROJECTOR



Picture and related sound *are printed on same strip of 35mm film for Kalart Company's new "Soundstrip" projector. 20-minute sound slidefilm is carried on a single 25-foot length of either color or black & white film.*



The man who sharpens his pencil to figure costs...

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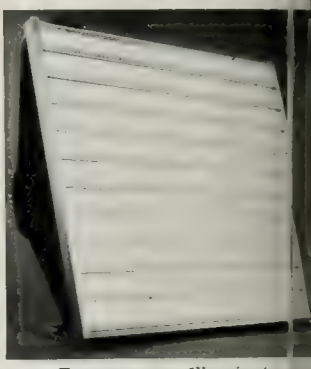
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Bartlett Research Introduces New Transparency Illuminat

Bartlett Research, Inc., ha nounced the introduction of he first medium-priced transpar illuminator which is a truly purpose piece of studio equipr

The Transparency Illumi Model 120 is unique in th provides a means for act holding any transparency or bination of transparencies 35mm slides to eight by ten material. This complete flexi is made possible by a series movable channels on the fa



Transparency Illuminator

the BTI 120 which can b ranged to hold any size or bination of transparencies.

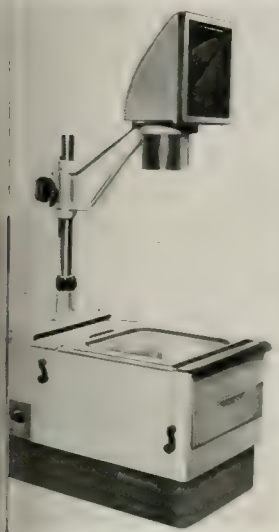
These movable channels e nate the need for awkward cli devices or the use of tape wastes viewing area. Not on the channels allow for easy ing, but since the individual parencies can be tipped for editing and putting in seq become simple procedures.

The viewing area of the 120 is 24 by 24 inches, an unit is seven and one-half deep. It will hold 120 35mm by two inch slides or any com tion of transparencies and luminated by one standar watt fluorescent lamp. The lamp, a readily available mercial lamp with a Kelvin of 4350, gives the BTI 12 distinct advantages: it is a usually cool operating unit, is exceptionally economical.

The front channel assembl the channels are made of ano aluminum, which never polishing, will not show marks, and will not rust o rode. The lamp enclosure is of a light weight, high q plastic that won't chip, pe stain. The lamp enclosure new illuminator is opened b simple knobs, which allow quick and easy lamp changin

The unit either can be hu a wall as a permanent illumi

can be used on a table or
es. It is completely guaranteed
nes shipped fully assembled and
ay-for-use.
For further information, write
e New Products Desk, c/o BUSI-
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oad, Chicago 26.



Kool-Lite "6000" Projector

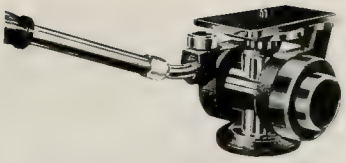
ul Optical Markets New
ol-Lite Overhead Projector

urrently being introduced by
e Buhl Optical Company, Pitts-
rgh, is the new Kool-Lite
600" overhead projector, said
its makers to feature cool,
ht and whisper-quiet operation.
he new overhead equipment
hs 40 pounds, accommodates
sparencies up to 10" x 10" and
ls cellophane rolls which can
used to project hand-written
ols, notes, diagrams, etc. Due
coolness of operation, the
600" will hold projected trans-
ncies for long periods of time
ithout loss of quality through
heating.
n the authorized Federal Sup-
Schedule, the Kool-Lite 6000
sted under contract number
SOOS-33175. The Federal
ck number is FSN-20-100. Fur-
information may be obtained
the New Products Desk, BUSI-
SS SCREEN, or write the manu-
rer: Buhl Optical Company,
09 Beech Ave., Pittsburgh 33,
nsylvania.

* * *

homas 16" Fluid Pan Head
ew TA Mfg. Company Product

An exclusive, balanced, free-
ing action has been engineer-
nto the new Thomas 16, a
pan head for professional
m cinematography. It was de-
ed to assure smoother, vibra-
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"Thomas 16" Fluid Pan Head

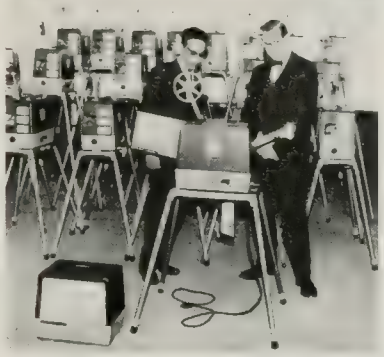
when cumbersome telephoto lenses and heavy professional cameras are required. Extreme temperatures, from -60° to 212°, altitudes and climatic extremes of any sort pose no problem to operation.

New and exclusive positive braking system allows adjustment of tilt tension to the camera; Thomas 16 may be locked at any angle without disturbing tension control. Operator is able to return to exact position and sequence; creeping is eliminated. Fits any camera or tripod.

A product of the Cinematography Products Division of TA Manufacturing Corporation, the Thomas 16 is priced at $149.50. The manufacturer provides "absolute guarantee that the Thomas 16 must outperform any fluid head on the market today, at any price, or the customer may return it for a full refund."

For further data, literature, etc., write the New Products Desk, BUSINESS SCREEN, Chicago 26.

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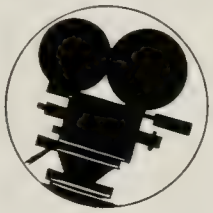
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Glamour Gals Help Pep Up Soft Drink Sales

Orange-Crush Salesmen Learn "Technique" from Dagmar

DAGMAR AND her Pin-Up All Stars have glamorized the Orange-CRUSH sales training program with their appearance in a full color motion picture entitled *It's the Technique That Counts.*

The famous TV star and her attractive companions dramatize for driver-salesmen techniques that are vital to the successful development of beverage sales. The film is the key element in the complete sales training program, which is part of the CRUSH marketing plan for 1961. Cal Dunn Studios, Chicago, was the producer.

Attention Was No Problem

Dagmar and her friends hold the attention of the salesmen, while she, herself, brings out key points in effective salesmanship.

Large "coming attraction" posters showing Dagmar and her companions are posted on plant bulletin boards. They announce the date of these sales meetings where the film will be shown and stimulate imagination and interest. The posters further announce that *It's the Technique That Counts,* starring Dagmar and her Pin-Up All Stars, is coming without divulging that this is to be an Orange-Crush training film.

Did the Picture Go Home?

After the film has been shown a folder which outlines its main points is distributed to each salesman along with an autographed photo of Dagmar as a momento of the occasion.

The 20-minute sound slidefilm was written and produced by Cal Dunn Studios, which also designed the "coming attraction" and "take home" pieces. Helen A. Krupka scripted the film; Joe Betzer and Cal Dunn directed the production.



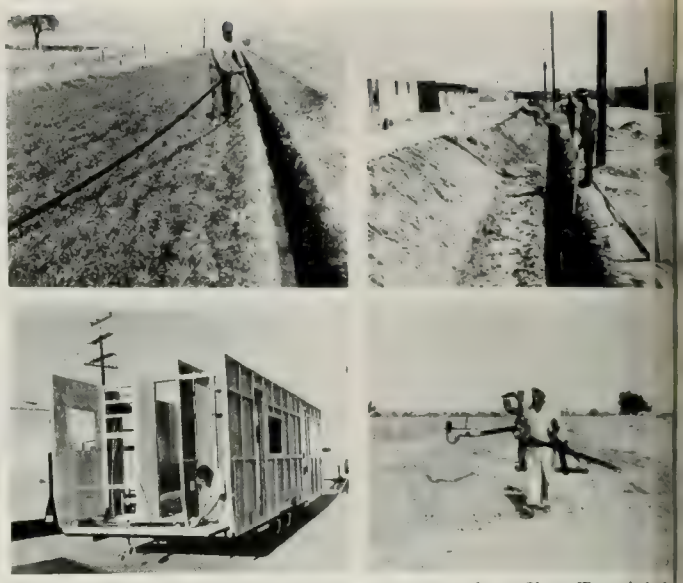
Large, theater-size *posters of "coming attraction" helped build interest of drivers in slidefilm program produced by Cal Dunn Studios of Chicago.*

Posters Follow Up Film

"Pin-up" type pictures from the film gain maximum attention in a full-color poster, which is distributed monthly to every Orange-CRUSH bottler. Each poster highlights a key point of the sales training film. An outline is provided with each poster with which to build a sales meeting presentation and the monthly "pin-up" girl becomes the focal point for explanation and discussion.

Pin-up girls emphasize sales pointers for driver-salesmen . . .





Four uses for ABS pipe *are pictured in Marbon film. Top left: trenching; top, right: installation at housing project; below: home use, (left) light-weight of pipe provides ease of handling.*

Prospects SEE the Benefits of Plastic P

Marbon Chemical Picture Shows Products on the Job

A new motion picture on ABS semi-rigid plastic pipe shows how urban and rural water systems, gas utilities and manufacturers of mobile homes are gaining superior piping performance while cutting purchase and installation costs.

On-location scenes of diversified piping installations in Kansas, Arizona and California demonstrate the advantages offered by the pipe, made of Cycolac brand polymers, sponsored by the Marbon Chemical Division of Borg-Warner Corporation.

Shows Benefit, Techniques

Actual installation sequences reveal how the semi-rigid pipe reduces initial cost and cuts installing, handling and maintenance costs. Graphic examples depict how improved trenching techniques, fast solvent welding of joints and other innovations are handled by small crews without special skill or training.

The film highlights the use of the tough plastic pipe for a new water district at Independence, Kansas, where 54,000 feet were installed to serve farm and rural residents at a saving of $35,000 over the cost of metal pipe.

Produced by Academy Films

Other advantages of the pipe include complete freedom from corrosion or attack by acid or alkaline soils and an unusually high impact resistance and superior tensile strength.

The 20-minute, 16mm, color picture was produced by Academy Film Productions, Inc., of Chicago. It is available on free loa through Film Dept. C-2, Marbon Chemical Division, Borg-Warner Corporation, Washington, West Virginia.

* * *

Charming Film Tale i Early Victorian Vein

SPONSOR: Hallmark Greeting Card Company.

TITLE: *An Old, Old Story* 16 min., color, produced by Alvin Productions.

This is a simple and charming story of a young boy and girl growing up and falling in love during the Victorian Era.

Appropriate to its title, the film presents its love fable through the medium of the elaborate greeting cards in fashion during the nineteenth century. The cards provide a colorful background for the story as they reflect the changing seasons of the year.

Special camera treatment animates the characters on the cards to give an animated effect. The movie captures bygone days of early sleighs, trains, elaborate homes and Victorian fashions. David L. Strout, Dean of the Rhode Island School of Design conceived, wrote and directed the film.

An Old, Old Story is being distributed by Modern Talking Picture Service, Inc., 3 East 54th Street, New York.



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EDITORIAL VIEWPOINT:

(CONTINUED FROM PAGE TEN)

production for Greenwich Productions' Motion Picture Division. Announcement was made by D. C. Andrews, Jr., President. Mr. Wondsel's offices are at 1600 Broadway.

* * *

John Burton to Richardson-Bowlds

A word of welcome to John W. Burton who has joined Richardson-Bowlds of Burbank, California as Director of Sales. John was for many years production manager of Warner Bros.' Cartoon Division and his experience will be invaluable to users of R-B animation equipment and accessories.

* * *

Morgan Gibney Now Agency Executive

An old friend, Morgan Gibney, formerly a top staffer at Wilding, Inc., is now Executive Vice-President of Remsen Advertising, Inc., New Haven, Conn. During his career with Wilding (which dates back to early founding days) "Gib" once estimated that he had written some 250 motion pictures and stage shows, "selling everything from battleships to beer."

* * *

Alexander's Silver a Vice-President

One of the most experienced film men on overseas use of the medium, Kenneth A. Silver, New York manager of Alexander International, has been named a vice-president of the production distribution company. Silver will be in charge of overseas film campaigns for U. S. advertisers in 115 world markets. He headquarters at 500 Fifth Avenue in Manhattan.

* * *

Regional Bookings Only for "Hawaii"

In our last, we reviewed the good new C & H Sugar Refining Company's film, *Hawaii, the Sugar State*, currently available from Modern Talking Picture Service. We *should* have noted that bookings of this film are restricted to *Western* states and that it is only *available from 12 of Modern's 30 exchanges*, all west of the Mississippi.

* * *

Canadian Travel Stimulated by Films

A recent Canadian Government Travel Bureau survey of 15,560 U. S. visitors asked "what influenced you to vacation in Canada?" 22% reported that films did!

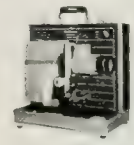
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Appel Visual Service, Inc., 963 Liberty Avenue, Pittsburgh 22.

Audio-Visual Equipment Rental Service, International Film Center, Sales and Repairs, 1906 Market St., Philadelphia 3, LOcust 3-7949.

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J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

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SOUTHERN STATES

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Delta Visual Service, Inc., 715 Girod St., New Orleans 12. Phone: JA 5-9061.

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Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago.

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United World Films, Inc., 542 S. Dearborn St., Chicago 5.

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The Jam Handy Organization, 2821 E. Grand Blvd., Detroit Zone 11.

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Swank's, Inc., 621 N. Skinker Blvd., St. Louis 30, Mo.

• OHIO •

Academy Film Service, Inc., 2100 Payne Ave., Cleveland 14.

Films Unlimited Productions, 137 Park Ave., W., Mansfield.

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Ralke Company, Inc. Audio-Visual Center 849 N. Highland Ave. HO 4-1148, Los Angeles 38, Calif.

S. O. S. Cinema Supply Corp., 6331 Hollywood Blvd., Hollywood 28.

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United World Films, Inc., 6610 Melrose Ave., Los Angeles 36

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Latest Miller Sports Film Reviews Highlights of 196

A filmed review of some ut-standing sports events during he past year has been released b he Miller Brewing Co., in a 1 m picture titled *Sports Thrill 1960.*

The 30-minute film, nar ed by Tommy Roberts, includes ac tion-packed sequences from o ball, basketball, auto racing, ck and horse racing.

The eleventh annual all-ta game of the National Baske al Association shows the NBA ay ers in closeup action as the e beat the East, 153-131.

The Miller camera crew j ed 200,000 other fans at the In dianapolis 500 for auto rac g top event of the year, and cam ra men pick up Roger Ward pit stop when he got new es gas, minor repairs and a cu of coffee—all in 17 seconds.

Another Memorial Day cl sic is the Jersey Derby, Ame a's oldest state horse racing d by. The suspense is at its height en Venetian Way, Bally Ache nd Celtic Ash bear down the mile course for the $122 00 purse.

There are also some ol scenes filmed at the MILWAUKEE JOURNAL Track Games before he film winds up at the annual Ro Bowl football game held in Lo Angeles.

Sports Thrills of 1960 is he latest addition to the Miller lm Library, which includes n rly 200 subjects. All of these m on pictures are made available on free loan. Requests should be ad-dressed to Film Section, Mil er Brewing Co., 4000 W. State St., Milwaukee 1, Wisc.

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11th Annual Review Copies

• While limited supply lasts, a few copies of the 11th Production Review issue are available at $2 from BUSINESS SCREEN, Chicago 26.

Reference Shelf

Useful Literature of Audio-Visual Suppliers Available on Request

Kodak Pamphlets Offer Data on Automated Sound-Slide Showing

Production and presentation of automatic slide shows with sound is the subject of two new pamphlets prepared by Eastman Kodak Company.

Synchronizing Kodak Cavalcade Projectors to a Sound Track (No. S-16) and *The Kodak Cavalcade Programmer, Model 1* (No. S-17), are the illustrated pamphlets available without charge.

Synchronizing Kodak Cavalcade Projectors to a Sound Track describes various methods of accomplishing control of the projector from the sound source. It examines in detail such areas as general principles, electrical requirements, use of sound equipment with built-in tripping provisions, tape recorders, record players, physical and audio systems, and stereo tape recorders. One section of the pamphlet gives instructions for setting up a repeating show with a Kodak Cavalcade Repeating Projector synchronized with a tape recorder.

Kodak Cavalcade Programmer, Model 1 defines the programmer in both general and technical terms and explains its use. As the pamphlet points out, the programmer enables the user to produce and present automatic slide shows with sound for exhibits, classroom teaching, self-teaching, and industrial training.

Both pamphlets are available from the Sales Service Division, Eastman Kodak Company, Rochester 4, New York.

* * *

Gevaert Professional Films Described in Technical Folder

The Gevaert Company of America, Inc., offers a technical folder describing characteristics of its films. The folder titled "Motion Picture Films for Professional Use" has been prepared to acquaint the professional user with the company's line of 35mm and 16mm films.

The folder gives complete technical data on 11 professional motion picture films, including exposure information, applications, footage numbering and color sensitivity. It may be obtained free of charge by writing to the New Products Desk, BUSINESS SCREEN, 7064 Sheridan Road, Chicago 26, Ill.

Story of Magnasync Told in an Illustrated Color Booklet

A free 12-page, 2-color illustrated brochure presents the Magnasync Corporation's history, research, engineering and production facilities in the field of magnetic recording systems and ground support systems, and associated fields, for government agencies, industry, science, entertainment and education.

A generalized proprietory product line is also illustrated. Available on request from Magnasync Corporation, 5546 Satsuma Avenue, North Hollywood, Calif.

* * *

Richardson-Bowlds' Brochure

A fine Richardson-Bowlds brochure describes this Burbank, Cal., firm's animation equipment, including stands, cameras, discs, checking & inking boards, punches, peg bars, layout guides. Write New Products Desk, BUSINESS SCREEN, 7064 Sheridan Road, Chicago 26.

* * *

New Spindler & Sauppe Brochure

An illustrated brochure is available from Spindler & Sauppe, manufacturers of the SL series of Selectroslide 35mm slide projectors. Specifications for the radial magazine projectors are detailed, as well as the large variety of lenses for use with 35mm or Bantam Super-slides. Also included is information on the new attachment for Selectroslide projector which accommodates slidefilms.

Write to Spindler & Sauppe, 2201 Beverly Boulevard, Los Angeles 57, Calif. Mention BUSINESS SCREEN.

REPUBLIC PREMIERES:

(CONTINUED FROM PAGE 43)

steel plants. However, the greater portion of the film colorfully reveals how stainless has made possible more advances in our technology than any other metal to earn the title, "The Miracle Metal."

Republic, the nation's third largest steel producer, has pioneered in the production and application of stainless steel, and the company presently is the nation's largest producer of alloys and stainless steel. The film is a part of Republic's new $1½-million marketing program to promote greater use of stainless throughout the nation.

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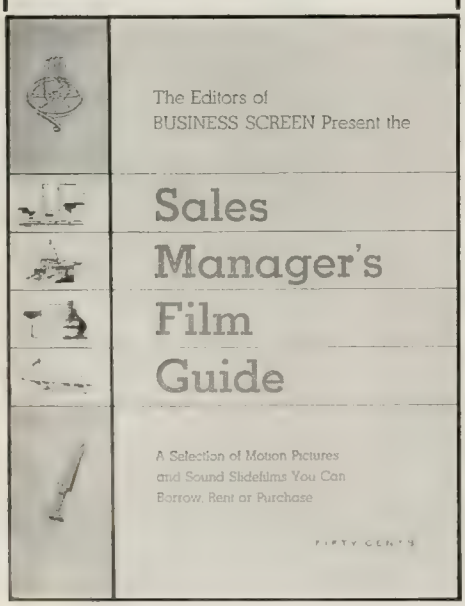
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☆ "The Sales Manager's Film Guide" lists 145 selected motion pictures and slidefilms available for training groups. Plus complete sources for free-loan, rental and purchase.

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FILMS OF THE MONTH

Facts on Family Circle

SPONSOR: Family Circle Magazine.

TITLE: *For Homemakers Only*, 25 min., color, produced by Dynamic Films, Inc.

☆ Is there a national consumer magazine today without a film? Not likely. Starting about 10 years ago magazine sales chiefs came to realize that some elements of their stories could not be told over the intimate luncheon table, or over the media man's desk with charts and graphs. Magazines had to offer more than ABC figures in today's competitive markets, they had to sell quality of readership, quality of editorial content, and the often subtle differences of one book over another. Nothing does this job better than film—nothing can *involve* the viewer more, nothing can involve more important ad buyers in one perfect sales pitch better than film.

For Homemakers Only is a good example of the magazine film. It has a great deal of quality in its own right. This has to be nowadays—for every magazine has something to show to every ad buyer—a very competitive situation—so the film must say something, and say it cleverly, compellingly and gracefully as well.

FAMILY CIRCLE doesn't have the biggest circulation, doesn't have the biggest bleed c[o]
pages, doesn't pay fortunes for articles by
Duchess of Windsor, doesn't have the
richest readers. But it does have 5½ mil
circulation of paid voluntary copy sales. It
readers who read food articles and food
and who demonstrably buy from these ads.

The story line of the film is based on an
vertising agency plans board meeting, and
media selection for a large advertiser. Ac
include such well known performers as Eve
Sloane and John Baragrey.

For Homemakers Only is being shown
supermarket chain executives as well as
advertising and agency people in the U. S.



A scene from the Family Circle picture .

Picture of a Vital Element: "The Magic of Sulphur"

AN ALL-NEW color motion picture covering the history, production, chemistry and everyday uses of the important element, sulphur, has been released by the Bureau of Mines, United States Department of the Interior, for free loan distribution.

Released in 16mm sound, *The Magic of Sulphur* replaces the older title, *Sulphur*. Jamieson Film Company, Dallas, is the producer; Texas Gulf Sulphur, the sponsor.

This 27-minute film traces the history of sulphur from the beginnings of civilization, first depicting its use as a mysterious powder for fending off evil spirits. The versatile yellow material next served as a medicine for ancient Egyptians, later was used in flaming weapons of the Romans and, at an early moment in history, was employed in the manufacture of the first gunpowder by the Chinese.

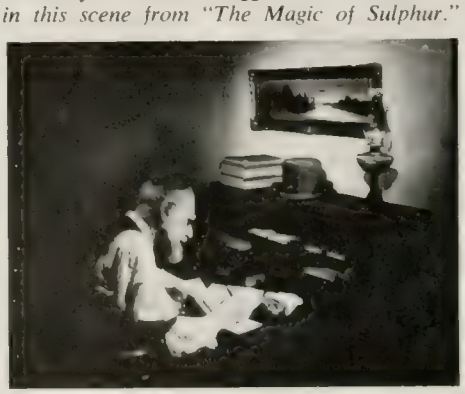
In modern times, the element emerged to help pace the industrial revolution, and in the space of a hundred years, many new indust
requiring sulphur developed. Demands
what the ancients called the "burning sto
soared to millions of tons per year.

The Magic of Sulphur shows the basic st
ture of underground salt domes where depo
of the element occur. It then depicts in l
action sequences, as well as animation,
Frasch method of mining rich sulphur depo
in the United States Gulf Coast area.

Molten sulphur is carried by rail, trucks
barges to the customer and is poured
ships' holds for export. These golden mo
tains, pictured in natural yellow character
of the element, are formed, layer upon la
until they are 50 feet high and hundred
feet long.

Requests for loans of *The Magic of Sulp*
should be addressed to: Graphic Servi
U. S. Bureau of Mines, 4800 Forbes A
Pittsburgh 13, Pa.

An early American druggist *at his desk . . . in this scene from "The Magic of Sulphur."*



. . . and below, *a Medieval alchemist v
tries to turn the brimstone into gold.*



in the east . . . it's

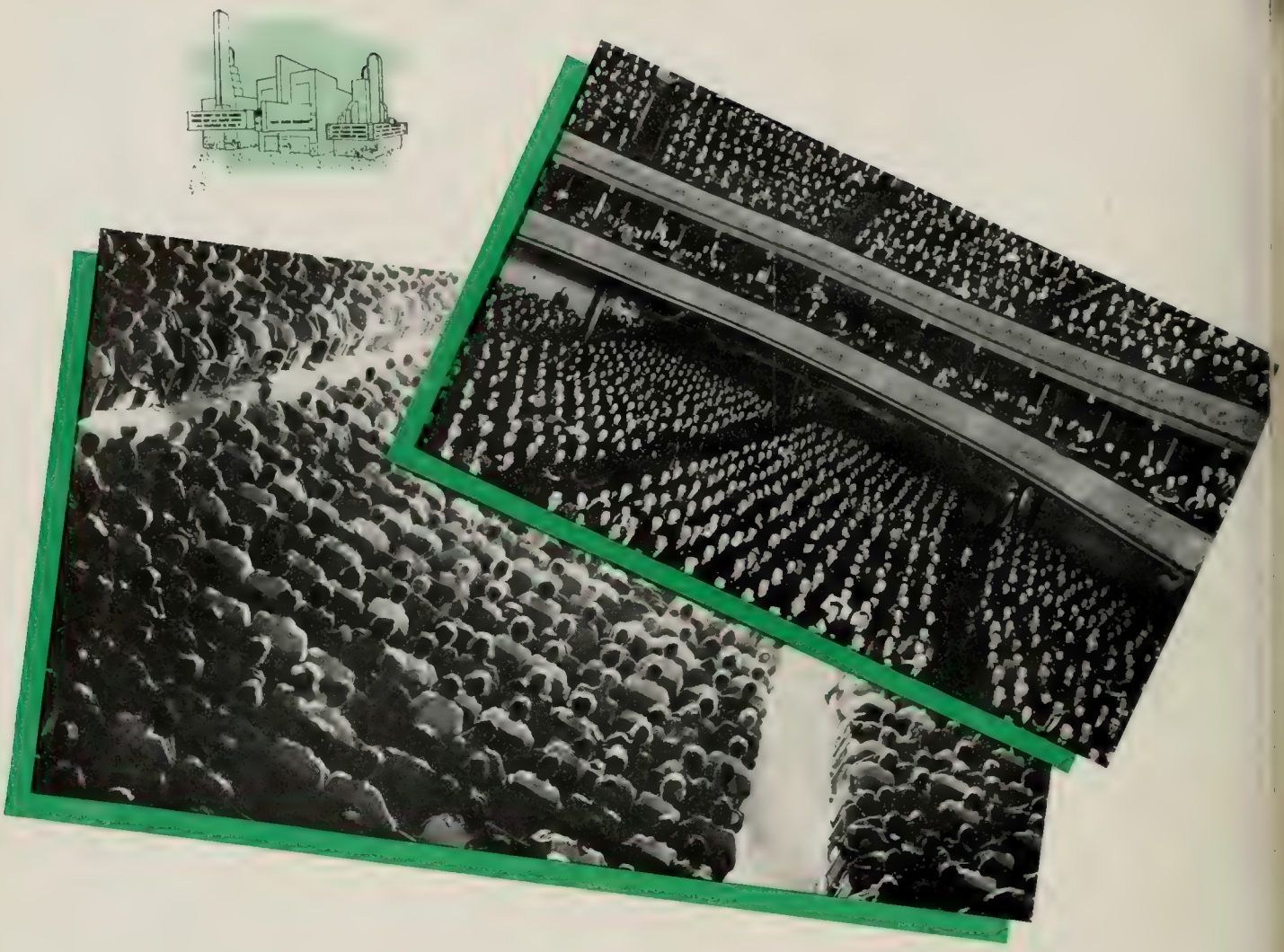
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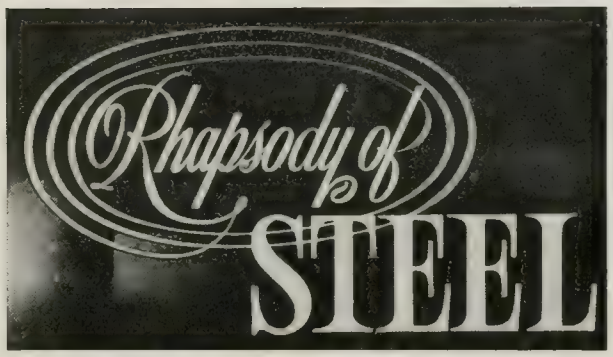
– DEEMS TAYLOR

"'Rhapsody of Steel'... is one of those rare industrial films with enough specific quality and general interest to play commercial circuits.

– TIME Magazine, 1959

"'Rhapsody of Steel,' made by U. S. Steel, beautifully conceived and executed... Better than many feature pictures!"

– HEDDA HOPPER, Los Angeles Times



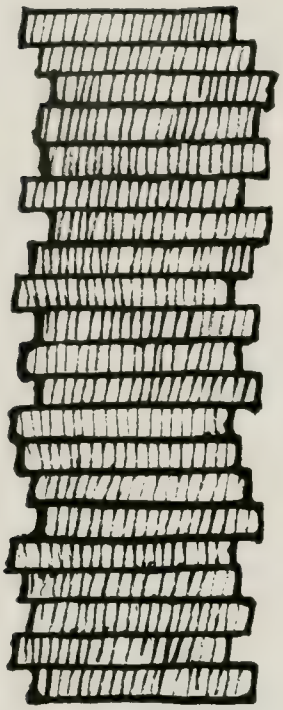
An animated motion picture in color written and produced for the United States Steel Corporation

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Number 5 • Volume 22 • 1961

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CHICAGO OFFICE OF PUBLICATION
7064 Sheridan Road Building, Chicago 26, Ill.
Telephone: BRiargate 4-8234-5

IN NEW YORK CITY
Robert Seymour, Eastern Manager: 250 W. 57th St.
CIrcle 5-2969 • JUdson 2-1957

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Issue Five, Volume Twenty-Two of Business Screen Magazine, published Sept. 15, 1961. Issued 8 times annually at six-week intervals at 7064 Sheridan Rd., Chicago 26, Illinois by Business Screen Magazines, Inc. Phone BRiargate 4-8234-5. **O. H. Coelln, Jr., Editor and Publisher. In New York: Robert Seymour, Jr.,** 250 W. 57th St. Telephone: CIrcle 5-2969 or JUdson 2-1957. **In Los Angeles: H. L. Mitchell,** 1450 Lorain Road, San Marino, Cal. Telephone: CUmberland 3-4394. Subscription $3.00 a year; $5.00 two years (domestic); $4.00 and $7.00 foreign. Entered as second class matter May 2, 1946 at the post office at Chicago, Illinois, under Act of March 3, 1879.

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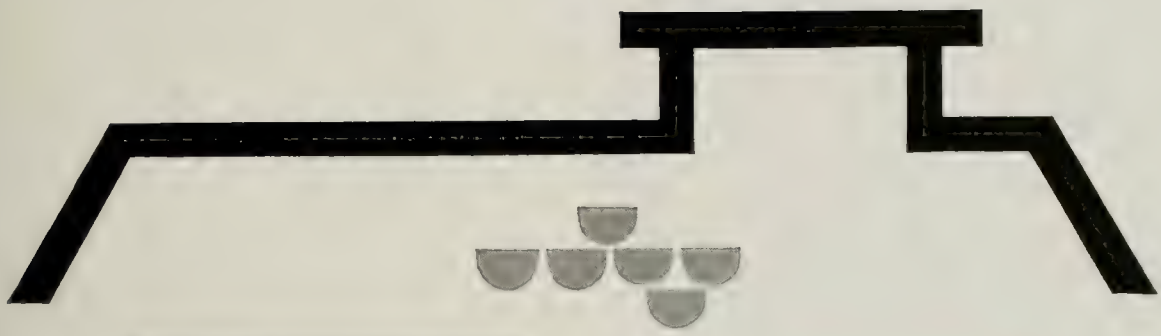
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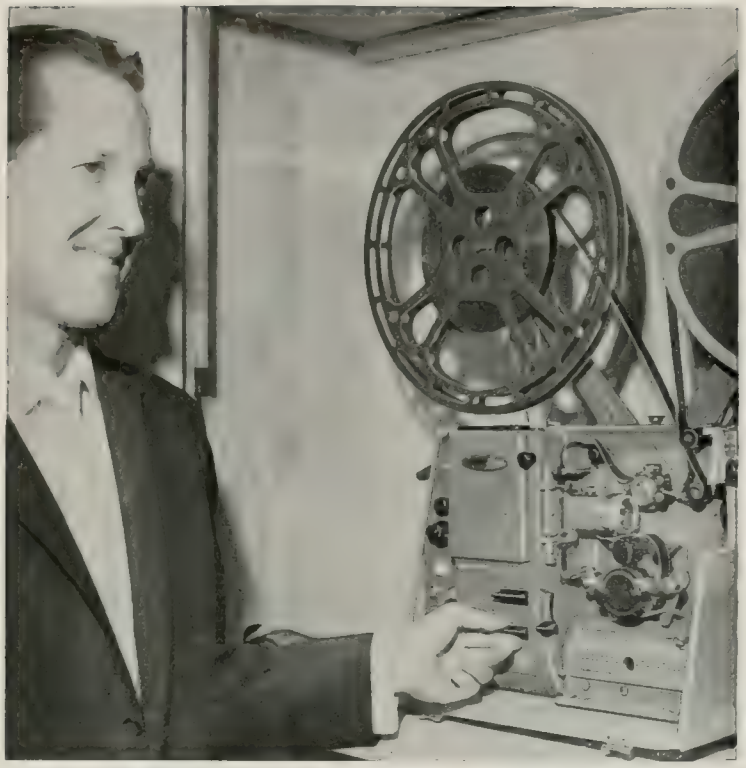


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"We Make Sure Our Training Sessions Run Smoothly by Using Kalart/Victor Projectors..."

"The way we use 16mm sound films," continues Mr. Al Tinker, President of Tinker Kirby Nassau Company, Inc., "we need a projector that is dependable at all times. Films play a big role in our program of training men how to sell Kirby Home Sanitation Systems. When we schedule a training session, we want to know that the projector will do its job at the flip of a switch. Our Kalart/Victor fills the bill on this count, and many more besides."

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Simplicity of threading, ease of maintenance and protection against film damage are other important features that Mr. Tinker looked for —and found—only in Kalart/Victor.

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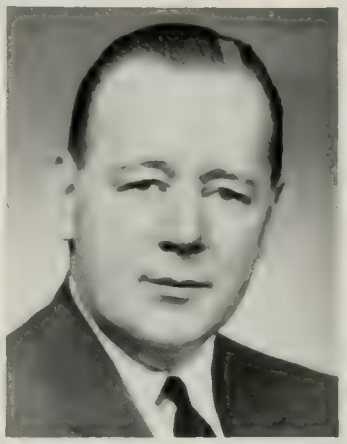
KALART Victor

Close-Ups and Long Shots on Noteworthy Names & Even

Nat'l Visual Presentation Assn. Elects Connelly as President

A leading figure in the field of visual presentations and the author of an Association of National Advertisers' book on the subject is the new president of the National Visual Presentation Association.

W. J. Connelly, Assistant Manager, Advertising, of Union Carbide Plastics Company, Division of Union Carbide Corporation,



—NVPA President Connelly

was recently named to that office for the 1961-62 term.

NVPA's vice-president representing *user* members is Bernard A. Barnett, International Business Machines Corporation. His co-vice-president, representing *trade* members of the group, is film producer Harry Pritchett.

Emma Treadwell, Dow Chemical Company, will serve as secretary and C. Behymer, H. D. Rose & Company, is the new treasurer.

The first fall meeting will be held September 14 at the Overseas Press Club in New York. The session will feature a series of live demonstrations and discussion of "New Tools in Audio-Visuals" including new equipment for 8mm sound and 35mm sound slidefilm projection.

Newly-appointed committee chairmen named by Mr. Connelly include R. Yung of Elektra Studios (education liaison); W. F. Herrick, Muller Jordan & Herrick (fall seminar); W. W. Weltman, Marwel Advertising (Publicity); and Charles Corn, Admaster Sales Corporation (membership).

* * *

200 Non-Theatrical Entries at San Francisco Festival

The "Film As Communication" competition of the San Fran International Film Festival ha cepted nearly 250 entries fro countries to be judged in the theatrical category establishe year. Sponsored by the San cisco Art Commission, the fe will take place November 9-1

Pre-screening juries, comp of leading film-makers, educa artists, writers and audio-v specialists, will start viewing tries early in September. Fin in each of seven categories w selected during the four-day Seminar, and the Final Jury will present the Golden Awards at an Awards Brunch Sunday, Nov. 12.

The seven categories are b on types of audiences for films are intended rather tha subject-matter classifications. are: In-service Training or I mation; Public Information (ernment sponsorship); Public formation (commercial or in tional sponsorship); Classr Training; Adult Education; and Culture.

* * *

U.S. Film, Equipment Exp Show Increases at Mid-Y

U. S. exports of motion pi film and equipment for the half of 1961 were "substant above shipments for the s period last year," the Scien Photographic and Business E ment Division, U. S. Depart of Commerce, has reported. S ments were up 10.7 percent.

Total shipments of all type motion picture equipment, inc ing cameras, projectors and s and studio equipment, adva 18.4 percent from $7,741,30 $9,169,251.

* * *

Randall Directs Audio-Vis at American Heart Associa

Harry Randall has been pointed Audio-Visual Directo the American Heart Associa by Rome A. Betts, Executive rector. In the U. S. film ind since 1953, Randall has serve a writer, director and film e for Filmways, Sturgis-Grant ductions and at NBC.

From 1945-53 he was at National Board of Canada in ous capacities including the directorship of the Board's Sci Film Department.



ENTERTAINMENT WITH A PURPOSE...

e xciting singing style of Ann Vivian is pure entertain- n the kind of entertainment people love.*

e ıessage in the lyrics of her song is easy-to-take, effective e; raining – the kind of sales training that salesmen love.

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P Sales Meetings, Inc. knows from experience the right m nation to produce this kind of entertainment. MPO knows how to entice *your* audience into listening and learning by rewarding them with the very best in entertainment.

If you have a sales meeting or training job to do, call Joe Kilmartin at MPO Sales Meetings, Inc., A division of MPO Videotronics, Inc., the largest producer of industrial and TV commercial films in the world.

**Ann Vivian, Broadway singing star, is one of the featured performers in MPO's big film production introducing the 1962 Ford car and truck line to dealers and salesmen, sponsored by the Ford Division, Ford Motor Company.*

MPO

MPO Sales Meetings, Inc., a division of MPO Videotronics, Inc./15 East 53rd Street, New York 22, N. Y./TR 3-7000/offices in: Dearborn, Chicago, Hollywood



IT TAKES **TWO** TO GIVE **IMPACT** TO BUSINESS FILMS!



It takes
your knowledge
of your business;
our knowledge
of motion pictures.
Together we can produce
a film that will tell
your business story
with clarity,
imagination—
and impact.



Industrial Film
Division

Columbia
Pictures

CORPORATION,
Hollywood 28,
California

Camera Eye

THE EDITORIAL VIEWPOINT

THE SEASONS CHANGE and invigorating autumn brings a climate suited to optimism and fresh resolve. It's not far-fetched to believe that you who work with factual, informational films stand very close to the front line in this worldwide struggle for men's minds. What you do *and how well you do it* may play a vital part in the ultimate victory of free men everywhere.

And, in direct terms, this is also a time to be tough—realistic in our thinking and in the appraisal of our industry's resources. This is a time when every kind of "hardware" seems to appear in baffling numbers and kinds. The "hardware" of missiles has been matched by abundant types of "hardware" for audio-visual projection.

As these pages note (42-47) teaching machines are abounding in types but short on the vital factor of programming; television offers all the sets and models their designers can think of; from 35mm and 16mm we have come to 8mm in sound motion picture projection!

But the film medium's greatest resource—and its most-neglected—*is the content of the film itself. Our good, useful pictures are the industry's greatest salesmen.* A selection of the year's best should be "packaged" to show before business groups from coast-to-coast.

Instead of Research & Development for "hardware" in this field, let's have more R & D for vast areas of untapped subject matter. Teen-agers tell us they sleep through those endless reels of men-making-lectures on chemistry and physics. Where is the genius of the screen that can motivate these young people to seek the stars? Where are the films that can instill the fervent beat of our American heritage?

And where are the films to renew the interest of youth in the trades and professions where they are needed? We sicken to read the list of aimless audio-visual "research" projects being undertaken for "National Defense" in colleges and universities that have themselves failed to produce answers to much more obvious educational problems.

The answer to all of this: let the men of vision and understanding of this God-given way of communication come together to review the common opportunity of the tremendous future that lies ahead. And, meanwhile, let's take inventory of our assets upon which to build the program of the future.

* * *

Stockpile of Films: Projector Owners Are Among Industry's Greatest Assets

Stockpiles are a vital part of national defense. The greatest stockpile of know-how, stimulus, and information this country possesses is in the film libraries and producers' vaults where more than 6,000 titles of 16mm sound motion pictures and slidefilms al ad exist.

The crisis here is in cataloging. The d n of the H. W. Wilson catalog has only incr se the vital problem of indexing, describin; an releasing to possible users an immense ar u of useful data. Remember that hundre these were training films on which Eu pe presently flourishing recovery was has ne through U. S. cooperation. Remember h education in underdeveloped countries i on most urgent problem where a-v can help

* * *

Common denominators are importa t this industry. One common denominat the ownership by groups, industry and sc ol of more than half a million 16mm sound ro jectors and the continued flow of greatl im proved 16mm models to these same el equipped audience groups. At a time whe th economics of film production and proc in are benefiting from the 1,000 to 2,000 1 n print orders for *single subjects,* we ne t continue to create and produce more *u fu wanted pictures and to make known to al wh can sponsor them,* the audience poten l— the fact that the most influential segmer m America are in these viewing audiences!

* * *

Remember that the salient fact about n sound projection is simply *the lower co o 8mm sound prints* as well as their gr tly reduced shipping or mailing weight. If p nt aren't less expensive than 16mm, 8mm wil not prevail on the shipping differential. Th problem is one of laboratory facilities.

* * *

As television renews its quest for the in of audience fare the chairman of the CC thinks it ought to purvey, the films that ro vide fact and inspiration in palatable s will further increase their popularity wi program managers. And Zenith's move n color set manufacture further emphasize th growth of that phase of broadcasting.

The people who know color, who have s it most skillfully in all visual forms, are a the family of specializing producers in h industry. From their cameras and their w shops will come new aspects of the visua a to further enrich viewing fare.

And, finally, it is the resource of this c st to-coast family of producing companies ha is among our greatest assets. Cooperation be tween them can help meet this proble o Research & Development. Cooperation c bring us closer to the day when top ma ge ment sits on the juries and in the audi ce when films worthy of their attention a brought to judgment.

* * *

An African Leader Cites the Importan Mass Communications on That Contin t

Modern communication is the vital k f stability and progress in Africa, asserted Chief Emanuel A. A. Fadayiro, Minister of Info n tion for Western Nigeria, at a recent pres re ception in New York. "In Nigeria," he s "we have placed the highest priority or ed

(CONTINUED ON FOLLOWING PAGE 1

Murray Naidich



GENERAL
FILM LABORATORIES
A DIVISION OF PACIFIC INDUSTRIES, INC.

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EDITORIAL VIEWPOI T

(CONTINUED FROM PAGE EI(T

vanced communications facilities as the means to economic development, politic un ty and educational enlightenment."

He noted the importance of modern mmunication to political stability in / ric where the formidable geography of ju gle deserts and swamps have blocked thousa s tribal groups into isolation.

A balanced economic growth of the de developed nations of Africa is also dep de in large part on efficient communication, hi Fadayiro declared. "We believe in spo ore broadcast programming. Commercially su ported radio and television are the best gu ra tees of good program material. Good co mercials stimulate incentive and initiative

The education role of broadcast me a Africa is perhaps as important as any, l e plained. "Your radio and television are n in intended to uplift and amuse," he tol th American public. "In Africa today, our b jo is to instruct our people in such bas a health, sanitation and nutrition. We don' ea ly need Pagliacci when they are dying o pe lagra."

* * *

This Salesman's Successful Use of Audio-Visuals Is Encouraging Other

The man called our Chicago office to a fo help in locating more sources of av abl sound slidefilms on "the insurance busi He's a Metropolitan Life Insurance age "the home office doesn't produce anythi this" and "I find myself saving hours of making faster closings; and I've built a good sales record as a result of the one Selling Bureau sound slidefilm I bought months ago. It's a wonderful subject!"

We asked, "Well, why don't you just and use *other* titles from the same so and he said that he certainly would but h to satisfy his curiosity about the whole fi

The intriguing part of this conversatio yond an average guy's unsolicited praise useful tool, went into a related line of bus furniture. Our man's success with audio- was being carried over into his brother-in extensive line of home furnishings.

"He has over 200 items, considerin many coverings and accessories, and he see that my handy DuKane projector c click off some beautiful color shots in tomer's store that would be far more ef than his own catalog."

Did his brother-in-law know about th tional Retail Furniture Association's sli programs? Well, he didn't know about th it sounded interesting and might put one log on that fire.

We wound up the call by sending ou the copy of our Sales Manager's Film he wanted but the memory of it linger

Why didn't Metropolitan Life offer story for their many thousands of agents didn't our caller build on his already-w vestment with further Better Selling pro

Isn't it wonderful to hear that the t

(CONTINUED ON PAGE TWE



Shot during the filming of the Disney-Buena Vista production.
WALT DISNEY'S NIKKI WILD DOG of the NORTH
TECHNICOLOR

AGAIN DISNEY SELECTS ARRIFLEX®

for Filming His Most Action-Packed Footage!

As always, Arriflex comes through with perfect performance!

Weaving in and out—not as a passive eye but as a fierce antagonist—a dynamic participant in the conflict—the 6½ pound hand-held Arriflex 16 records action with an impact that no other professional camera could equal.

As in many Disney pictures, Arriflex 16mm footage is blown up to 35mm for theatrical release. Only the Arriflex 16...with its registration pin mechanism of incredible accuracy...could produce the image quality necessary for such a blow-up.

In the studio, in the plant, or out on location—Arriflex always does the job better, faster, and more economically!

ARRI **Write today for complete literature on the Arriflex 16 or the Arriflex 35.**



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WEST COAST: 826 NORTH COLE AVENUE, HOLLYWOOD 38, CALIF.

EDITORIAL VIEWPOINT:

(CONTINUED FROM PAGE TEN)

your profession are really out there working, earning their way and doing their bit for *both seller and buyer?* And wasn't it heart-warming to get this first-hand evidence of how success in one field can lead to new ventures in still another industry?

* * *

Biological Photographic Association Bestows Honors at 31st Annual Dinner

☆ The membership of the Biological Photographic Association includes some hundreds of men and women who are among mankind's most useful servants employing photography and audio-visuals to interpret advances in medicine, dentistry and related biological sciences.

We joined with this group at its annual banquet proceedings on Thursday evening, August 24, in Chicago, as the guest of its president-elect, Mervyn LaRue, Sr., and our old friend of long standing. It was a revelation to meet with the group, to renew many acquaintances in this highly-specialized field and to witness the honors bestowed by the Society as a special highlight of the occasion.

Ralph Creer, director of medical motion pictures and television for the American Medical Association, served as toastmaster for the evening. It was his privilege to bestow an honor award upon one of England's best-known medical illustration authorities, Dr. Peter Hansell, FPBA, of London's Westminster Hospital and Medical School.

Another special citation was bestowed in absentia by Mr. Creer on the ailing Tom Jones, dean of medical illustrators and an emeritus member of the staff of the University of Illinois' Medical School.

Warren Sturgis Receives Schmidt Award

But the highest honor of all, the famed Louis Schmidt award of the Society, was conferred by its recent holder, H. Lou Gibson, on one of this industry's best-known medical film producers, Warren Sturgis, of New York. And two other Society members, James Ernest Brubaker of Northbrook, Illinois and Thomas Stuart Masterson, Chief of Photography at Stanford University, Palo Alto, California, became Fellows of the Society.

Mr. Brubaker has made notable contributions to biological photography as a designer, builder and user of medical endoscopic cameras and associated equipment. It is through his efforts that unique medical equipment has helped to solve extremely difficult bio-photographic problems.

As Chief of Photography at Stanford, Mr. Masterson is recognized as an authority in the field of medical photography, as well as director of all photographic services on the Stanford campus.

President-elect Merv LaRue himself typifies this spirit of the Association which he now heads, succeeding Verlin Y. Yamamoto. His many photographic inventions and consistently fine work in the field of medical and pharmaceutical films have been too little publ
mostly because of his personal dedicat
the interests of the many institutions, ho
and companies which he has served as
sultant in meeting their special problem

Other deserving awards for photog
excellence were presented individual me
of the Society during the evening, n
among these two awards to Milwaukee
thony M. Kuzma for his color prints. B
surprise event of the evening was the pre
tion of the Schmidt Award to Warren S
Warren has won many citations for hi
standing films, is a Fellow of the Societ
one of its Past Presidents. Recalling his
hours of extra-curricular service to the
field of non-theatrical films, his contrib
to the American Film Assembly and
the Society of Motion Picture & Televisio
gineers, it was especially gratifying to
witness to this latest acknowledgment of
ren Sturgis' service beyond the call of

Kodak's TerLouw Speaks at Luncheon

A very pleasant social hour that pre
this Annual Dinner was hosted by the Ea
Kodak Company. And it was most fittin
Kodak's much-sought-after Educational
sultant, Adrian TerLouw, was the key sp
at the Tuesday official luncheon of the So
His address, "Transient Communication
nology," was well remembered at our
table and will be long after the proceedi
this 31st Annual Meeting of the Biol
Photographic Association join the growi
of reference volumes on members' booksh

it's Richardson-Bowles for

professionally fine animation equipment

- ANIMATION CAMERA STANDS
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There is no compromise with the quality of superior handcraftsmanship. We offer our 25 years experience in the design and manufacture of custom animation photographic equipment.



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Technical pictures don't have to be too technical. Technicians are also *people.* Their worlds are complex ones, but the technical motion pictures they seem to prefer are the ones which are clear, interesting and well executed, as well as being accurate and informative. Put yourself in an audience with upper-case technicians and you couldn't tell a biochemist from your neighbor next-door. Technical groups want motion pictures on technical subjects to be, in the first, second and third place, good motion pictures.

Technical Pictures by Audio...



Among Our Clients . . .

Atomic Energy Commission
American Bosch Arma Corp.
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American Telephone & Telegraph Co.
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Ethyl Corporation
The Gillette Company
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National Board of Fire Underwriters
National Cancer Institute
National Cotton Council
Port of New York Authority
Schering Corp.
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The Texas Company
Union Carbide Corp.
U. S. Navy
Western Electric Co.
Westinghouse Electric Corp.

—and many, many others

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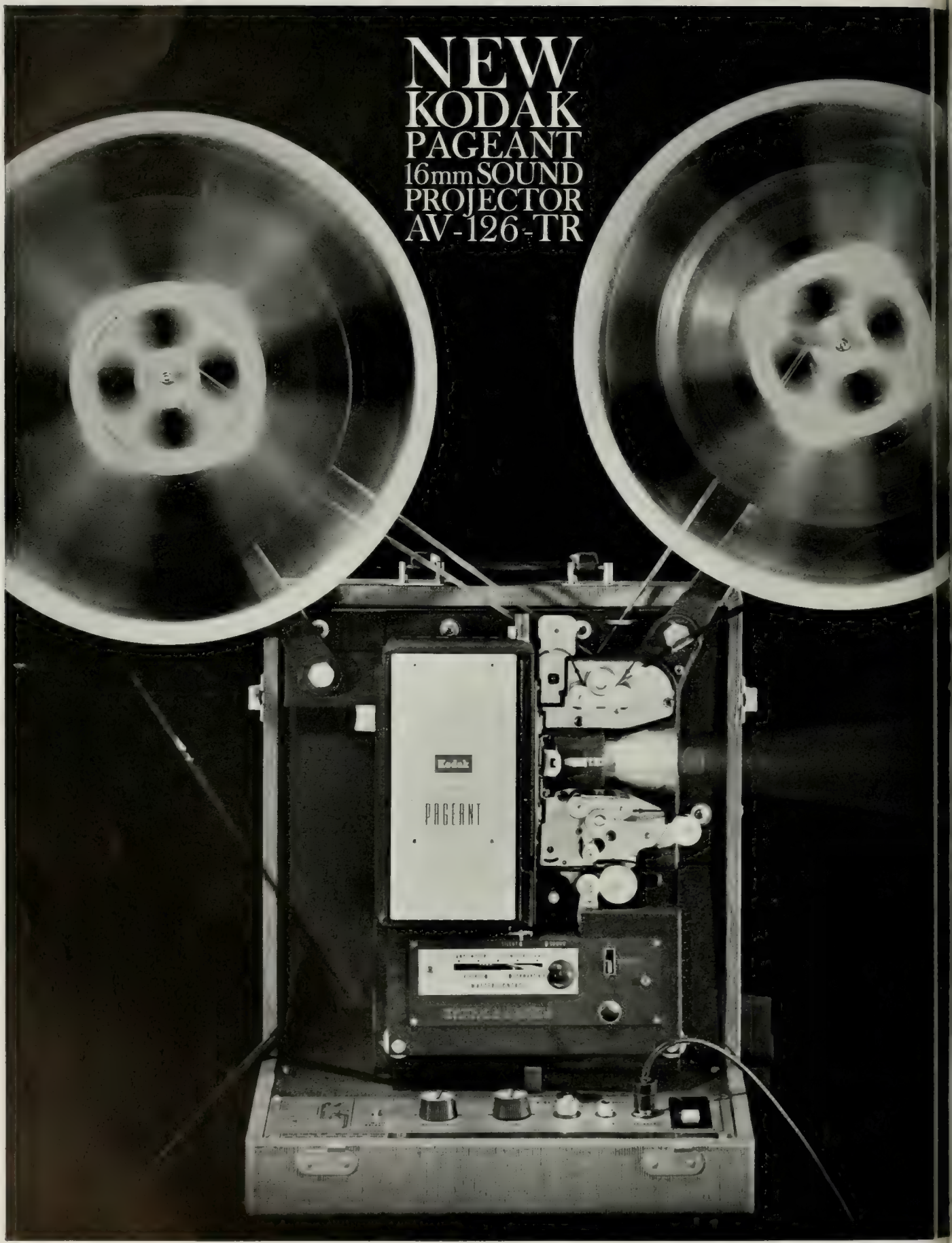
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Alexander Gansell
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NEW
KODAK
PAGEANT
16mm SOUND
PROJECTOR
AV-126-TR
Kodak
PAGEANT

Kodak
TRADEMARK

Eastman Kodak Company announces a new, transistorized audio-visual projector for people in education, business, industry, religion, and government whose lives are devoted to *communicating ideas.*

This new Kodak Pageant Projector has been built so that an eleven-year-old school child can set it up, thread it, and operate perfect performance with only two practice runs!

New, transistorized sound system

This projector's completely transistorized amplifier incorporates major electronic improvements in the science of re-creating sound.

Turn on the projector and the sound starts instantly, together with the picture. No wait for amplifier warm-up any more.

Before and during performance, you will notice a complete absence of background noise in the sound system. No audible hissing, no crackling or popping. This projector's sound system has the capacity to reproduce—faithfully—any frequency which can be recorded on an optical sound track.

This new transistorized sound system has been created to reproduce the entire audible range of sound, crisply and clearly. You will hear comfortably-audible sound either in the auditorium, where it must be loud, or in small rooms where sound volume level is kept low.

This is sound with the power to operate either through public-address or auditorium speaker systems or through this projector's own large (11x6-inch) speaker.

This is a sound system which should never interrupt a performance, because there are no tubes to age or burn out. Parts are carefully selected for long life. Rugged circuitry withstands bumps and jostling.

Kodak sound engineers estimate that this new projector's sound system should require virtually no maintenance for the life of the projector.

Superb picture brilliance

Kodak Pageant Projectors have always had superior picture brilliance because of a specially developed Kodak shutter. This exclusive Kodak *Super-40 Shutter* projects pictures which are bright and easy to see, even in partially lighted rooms or where "throws" are long.

The *Super-40 Shutter* has been incorporated into this new Kodak Pageant Projector.

You'll see brilliant pictures in room or hall. Also, since projection in small rooms often requires smaller wattage projection lamps for the sake of eye comfort, we have allowed for a choice of either 750-, 1000-, or 1200-watt lamps in this machine.

This Kodak Pageant Projector never intrudes upon the performance

This is a machine which actually contributes to the effectiveness of a motion-picture presentation. Operation is so simple it never embarrasses the operator. The machine runs so quietly the audience doesn't detect its presence. Its sound system and mechanics are so dependable, it won't interrupt its own performance.

It can sturdily accept abusive treatment. A school child, for example, can shift it from full speed forward to full speed reverse at one whack without damaging anything. He may run it continuously in reverse without fear of projection lamp burn-out.

You can see a demonstration of this new Kodak Pageant 16mm Sound Projector, AV-126-TR, at your convenience by calling a Kodak audio-visual dealer. Or write, please, for specification literature.

Thank you for your interest.

Kodak Pageant Projector 〉 **EASTMAN KODAK COMPANY,** Dept. 8-V, Rochester 4, N. Y.

See the difference...

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NOW over 23 years of *specializing exclusively* in 16mm COLOR PRINTS

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"Picture as a Language" at Photo-Cinema-Optique Te

"Picture As a Language" will be the general theme of th "P h o t o-Cinema-Optique" nale, an International Co (largely devoted to still pic raphy) under the sponsorsh UNESCO, to be held Nov. in Paris. The event is aim showing a large display of t sults obtained and of the pos ties offered by photographic ment in scientific, artistic o tural fields.

* * *

Disney Educational Divis Distributing Hoefler Film

On September 1, the E tional Film Division of Walt ney Productions assumed na as well as international dis tion of the educational and mentary films produced by Hoefler Productions.

The addition of the Hoefle represents a significant chan Disney's selling activities, for ly solely concerned with the tribution of its own films. though it's a new departure us," Carl Nater, Disney manager, said, "it does seem a normal step for us to tak connection with the long-r expansion plans we have for Educational Film Division."

Distribution of the Hoefler in the United States, except Oklahoma and Texas, wil supervised from the three D regional offices located in York City, Park Ridge, Ill., Burbank. World-wide distribu excluding South Africa, wil the responsibility of Disney cial representatives in Lon Paris, Munich, Belgrade, Ath Tokyo and Sydney.

* * *

Form Cinema Scores in N

Cinema Scores, Inc., has formed at 723 Seventh Ave New York, by Stanley Bu and Arthur Leigh, music sound effects editors.

PROFESSIONAL TITLE Typographe and Hot-press Craftsm SINCE 1938

Write for FREE type

KNIGHT TITLE SERV

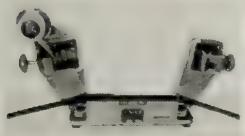
F&B PRODUCT PARADE

These are only a few of the hundreds of items in F & B's huge stock.

Another Fine Product From ACMADE

AUTOMATIC BUTT SPLICER

Cuts, Splices, Applies Magic Mylar Automatically!



The first practical, speedy and efficient automatic splicer and perforated adhesive tape (Magic Mylar) applicator on the market. Now, with no fuss, mess or waste, it is possible to splice, repair, butt-splice, or strengthen splices on all types of film — positive, negative, magnetic—even duPont Cronar or other bases.



The cutting arm, shown in operating position, is used by pressing the chrome button for cutting both sides of the film simultaneously. The film, of course, has been registered on pins in the horizontal channel. The cutting blade is easily replaced when necessary.



The splicing tape is registered on precision pins and held in place until automatically applied to the film by swinging the arm over and pressing the chromed button. This action simultaneously cuts the adhesive and applied it—in perfect register to the film.

Model 35 for 35mm, Model 16 for 16mm—$295

NEW F & B MARK III FLUID DRIVE TRIPOD



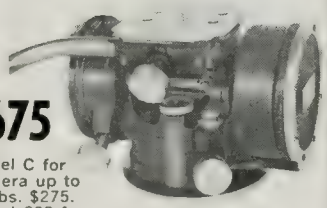
The day of the friction head is fast coming to an end. More cameramen now use fluid drive heads **because** they meet the demand for smooth, continuous, easily-controlled action.

Complete outfit for 16mm cameras, 35mm Eyemos & Arris, at an amazingly low price. **$139.50**

Includes Tripod, Adapter and Visco-matic Fluid Head. With F & B's usual iron-clad guarantee.

Tripod legs only	$49.50
Baby tripod legs only	47.50
Fluid Head only	97.50
Leather & Vinyl case	12.50
Leather & Vinyl case for Baby	11.50

O'CONNOR *Fluid* CAMERA HEADS



$675

Model C for camera up to 20 lbs. $275. Model 200-A for cameras up to 200 lbs. $1750

MODEL 100

- Designed for use with 16 and 35mm. cameras with a total weight up to 100 lbs.
- Heavy duty professional model.
- Weighs 20 pounds. Dimensions: 7" high, 7" deep, 11" wide.
- Tilt from minus 75° to plus 75°.
- Camera mounting screw 3/8"-16.
- Equipped with precision bull's eye level.
- Available with Mitchell Standard, Mitchell 16, Pro Jr., Auricon and O'Connor "Level-head" bases.

WRITE FOR ILLUSTRATED BROCHURE

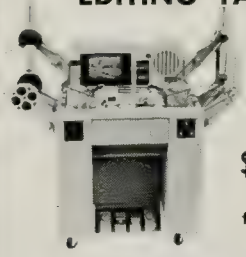
F & B NICKEL CADMIUM BATTERIES



The perfect companion for your Arriflex, mounted in rugged aluminum case, with shoulder strap. Indestructible, high capacity Nickel Cadmium cells provide perfect power, absolutely guaranteed for 1 year.

7v. Battery (6 cells)	$85.00
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Miniaturized Charger	29.50
NEW—15v-7½v Battery—can be switched for 7½v or 15v for both 16mm and 35mm Arris	$155.00
With Built-In Charger	184.50

ACMADE MARK II EDITING TABLE



Makes Editing Easy!

$2975

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Operation of this simple, efficient editing machine can be mastered in minutes. Continuous movement provides absolute safety for your film. Instant controls and declutching allows up to 50% increase speed and efficiency in editing. Any combination of 2 or 3, 16mm or 35mm channels, plus magnetic and optical sound available.

WRITE FOR DETAILED BROCHURE

F & B MAGIC MYLAR

A New Splicing and Repairing Technique

Please send me:

- ☐ 20 ft. rolls — transparent 16mm — single perforation (T16S) at $2.20
- ☐ 66 ft. rolls — transparent 16mm — single perforation (T16S) at $6.00
- ☐ 20 ft. rolls — transparent 16mm — double perforation (T16D) at $2.20
- ☐ 66 ft. rolls — transparent 16mm — double perforation (T16D) at $6.00
- ☐ 20 ft. rolls — transparent 35mm (T-35) at $4.04
- ☐ 66 ft. rolls — transparent 35mm (T-35) at $11.00
- ☐ 66 ft. rolls—white opaque—16mm—magnetic film only (0-16) at $6.00
- ☐ 66 ft. rolls — white opaque — 35mm (0-35) at $11.00
- ☐ ¼" splicing tape for magnetic tape (S4) at $.57

SPECIAL INTRODUCTORY KIT:

1 20′ roll T16 ($2.20)
1 20′ roll T35 (4.04)
F & B Film Repair & Butt Splice Block (19.95)
($26.16)



Special Introductory Kits at only **$14.50**

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THESE SALES-MEN FOR "HIRE"

Any one of these "sales makers" will be valuable additions to your sales staff. Take a look at their qualifications:

1) After initial investment, they require no salaries, expense accounts, sick leaves or vacations.

2) They make every sales point you want made . . . the way **you want it** made (every time, too!).

3) They never tire . . . as persuasive on last call of day as first in A.M.

No, we haven't found a sales robot to replace the salesman. But, we have designed a line of sales "assistants" that will help your present sales force put their sales curve into orbit. Why not look into these Viewlex "sales makers" for your staff now. Contact your local Viewlex franchised A-V dealer or use coupon below.



SALESTALK
Slide and filmstrip projector,
4 speed record player,
9" x 12" screen
. . . all in a smart attache case.
$104.50



TABLETALK
35mm filmstrip viewer,
4 speed record player,
rear projection 7" x 9" screen
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VIEWTALK with STRIP-O-MATIC
Slide and filmstrip projector,
automatic film strip remote control,
4 speed record player
with detachable speaker.
From **$178.50**

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( ) Please send complete information on Viewlex "sales makers."
( ) Please have Viewlex A-V Consultant contact me to demonstrate which Viewlex "sales maker" best meets my requirements.

NAME_____
COMPANY_____
ADDRESS_____ CITY_____ STATE_____
(IN CANADA—Write Anglophoto Ltd., Montreal)

Filmed "Progress Reports" on New York's World's Fair

☆ The motion picture *Progress Report I*, for the New York World's Fair, will be shown in many neighborhood theatres in the Greater New York area beginning in September.

The film, produced by John Campbell Films, is narrated by H. V. Kaltenborn and carries an interview with Robert Moses. It has been distributed nationally by Association Films.

According to AF vice-president Robert Mitchell, *Progress Report I* has now had 40 telecasts in key cities, and has been seen by an estimated 1,600,000 persons.

Progress Report II is now in preparation by John Campbell Films, Byram, Connecticut, and will feature the amusement and entertainment aspects of the coming Fair. Release is expected about November, 1961.

* * *

Begin Shooting New Miller Film on Alaskan Fishing

☆ Robert D. Forte, supervisor of special events and sports promotion for the Miller Brewing Co., is on location at Kulik, Alaska, to direct shooting of a new sports film on rainbow trout fishing.

Tentatively titled, *Fishing the Forty-Ninth*, the film is being prepared for release in December. Fenton McHugh Productions, Inc., of Evanston, Ill., is in charge. When completed the 30-minute color film will be added to the Miller sports film library of more than 150 titles on a variety of sports subjects.

* * *

Animation, Inc., to Produce Animated Entertainment Film

☆ Animation, Inc., veteran producer of animated television commercials, has entered the field of entertainment films by starting production of *Sgt. Kling of the Preston and His Wonder Dog George*, an adult-geared animated film. Earl Klein, president and producer of the half-hour show, said the company had been exploring entertainment film prospects for some time but had deferred entry into the field pending completion of animated documentaries.

* * *

Van Praag Completes Series of TV Spots for A.T. & T.

☆ Van Praag Productions has completed a series of filmed television spots, ranging 60, 20 and 10 seconds, respectively, for the



Board Chairman E. J. Th... *Goodyear Tire & Rubber ... pany, recently made another ... sonal appearance in his comp... dealer motion picture produc... Wilding for fall release. A ... year veteran at Goodyear, ... Thomas was last featured i... 75th anniversary film, "Goo... on the March," also filmed ... Chicago studios.*

American Telephone & Teleg... Company, through N. W. Ay... Son.

Marc Asch, who directed ... spots, said they will be used ... ing in September in eight ma... to promote interest in new typ... phones which the Bell Syste... now promoting in various pa... the country.

WONDERFUL BUY!

Seven Busch Cinesalesm... continuous projectors. Se... contained units with lar... 10" x 13" built-in scree... 16mm Eastman Kodak pr... jector, and 6" speake... Power driven continuo... film magazine holds 800 fe... or less. Projects either col... or black and white movi... Runs up to 22 minutes sou... and 32 minutes silent befo... repeating.

* * *

Original cost $625 each. V... will sell entire lot of seven ... $1,000 f.o.b. our factory a... will include six extra fil... magazines. All have vin... covers and two have fibe... board shipping containe... Cannot guarantee conditi... but most have been servic... in past year and we consid... them to be in good shap... Your inspection invited.

Write: R. F. Runyan
HARTER CORPORATION
Sturgis, Michigan

How do you define...

"Communications?"

WEBSTER *calls it "an interchange of thoughts or opinions... in words or letters."*

As we translate it in continuing service to our clients, "COMMUNICATIONS" means the programmed use of all appropriate media... in motivation, information and development... to bring about measurably

- *... better employee, customer, and community relations*
- *... more constructive attitudes*
- *... greater job satisfaction*
- *... increased sales*
- *... higher standards of working performance*



HENRY STRAUSS & CO., INC.
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PLAZA 7-0651

PARTHENON PICTURES
HOLLYWOOD

FILMS IN PROCESS

"AN ANSWER FOR LINDA"
A new kind of employee training film, carrying instruction on a story line of motivation. AMERICAN TELEPHONE & TELEGRAPH.

o o o

"THE CLAYTON COMMITTEE"
Dramatized documentary — addressed to business leaders on behalf of PLANNED PARENTHOOD ASSOCIATION.

o o o

TRAVEL-BUILDING SERIES
First film sells northern Illinois, on a novel format, for AMERICAN OIL COMPANY.

o o o

"HOLIDAY FOR BANDS"
Musical documentary about the two million warm, eager kids who play and march in the nation's high school bands. — AMERICAN OIL COMPANY.

o o o

"THE INDEPENDENT"
Dramatized documentary about a four generation telephone family in a community company. —U. S. INDEPENDENT TELEPHONE ASSOCIATION.

o o o

CURRENTLY IN RELEASE

"THIS IS STANDARD OIL," color, 84 minutes. STANDARD OIL OF INDIANA.

"LOCKED ON," color, 54 minutes. GEN. DYNAMICS/ASTRONAUTICS.

"THE CASE OF THE BEWILDERED BRIDE," color, 19 minutes. THE CARNATION COMPANY.

PARTHENON PICTURES
Cap Palmer, Exec Producer
Hollywood 26,—DUnkirk 5-3911
Chicago Princeton Detroit

The Wide World of Sponsored Pictures

New U. S. Steel Film Shows "How to Weld 'T-I' Steel"

☆ A new 16mm color-and-sound motion picture, particularly helpful to shop and field welding crews, welding trainees and vocational and engineering school students, is now available from the U. S. Steel Corp. for group showings.

How to Weld "T-I" Steel is an 18-minute motion picture produced especially for training purposes. Step-by-step the film shows how easy it is to insure sound welds in structures and equipment fabricated from this widely used engineering material.

Clear, concise narration goes right to the point with close-up photography of actual welding operations on "T-I" steel. The film explains the reasons why it is important to use the right electrodes, the right welding heat—and the right procedure is explained and illustrated in orderly sequence.

For personal study or review of the techniques shown in the motion picture, a comprehensive booklet on *How to Weld "T-I" Steel* will be presented to everyone who sees the film along with a handy Welding Heat Input Calculator.

Five U. S. Steel Distribution Centers (see addresses on page 35) offer this film on free loan.

* * *

The Doctor and Narcotics Subject of New Canadian Film

☆ One of the most dangerous pitfalls for a doctor is his accessibility to narcotics, the Winthrop Laboratories emphasizes in a new motion picture for Canada's Department of National Health & Welfare.

Face of an Addict explains that over 50 Canadian doctors are addicted to narcotics. Most of them start because of the pressure of their work, and until they are discovered can obtain drugs relatively easily.

The film, a Crawley Films' production, traces the downfall of a young doctor who tries to take over in one year a practice which an older physician has built up over his lifetime. He starts taking narcotics because he feels he must get rest so that he can better serve his patients. Supposedly cured, as with most addicts, he again goes back to drugs when he meets his first crisis.

The color film (16mm) was designed for showing *only to medical practitioners*. It is available from the Canadian Department of National Health & Welfare, Ottawa.

* * *

Problems of Salaried Employee Covered in N A M Package

☆ The National Association of Manufacturers is offering a new packaged program, including two sound slidefilms, on *Satisfying the Salaried Employee*.

Pinpointing specific areas of salaried employee dissatisfaction and offering practical solutions to such problems as status, recognition, compensation, communications and supervision, the NAM package includes both visual aids and discussion materials which have been effectively used in over 400 conferences. A two-year study was undertaken of these problems by industry leaders.

Included in the package at a cost price of $22.50 are: a Conference Manual (leader's guide); two color strip films (35mm) on *Union Target for Today* and *Satisfying the Salaried Employee*, together with two-sided records synchronized to the strips and two booklets, "Satisfying the Salaried Employee" and "Making an Audit of Salaried Personnel Practices."

Write the National Association of Manufacturers, 2 East 48th Street, New York 17, N. Y., for details and order data.

* * *

Blue Print Companies Tell Service Story in Slidefilm

☆ The International Association of Blue Print and Allied Industries has recently begun distribution of a 15-minute color and sound slidefilm, designed to help the IABPAI membership tell the story of its services to customers and public groups.

Produced by Torkel Gundel & Associates, Chicago, with sound by CBS, *Many Loves Has the Blue Printer* relates the fable of an average blue printer and his business services.

Young Burt, the Blue Printer, with narration by Fahey Flynn, is seeking a wife. He meets Pricilla Jones in his hometown, Centerville, U. S. A., but in order to marry his sweetheart he must first convince Pricilla's father of the merits of the blue print industry.

He explains that "blue prints are pictures of ideas for everything built, manufactured or fabricated and are the starting point where draftsmen put their ideas on paper to visually communicate for all of industry and commerce."

films add impact

TO YOUR SALES TRAINING PROGRAM



Dartnell's "DIRECTORY OF SALES TRAINING FILMS" Is Yours . . . FREE!

Dartnell has carefully developed a library of outstanding sales training films that demonstrate tested techniques of advanced salesmanship. As the nucleus of your next sales meeting, they can add interest and impact as well as professional sales instruction. To help you select the right one for your meeting, we have prepared a 16-page illustrated Directory with all the facts you need — including rental and purchase costs. Send for your free copy, now!

DARTNELL
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"HEADQUARTERS FOR SALES TRAINING FILMS"

MAIL COUPON TODAY

Dartnell Corp.
1801 Leland Avenue, Chicago 40, Illinois

Gentlemen: Please send me a copy of Dartnell's "Directory of Sales Training Films."

Name _____ Title _____
Company _____
Address _____
City _____ Zone ____ State ____

espite Noteworthy Gains, Defense Education Is Too Little *efense;* Extension of NDEA Expected to Clear Congress

CONGRESS reluctant to go along with Kennedy administion programs rejected comoise efforts to save the remrs of aid-to-education legislarin the closing days of August d the Administration itself alittle time for domestic crises est Berlin and Soviet resumpof nuclear testing carried the toward fateful days of overg importance.

the aftermath of education's tack, the National Defense dcation Act is expected to surv with a one or two year exion by both Houses anticiid. Despite its many friends on Hill and yeoman efforts by etary Ribicoff, Senator Wayne se and the National Education ociation, the feeling was endered that *Defense* Education become much more *general*than its original intent.

Emphasis on the Academic

ertainly the Act's provisions been stretched to cover a range of cultural and periphneeds in education and very applied to original goals of roving the flow of *scientific technical-minded—and well qipped* young people into the bratories, plants and facilities re they are needed.

he absence of a *single* advisory mittee from within either inry or the aero-space and other tary agencies involved was furhighlighted by dozens of longge projects for audio-visual "reich" far beyond the nation's *ense needs.*

Aid Science, Language Study

ut, while it lasts, NDEA has ed to get many U. S. schools er equipped with audio-visuals, mprove science instruction and uage teaching. Perhaps, it was in Washington, this interim od will enable both the schools the Office of Education to review progress made under the Act; to adjust sights where adjustment is needed. There's another Congress going into session before too many months have elapsed!

* * *

450 in Training for Nine Projects of the Peace Corps

☆ A scaled-down Peace Corps (at least from the standpoint of early astronomical numbers) has some 450 earnest men and women in training or en route to nine approved overseas projects. The most numerous recruitment is for the 300 teaching assistants requested by the government of the Philippines to serve as educational aides in the islands' elementary schools.

The most practical and immediate program was the recruitment of 20 surveyors, four geologists and four civil engineers for the training of young Tanganyikans to survey feeder roads in the agricultural areas of that African territory.

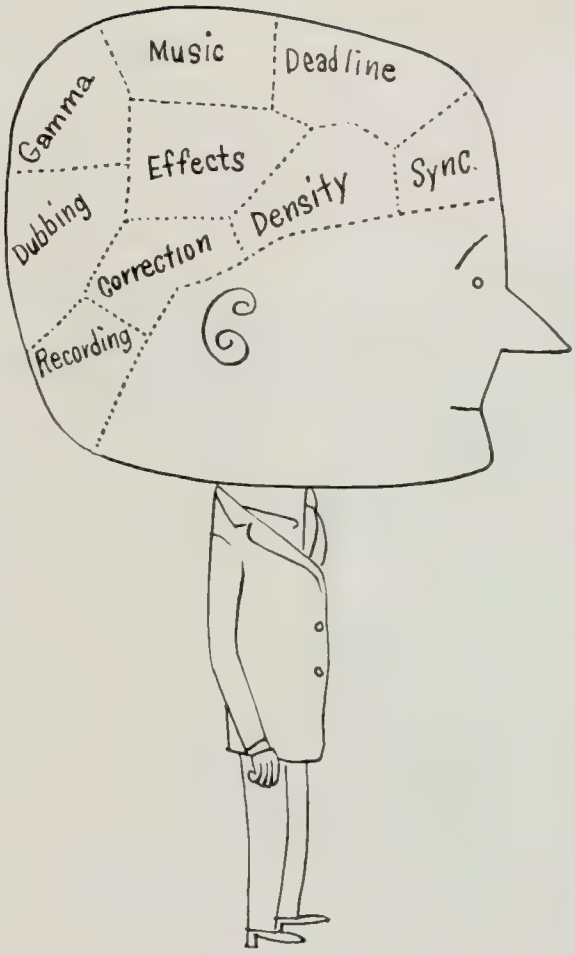
Bound for Schools and Farms

In addition, 70 Peace Corps' candidates are in training at the University of California for possible secondary school assignments in Ghana; 12 volunteers are destined to help improve agricultural conditions on the overpopulated West Indian island of St. Lucia.

The first Peace Corps' project in Latin America was the assignment of 64 volunteers to community development projects in Colombia. And now the University of Notre Dame has contracted with the Corps to send 40 Corpsmen and women to Chile this year to work in village development and teaching activities with the privately-sponsored Chilean Institute for Rural Education.

Educational classroom tasks carry through other assignments,

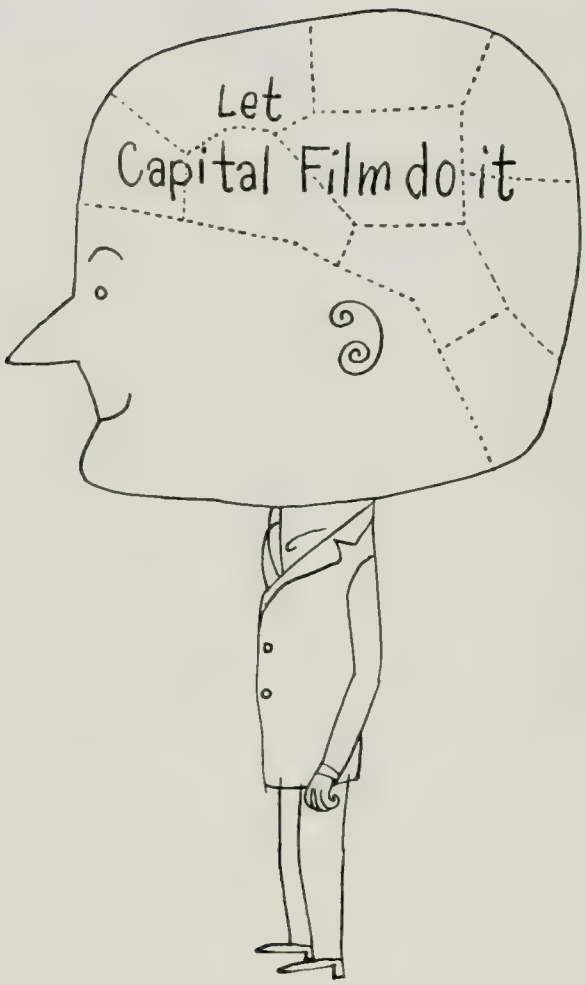
(CONTINUED ON NEXT PAGE)



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WASHINGTON 2, D. C. • PHONE LAWRENCE 6-4634

WASHINGTON:

(CONTINUED FROM PAGE 21)

such as the preparation (at Harvard University) of some 45 Peace Corps' candidates for secondary school teaching assignments in Nigeria.

In Asia, 25 agricultural aides are to go to the Punjab State and the first of two Peace Corps projects for East Pakistan entered the training stage on August 21 at the headquarters of The Experiment in International Living, Putney, Vermont.

This project calls for 30 specialized men and women in the fields of irrigation, farm production, town planning, medicine, sanitation, engineering, carpentry, bricklaying, youth work and communication.

A-V Aid to East Pakistan

The *first sign* of *any application* of audio-visuals on an official basis within the field work of the Corps came into the East Pakistan project. A three-man visual aid team, working with visuals other than motion pictures (why?) were included within the requirements of this program.

It is devoutly hoped that the existence in U. S. film libraries of several thousand excellent *basic films and filmstrips*, the simplicity of portable projection equipment and the success of these tools in some of the most backward areas in the world is not going to be overlooked as one of mankind's most interesting experiments in cooperative education proceeds along its primary organization phases.

* * *

Gene Balsley Joins Staff of Oeveste Granducci, Inc.

☆ Writer-producer Gene Balsley has joined the staff of Oeveste Granducci, Washington, D. C. A member of the Screen Directors International Guild, International Photographers of the Motion Picture Industry, and Motion Picture Film Editors, Balsley has been associated with Vogue-Wright, Dallas Jones Productions, Inc., and the Fred Niles Communication Center.

He has written for theatrical release, syndicated TV, as well as industrial films in many fields. In his new position, Balsley will have the opportunity for both writing and directing.

* * *

Mary Tanham's on Vacation

☆ Our regular Washington correspondent, Mary Tanham, returns in September after an extensive stay in Bermuda. *Welcome home!*

WHAT CAN Y DO TO IMPRO EMPLOYEE COOPERATION?

Train with Slidefilm



You've appointed your super
But how can you be sure tha
is equipped with qualities th
inspire and develop coop
among employees at all lev
foster a high degree of eff
both within—and between—
ments?

"PROMOTING COOPERATION"

is a slidefilm that not only
the vital need for cultivati
operation . . . it shows the
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among personnel for a sm
meshed organization. One
valuable series of eight soun
strips:

*"SUPERVISOR TRAINING
HUMAN RELATIONS*

Write today for oth
titles in the series
and details concern
a preview.

Guided **FILM** *Missiles*

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PICTURE

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Richard Lyford Productions produces a winner...

on Anscochrome Type 242!



Richard Lyford's now famous "Boy With a Blindfold" produced for the Eye Bank is a superb achievement in color and in motion picture technique. Mr. Lyford depended exclusively on 16mm Anscochrome® Professional Type 242 Film to achieve his outstanding results.

Says Mr. Lyford, "Anscochrome Type 242 gives me a natural color rendition and is unequaled for recording detail in shadows. That is why I make Type 242 my standard motion picture color film."

Many other producers have turned to this superior *low contrast* professional color film for the picture quality that helps win awards . . . and new customers.

Why not contact your local Ansco representative today for further information? Ansco, Binghamton, N. Y. A Division of General Aniline & Film Corporation.

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Type 242

NOW... for Ektachrome users...

ONE-DAY SERVICE
on 16 mm
COLOR PROCESSING

Licensed by Kodak

EKTACHROME COMMERCIAL 5¢ ft.
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Chemical and sensitometric controls to rigid Kodak standards.

TEXAS INDUSTRIAL FILM COMPANY

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HOUSTON

Industrial Audio-Visual Exhibition

Three-Day New York Program, Trade Show Opens at Barbizon-Plaza on October 9th



Right: *talks and film showings will be held in this deluxe theatre of the Barbizon on Central Park South.*

THE 1961 EDITION of the annual Industrial Film and A-V Exhibitions, whose entrepreneur is the hard-working Mr. Herbert Rosen, opens on Monday afternoon, October 9th, at New York's plush Barbizon-Plaza Hotel, on Central Park South. Officially staged by Industrial Exhibitions, Inc., this year's show will be opened by Graphic Varieties' vice-president, Stanley Turtlelaub, who will talk on "Filmstrips as a Means of Communications in Sales Training."

This opening event will be followed by a related talk by the national sales executive for the Beseler Company's "Salesmate" equipment. Bob Shoemaker will discuss the "Psychology of Selling With Audio-Visual Tools."

Jack Moss, an independent audio-visual consultant, winds up the first day's proceedings with "How to Put Life Into Your Sales Meetings."

"Sound & Vision As a Tool"

While exhibits of a-v equipment, accessories and program sources are a continuing feature of the Exhibition, this year's theme promises to give greater emphasis to "Sound and Vision as a Tool." A concurrent "International Festival of Films" is another program feature with awards promised for both producers and sponsors, agents and specialists involved in various techniques of selected pictures.

The Tuesday, October 10th, afternoon program enlarges on film techniques with an Animation Workshop Session, arranged by the Animation Producers' Association of New York and directed by its president, Lew Gifford.

Three Workshop Programs

The Workshop follows three main channels with "Animation: the Medium for Ideas" followed by "New Techniques in Animation" and an open-end discussion forum.

Ben Deutchman, Educational Director of Decca Records, follows at 4 p.m. with a discussion of "Phonograph Records as Resource Material for the Classroom Teacher" and the Metropolitan (N. Y.) Audio-Visual Association holds a workshop session on "The Psychology of Learning as Applied to Teaching Machines and Programmed Learning" to win up that afternoon program.

A dinner session on Tuesday evening will be held by the Metropolitan Audio-Visual group with Diana Douglas, a Yonkers' grade schoolteacher, speaking on "Programmed Materials Adapted to Specific Needs in the Classroom."

The final Wednesday afternoon program events return to a business-industry oriented theme as Robert Grunwald, president of the Harwald Company, Evanston, Illinois, hosts a "Professional Film-Handling Workshop" which promises to offer new techniques for the evaluation of film performance.

Modern Talking Picture Service, Inc., account executive Dick Rogers, will speak at 3 p.m. on "The X-Y-Z's of Film Distribution."

An International Film Festival program, offering a selection of industrial films and television

(CONTINUED ON PAGE 6

48 HOURS
Camera to Color Print

Let us process your Ektachrome camera film, assemble it, make a
COLOR (11¢)
B & W (6¢)
print with printed edge numbers, then ship to you within 48 hours after receipt of your original.

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Announcing

the new BACH Auricon® "PRO-600 SPECIAL"

...a lightweight companion to the popular "PRO-600"

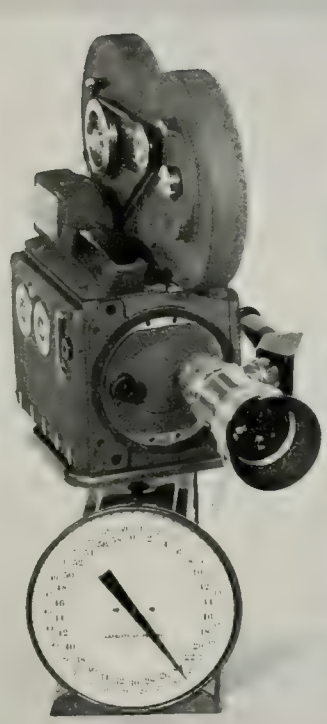
Auricon proudly presents the new "PRO-600 Special," a lightweight companion to the famous "Pro-600," now in use by Cameramen all over the world!

The "Pro-600 Special," like other precision Cameras in the Auricon line, is a superb professional picture-taking instrument, Self-Blimped and silent in operation. At a small extra cost for built-in Sound Equipment, it can even record Optical or Filmagnetic Single-System sound. The "Pro-600 Special" being driven by a true, synchronous motor is ideal for exacting Double-System sound recording as well.

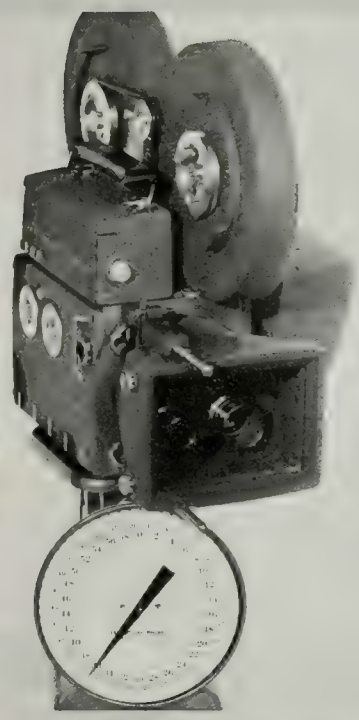
While the "Pro-600" is popular for Studio and occasional Newsreel operation, the new "Pro-600 Special" with its minimum weight and easy portability, is the perfect answer for heavy duty Newsreel and Documentary filming.



Write for free "Pro-600 Special" Literature and prices.



24 POUNDS



36 POUNDS

"PRO-600 SPECIAL" FOR NEWSREEL & DOCUMENTARY FILMING
MODEL CM-77

"PRO-600" STUDIO CAMERA
MODEL CM-75

HEART OF THE NEW "PRO-600 SPECIAL"

The secret behind the light weight of the new "Pro-600 Special" is this newly developed Auricon Super-Silent Synchronous Soundrive. This precision motor has taken 6 years to perfect and is designed to meet the most exacting sound recording requirements.

NEW AURICON ALL-TRANSISTORIZED FILMAGNETIC

New "all-weather" Amplifier, Model MA-11, can operate at the freezing South Pole or the broiling Sahara Desert, without affecting its temperature compensated 14 transistor circuitry or frequency response of 50 to 12,000 cycles. Permanent internal rechargeable battery for complete portability, or A. C. operated when plugged into a 110 V. outlet. Weighs only 5 pounds.





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All Auricon Equipment is sold with a 30-day money back Guarantee and a 1 year Service Warranty. You must be satisfied!

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THE AURICON LINE OF 16MM SOUND-ON-FILM CAMERAS



CINE-VOICE II
100 ft. Runs 2¾ min.



AURICON PRO-600
600 ft. Runs 16½ min.

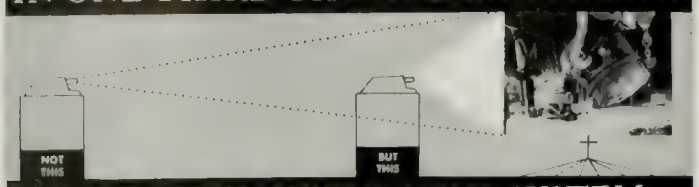


AURICON SUPER-1200
1200 ft. Runs 33 min.

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AURICON...THE PROFESSIONAL CAMERA • STANDARD OF THE 16MM SOUND INDUSTRY SINCE 1931

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IN ONE-THIRD THE NORMAL THROW



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replaces your present projector lens
FOR FILMSTRIPS, 35MM., 2 x 2, AND SUB-MINIATURE SLIDES
Now — regardless of make or model — use your present projector for rear projection without mirrors. Show big, clear pictures in limited areas — small rooms, offices, desk or table-top presentations.
Available in 1", 1.5", 2" Focal Lengths
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FALL FEATURES COMING IN BUSINESS SCREEN

"Films of the Year" a compendium of the year's most honored sponsored motion pictures.

"Whither Bound 8mm Sound?" A look at prints, equipment.

"Satellite Television" brings new audiences for factual films.

"Production & Distribution Survey"—facts and figures on the size, scope of the industry.

and: The Annual Review of Film Production Services!

TRADE Wheelit MARK offers the industry's most complete line of
PROJECTION and TRANSPORTATION TABLES



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Wheelit designers, engineers and craftsmen have as their first objective the continued creation of the finest transportation and projection tables made. Sold throughout the world. Ask your dealer or write



GRUBER PRODUCTS CO. • Toledo 6 • Ohio

A-V EXHIBITION:

(CONTINUED FROM PAGE 24)

mercials, includes these names on a panel of judges:

Helping reach final decisions on awards are Irving Gilman, Vice-President of the Institute for Motivational Research; Mrs. Jack Mogulescu, Chairman of the TV Committee of the United Parents' Association (and a member of its Executive Council); Robert E. Smith, vice-president of Randall-Smith, Inc. (art director of the 1939 New York World's Fair); and Eli L. Levitan, a film director and consultant who authored the book on "Animation Art in the Commercial Film."

The Exhibition will be open daily from noon to 6 p.m., with the exception of the Tuesday evening session when it will remain open until 8 p.m. for the convenience of guests. Tickets and exhibit information are available from Industrial Exhibitions, Inc., 17 East 45th Street, New York 17, N. Y.

* * *

Broader Name, Objectives for Niles Communication Centers

Fred Niles has announced a major change in the name and structure of his company, formerly Fred A. Niles Productions, Inc., of Chicago and Hollywood. The organization is now known as the Fred Niles Communication Centers of Chicago and Hollywood.

"We have selected the Communication Center name to best summarize the scope of our activities," Niles said. "The nature and character of our business have expanded and diversified since 1958 when we acquired the Chicago film-making facilities formerly owned by Kling.

"We are no longer solely motion picture producers," he noted. "Motion picture production per se accounts for about 60% of our total volume. As we work with industries we are called upon to plan and produce full-scale business programs for the entire marketing chain. Such a program may or may not include audio-visual materials, depending upon who is to be reached and the interest that can be provided for the established budget."

Niles also announced a internal reorganization. A Plan Board to help develop large-scale business programs has been established.

Norman C. Lindquist, senior vice president, heads the account supervisor staff and Len Owen, formerly marketing vice president of J. Case, is now vice president of the marketing division covering promotion and merchandising activities.

Barrie O'Daniels, former Wilding's industrial show president, is in charge of Business Theatre.

In the past six months Niles, whose new theme is "Industry and Producers of Business Development Programs," has created four Business Theatre presentations.

The firm recently established West Coast Division at 6650 Bronson in Hollywood. This operation will also be expanded to cover the increased scope of services.

* * *

Westrex in New Beverly Hills Building at 335 North Maple

The Westrex Recording Equipment division of Litton Industries has moved to larger quarters in Beverly Hills, vacating the Hollywood building it occupied for years.

The new location at 333 North Maple Dr. is a 30,000-square-foot building adjoining headquarters of its parent corporation, Litton Industries, Inc. In the new Beverly Hills quarters, Westrex will have more manufacturing and engineering space. The company also has expanded into development and production of recording equipment for industrial and military users.

TELIC, INC. ■ FILM CENTER ■ 630 NINTH AVENUE, NEW YORK 36, N.Y.

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SCENE | TAKE | SOUND
Telic, INC.

JU 2-3480

VCALENDAR: 1961

September 13-15
Anual Columbus Film Fes-
v, Columbus, Ohio. Annual
is Dinner, Sept. 15.

October 2-6
PE 90th Semiannual Con-
on, Lake Placid, N. Y.

October 8-14
Anual Coronado Interna-
l Festival of Films.
el Coronado, Calif. Don
s, Director. Write: Cor-
d International, P. O. Box
otel del Coronado, Cor-
d 18, Calif.

October 9-11
sial Film & A-V Exhibi-
n including annual exhib-
Teme: "Sound & Vision as
o." Barbizon-Plaza Hotel,
t Park South, New York
. Herbert Rosen, in charge
rangements, 17 E. 45th St.,
ork 17, N. Y.

October 16-20
ational Safety Film Con-
e, Chicago, Ill. Awards to
m winners of Safety Film
us.

October 23-26
sial Audio-Visual Asso-
abn, Annual Fall Meeting
mers only; guests by invi-
n. Hotel DuPont, Wil-
gn, Del. Program chair-
, Daniel Rochford, Room
, 30 Rockefeller Plaza,
ork 20, N. Y.

November 1-14
Sn Francisco International
l Festival, San Francisco,
fornia.

November 8-10
fence on 8mm Sound Film
ducation at Teachers Col-
, Columbia University,
C Registration fee $40.00.
te Prof. Louis Forsdale,
Tachers College, Columbia
v. 525 West 120th St., New
k 7, N. Y.

November 16-25
rational Festival of Tech-
c & Scientific Films, Buda-
, Hungary.

February 13, 1962
e national Broadcasting
wards, sponsored by the
ywood (Calif.) Advertising
. Write club at 6362 Holly-
d lvd., Hollywood 28, Cal.,
ery blanks.

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pril 29-May 4, 1962
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non, Ambassador Hotel,
Angeles.

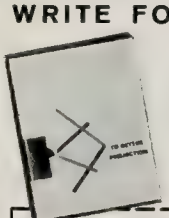
There must be a reason why more audio-visual training programs use RADIANT PROJECTION SCREENS



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These are only *some* of the reasons why RADIANT Projection Screens are the overwhelming choice of professional men . . . and why more than 5 million RADIANT Screens are in use right now!

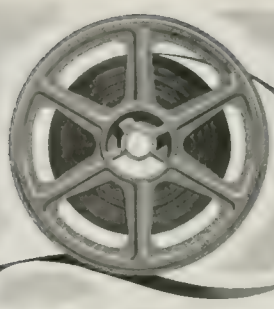
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"Variations on an Italian Theme"
Winner of a Columbus Statuette Award

SPONSOR: Alitalia (Italian Airline).

TITLE: *Variations on an Italian Theme,* 28 min., color, produced by Carson Davidson.

When Carson Davidson, a New York independent film producer, approached Alitalia with a rough treatment for a proposed film on Italy the airline officials agreed on most details but insisted that such slight evidences of commercialism as seemed evident in a very non-commercial film be expunged.

So, here is a different airline film with hardly an airliner—an Italian film with no scenes of Rome. *Variations on an Italian Theme* is oriented culturally several steps up the ladder from the standard travelog. The musical score is by Vivaldi, performed by I Musici, a well-known Italian string quartet, and about as long hair as it is possible to get.

The picture is based on several little episodes that might have happened to American travelers in Italy—if we all stretch our imaginations a bit. A girl on a bicycle meets a boy biker on a Val d'Aosta road, and they get happily lost together. A woman meets a little boy in Perugia and receives a gift. A lonely railway engineer in the Dolomites finds joy in a posy thrown by a little girl. A Venetian gondolier shows how to row a gondola with one oar.

These are simple and unpretentious little episodes. It is all blessed by truly excellent photography. Kit Davidson has a fine eye for the tasteful shot—and the patience to wait for the exact light he wants to preserve his carefully contrived mood.

Variations on an Italian Theme is distributed to groups on free loan by Alitalia, 666 Fifth Avenue, New York.



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VANCOUVER

Shell Unit, Mead Johnson Awarded Festival Diplomas

BRITAIN'S Shell Oil Film Unit was commended for "the continued high calibre of productions" and a motion picture from the United States, the Mead-Johnson-sponsored *Hospital Maternity Care*, produced by Dynamic Films, Inc., received a Diploma for the Medical Films at the 1961 Vancouver (Canada) International Film Festival.

The Revealing Eye, produced by the Shell Film Unit, won the Vancouver Diploma in the best of Science & Agriculture films; another Shell production picture, *Hold Back the Sea* produced by the Royal Dutch Shell Group in the Netherlands, won Honorable Mention in this class.

Three Plaques Presented

Cut with Festival emphasis on cultural, entertainment and general documentary subjects, there were only three Plaque winners at Vancouver. The first of these went to Film Polski, a Polish film company, for its short fictional film, *Portrait of a Man*, and another was presented to the Canadian Broadcasting Corporation for their documentary picture, *Rickshaw*, directed by Vancouver resident Alan King.

The third plaque was a special award presented to Norman McLaren of Canada's National Film Board for his experimental film, *Lines Horizontal*.

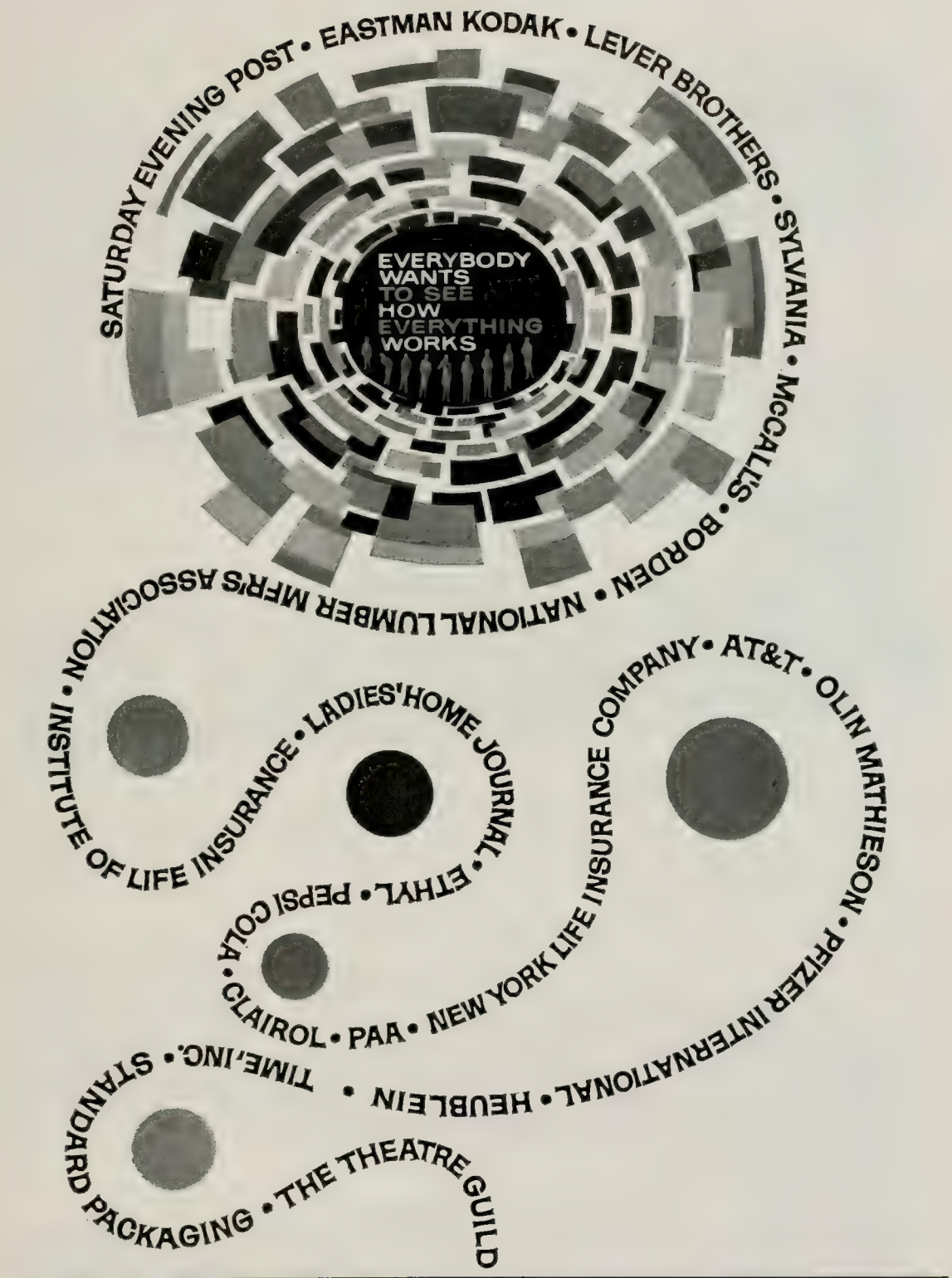
The International Critics' Award went to the Italian film, *L'Avventura*, chosen for its visual eloquence and "directional imagination." Michelangelo Antonioni was the director honored.

Japanese Anti-War Film

The British film, *Saturday Night and Sunday Morning*, directed by Karel Reisz, was given honorable mention, and Japan's *Fires on the Plain* was chosen by the Canadian Federation of Film Societies "for its profound realization of the horrors of war and its equally profound realization of man's ability to surmount war's degradations."

1,501 attended the numerous showings during the

(CONTINUED ON NEXT PAGE)



THESE ARE SOME OF THE COMPANIES WHO HAVE SEEN FOR THEMSELVES HOW EFFECTIVELY THEIR VISUALSCOPE PRODUCTION WORKED FOR THEM. IF YOU WOULD LIKE TO SEE HOW A VISUALSCOPE PRODUCTION CAN WORK FOR YOUR COMPANY, CALL..... MURRAY HILL 3-3513

VISUALSCOPE INCORPORATED, 103 PARK AVENUE, NEW YORK 17, N. Y.

MOTION PICTURES ... WIDE SCREEN FILMS ... FILMOGRAPHS ... VU-GRAPHS ... PICTURE-RHYTHM SLIDE-MOTION ... SPECTACULARS ... SLIDEFILMS ... SLIDES AND FLIPCHARTS.

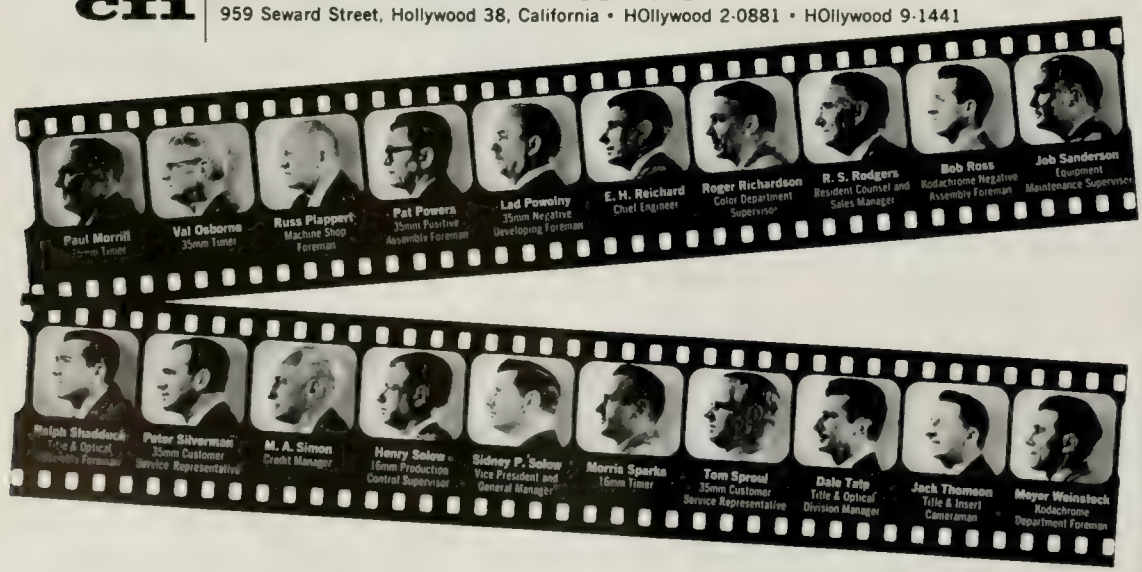


REEL LIFE ADVENTURES AT CFI

CFI is an adventure into matchless film processing—energized by men deep in talent and rich in experience. CFI attracts and holds the best men in the industry with standards that satisfy their craving for perfection. Result? They make a CFI career of it. They stay put. The 50 working executives pictured here average an incredible 25 years in the film industry! They keep their minds on film processing so you can keep yours on film making!

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(CONT'D FROM PAGE 9)

two weeks of this Can[a]dian festival program. In addi[tion] to the citation given Engl[and's] Shell Film Unit, special [men]tion for their outstanding [con]tributions to the field o[f the] documentary film went t[o the] National Film Board of [Can]ada and to Great Bri[tain's] BBC Television Service.

Honorable mentions in the Health, Welfare and Medical Films' group (which was swept by U. S. entries) also went to *The Larynx and the Voice*, produced by Hanson Leden, M.D., and *There's a Way*, produced by Fred Lide Armond of Seattle's Erde Motion Picture Productions.

Stoney a Diploma Winner

A final U. S. Diploma winner was George C. Stoney, whose film, *Booked for Life-keeping*, was the Instructional film winner over Britain's *Tractor Sense*, produced by the Central Office of Information, and *Wealth in a Pot*, a Pakistani film, sponsored by the Ministry of National Reconstruction and Information of that country.

* * *

Nutri-Bio Color Slidefilm Aids Distributors in Field

One of the nation's fast-growing makers of dietary supplements, Los Angeles burgeoning Nutri-Bio Cooperation, is supplying its distributors with a new 22-minute color sound slidefilm that features film and TV star Jobe Cummings and his attractive wife, Mary.

Produced by the Frederick K. Rockett Company, *Give Yourself a Break* is a point-of-sale tool that has been made visually effective through the use of a new three-dimensional animation technique. Produced under the supervision of Nutri-Bio's vice president, J. Harry Ebbe, it also presents Howard Fleeman, Chief of the company's Research Staff.

An interesting sidelight shown in the beginning of the film is Nutri-Bio's Aeronca piloted by Cummings. his new invention enables its owners to drive to the airport, make a few manipulations and fly away in the same vehicle. It's a strong attention-getter

(CONTINUED ON PAGE 51)

Columbus Presents 9th Annual Awards

"Seconds for Survival" Among Statuette Winners as Nine Ohio Bell Entries Are Among 152 Pictures Selected by Greater Columbus Film Council Jurors

MOTION PICTURES sponsored by American Telephone & Telegraph Co. and its affiliates, the Western Electric Company and Ohio Bell Telephone, swept nine awards at the 9th Annual Columbus (Ohio) Film Festival. One AT&T film, *Seconds for Survival*, was given the Festival's top Award, the Chris Statuette, at annual banquet ceremonies which concluded the event on Friday evening, September 15th.

Out of several hundred film and filmstrip entries, Columbus jurors nominated 152 motion pictures and two filmstrips for finalist honors. All will receive Chris Certificate Awards. But only 14 motion pictures and the two filmstrips were awarded the Chris Statuette by the Festival sponsor, the Greater Columbus Film Council.

Films from Business Win 78 Awards

78 Certificate winners were business-sponsored motion pictures; 40 were produced by educational film companies for classroom use; 38 originated among nonprofit groups such as the Girl Scouts of America (three awards); the National Education Association (three awards); the Greater New York Fund (two); Colonial Williamsburg (two); the Credit Union National Association; the National Association for Mental Health; and the Young Women's Christian Association (one each).

National government film makers were high on the honors list with the U. S. Department of Agriculture winning eight Certificate Awards and two of these, *The Forest* and *The Voice of the Forest*, were presented Chris Statuettes. The National Film Board of Canada, a frequent award winner at such festivals, won four Certificates and its two filmstrip entries, *Ti-Jean et Les Bucherons* and *Cadet Rouselle* were nominated for Chris Statuettes.

Honors to Airlines, Steel Companies

Other business film sponsors who received multiple awards from the Columbus jurors were:

Pan American World Airways, with three awards for *Strangers in Paradise* and *Counter Conflict* (produced by Henry Strauss & Company); *Fishing in Ireland* (produced by MPO Productions). Pan American Grace Airways was awarded the Chris Statuette for *South America—Land of Contrasts*, produced by Coleman Productions.

The Republic Steel Corporation won a trio of awards for *Stainless Steel—The Miracle Metal; The New World of Stainless Steel;* and *The System*. All three were produced by Wilding Inc.

Bethlehem Steel won a pair of awards for *Steels Is Steel* and *Vacuum Pouring for Better Forgings*, produced by Audio Productions, Inc. Another dual award winner was the DuPont Company which received honors for *Step Out on Color* (produced by Audio Productions) and for *Unseen Harvesters*, an MPO Production. Third winner of two awards was the Perfect Circle Company which received Certificates for *Auto U. S. A.* (produced by Dynamic Films, Inc.), and for the *Case of the Slippery Oil*, a Wilding, Inc., production.

Aetna Life Affiliated Companies was the other triple winner. Certificate Awards were given Aetna for *To See Ourselves, Outboard Outings*, and *Seconds to Safety*.

Nationwide Insurance Company was awarded two Certificates. The films, *Fur-Lined Foxhole* (produced by George Stoney) and a motion slidefilm, *The War of* 1861-1865 *as Reported by Currier & Ives*, won honors for this Ohio-based company.

Lockheed Aircraft Corporation not only won a Chris Statuette for its Antarctica production *Rendezvous 90° South*, but also received a Certificate Award for *Hercules and the Four Horsemen*.

Producers Shared These Multiple Awards

Wilding, Inc., was the most-honored film producer at Columbus with a total of seven Certificate Awards but Audio Productions, Inc., with six Certificates and one Statuette also carried high honors.

Dynamic Films, Inc., was another winner of six Certificate Awards and MPO Productions, Inc., with five and Henry Strauss & Company with four awards were among the leaders. Bay State Film Productions, Inc., Centron Productions and Mehring Productions each had three films in the award-winners' circle.

Other multiple award-winners at Columbus from the film production field were Austin Productions (two); Jerry Fairbanks Productions of California (two); George Stoney, Inc. (two); Morton Goldscholl Associates (two); and Frederick K. Rockett (two).

Three Win Statuettes in Travel Group

Three of the Chris Statuette awards went to films which the jurors classified as "Travel—U. S. and Abroad." Two of these were certainly in that vein as top honors went to Harry Coleman's striking color picture, *South America—Land of Contrasts*, made for the Pan American Grace Airways and the other airline winner was Alitalia's (Italian Airlines) *Variations on an Italian Theme*, produced by Carson Davidson.

The third of these Statuette awards went to a widely-honored motion picture, *Frontiers*, produced by Dick Durrance Films for the First Security Corporation (see BUSINESS SCREEN, No. 2, 1961). A CINE selection for overseas festivals, it was also shown at the Turin (Italy) Festival and was the First Award winner (on a

(CONTINUED ON PAGE SIXTY-EIGHT)

Chris Statuette Winners

☆ 16 Chris Statuettes, the highest award of the Columbus Film Council, were given these films and filmstrips:

Travel: U. S. and Abroad

Alitalia (Italian Airlines)
"Variations on an Italian Theme"
Carson-Davidson Productions—Producer

* * *

First Security Corporation
for "Frontiers"
Dick Durrance Films—Producer

* * *

Pan American Grace Airways
"South America—Land of Contrasts"
Coleman Productions—Producer

Special Fields

Lockheed Aircraft Corporation
for "Rendezvous 90° South"

Business and Industry

British Petroleum, Ltd.
for "Giuseppina"

Health and Mental Health

National Assn. for Mental Health
for "Booked for Safekeeping"
George C. Stoney, Inc.—Producer

* * *

Television Station WBNS-TV
for "Veil of Shadows"

Information and Education

American Telephone & Telegraph Co.
for: "Seconds for Survival"
Audio Productions, Inc.—Producer

* * *

American Textbook Publishers Assn.
for: "Into the Known"
Richard Lyford—Producer

* * *

Atlantis Productions, Inc.
for "African Girl—Malobi"

* * *

Coronet Films, for
"The White House, Past & Present"

* * *

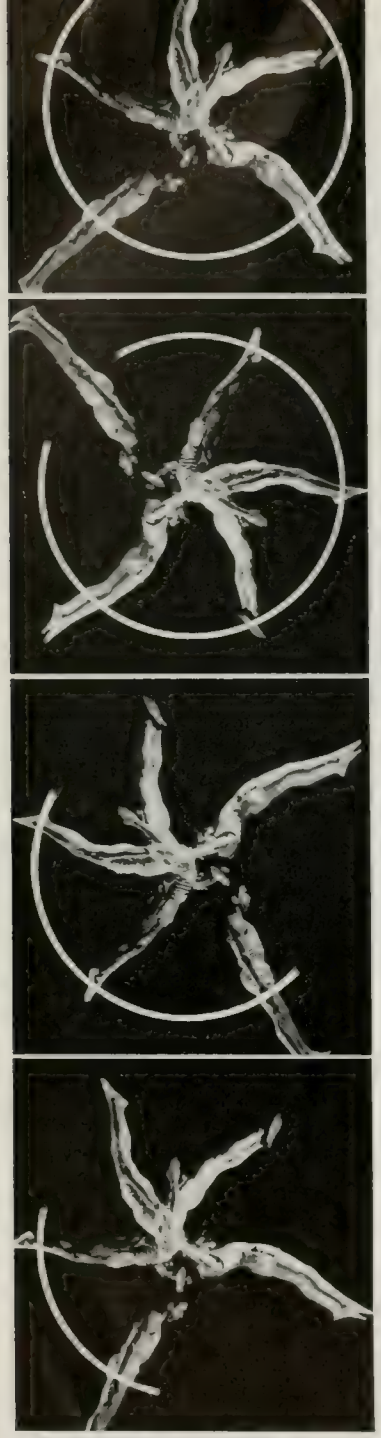
Film Associates of California
for "Los Tres Osos"

* * *

U. S. Department of Agriculture
for: "The Forest" and
"The Voice of the Forest"

Two Awards for Filmstrips

National Film Board of Canada
for "Ti'Jean et Les Bucherons" and
for "Cadet Rouselle"



Fast-moving action scenes from TIME's information center sound slidefilm show change with split-second rapidity; gain maximum attention.

Consumer Publications Make Effective Use of the Screen

PROJECTING THE IMAGERY of readership, format and design, of market prediction and a myriad of subjects that reflect to advertisers and advertising agency viewers their special, often subtle, differences, leading consumer magazine publishers are taking full advantage of sight/sound for presentations.

As BUSINESS SCREEN has noted, "nothing does this kind of job better than film—nothing can involve the viewer more, nothing can involve more important space buyers in that one perfect sales pitch better than a *well-made* film."

TIME Presents a Fast-Moving Slidefilm

A FAST-GROWING Manhattan tourist attraction is the new reception and information center in the Time-Life building across the street from Radio City Music Hall. On display here are striking murals, models and big displays based on TIME covers.

One important display in the center of the room houses—from time to time—a short three-minute sound slidefilm which tells—succinctly—the story of TIME Magazine.

Needed a "Stand-Out" Show

TIME came to Elektra Film Studios when the new center was about to open—wanted a filmstrip that would do a thorough informational job for TIME in this display, yet stand out in direct competition with other more flamboyant aspects of the room.

The film had to withstand these viewing conditions: it had to be viewed in a brightly lit room by passing, standing audiences; and it had to be heard on hand-held telephone receivers, not on a loudspeaker.

Elektra was given a great deal of leeway to experiment with different techniques. Production staff searched for a form of presentation that would reflect the pace of TIME—dynamic, energetic, fast-moving and kaleidoscopic. A basic conclusion was that it had to move fast, above all else—yet traditional slidefilm presentation is often limited and slowed by the mechanics of change from frame to frame.

DuKane Met Speed Requirement

After days of pushing the buttons on dozens of equipment models, Elektra found a maximum speed of change consistent with good picture quality in the DuKane "Auditorium" slidefilm projector.

As it has been developed, the TIME filmstrip is a revolutionary approach to the medium. It does such things as popping on and off ten TIME covers in 3½ seconds. It is consistently capable of bursts of three changes per second. Of course, not all the film moves so rapidly, but it shows that amidst a basic treatment of solid information the rapid movement and quick change is in sharp contrast and attention-getting.

Two-Channel Tape Sound

Sound for the TIME filmstrip was recorded on two-channel tape, played back in the display by a Playmatic cartridge machine. Narration, music and effects are on one channel while the other was used for the high-frequency changing impulses.

The film has been playing in the reception room most successfully for several months. It has been cited as an outstanding example of the far-out filmstrip genre (at the American Film Festival) and has won several other awards.



"Revolution by Design" Unveils New Post Form

NOT BY FILM ALONE, but with artful, big-screen visualizations set in the framework of effective staging, the SATURDAY EVENING POST took to the road in mid-August for three weeks of cross-country presentations of "Revolution by Design," stories of the POST's completely new format.

As before, its principal personality (he wrote, directed and staged the show) is promotion chief Bob Hills. The Hills' presentation, backed by some of the East's most capable studio people, is billed as "probably the most elaborate one-man production ever staged in magazine history—and who's going to refute that!"

Certainly not the top advertising men who attended the premiere performance in Manhattan on August 14. A picture story of the POST show is "on-stream" for the next issue.

* * *

Magazines and Their Films

☆ TIME is showing fast-moving filmstrips and motion pictures; FORTUNE is booking some of the most-popular sales meeting film fare now available. Fortune Films broad-gauged film production program lately added *The Computer Comes to Marketing* (Wilding, Inc.) and has done some effective pictures on the aspects of domestic and foreign market opportunities in the Soviet.

Fawcett knows the value of the film medium and has supplied members of its publication family with highly-viewable recent productions. Their film, *Me*, was one of the year's best in the Fawcett library.

READER'S DIGEST is not only active in consumer t.v. programming; there's its recent *Duco Printing* film (U. S. Products) for the media buyer. HOUSE used the same producer for *Writing* last year and the Curtis magazine family has widely publicized THE LADIES HOME JOURNAL with filmographs like *Involvement* (Visualscope, Inc.).

A fast-growing book, U. S. NEWS & WORLD REPORT, took its media story in the Transfilm production, *Signs of the Times*. The U. S. Chamber of Commerce publication, NATION'S BUSINESS, was a slidefilm user with *The Voice of Nation's Business*. BUSINESS WEEK audio-visual presentations have been widely-shown.

EDBOOK

rsents a 17-minute visit
ih some "young adults"

EDBOOK MAGAZINE believed that media buyers ought to ne some of its actual readers so ne invited a random sampling of 5 f them to take part in a 17-inute "interview" film. The re-ults is a new 16mm sound motion icture, *Redbook's Young Adults –low They Live.*

bme nineteen reels were re-ored on the New Jersey film uo sets where these lady sub-rers discussed their lives, their rblems and their plans. High-gs of these spontaneous, off-ara reader discussions were te combined with actual dialogue ecrded as the cameras rolled.

o make its reader-guests feel ome, shooting was done on t built around young family liv-gsituations. But there was no rapting, no script and no re-eals. The only "commercials" e picture are editorial pages kn from recent issues of RED-oc and flashed on the screen.

oping that prospective adver-s will come away from screen-gwith the feeling of having con-rd with its Young Adult mar-et the magazine's promotion edle feel rewarded for their fots. For one thing, several as themes kept repeating them-lves, do much to justify the ohg Adult market story. There e also numerous spontaneous aer statements that were real otion "gems."

he of these quotes: "we're the p of people who aren't satis-ewith the status quo," was used e lead for a 24-page promo-booklet distributed to media elat film showings. This booklet, h picks up quotes from the film danalyses them in terms of a yng market, more than com-rates for the complete absence mpetitive media charts in the -minute film.

Untrained voices and unplanned rersations make this kind of re an uncertain proposition but it has been turned to ad-nge in this instance with candid am . . . real people and their personalities . . . come through ely. It leaves the viewer—the pective advertiser — with the lg of having conversed with BOOK market. •



Redbook's Young Adults on stage: *eight "young marrieds" take part in spontaneous, unrehearsed conversations that are the essence of the magazine's new 17-minute promotional film.*

"Ideas Inside" for Magazine Advertisers



THE MAGAZINE Advertising Bureau of the Magazine Publishers Association, in cooperation with the Association of National Advertisers, has combined an exciting prologue motion picture, *Ideas Inside,* with three depth-discussion panel programs to help stimulate the increased use of magazine advertising.

The panels, each 20 minutes in length, were part of this Wilding, Inc. — produced "package" and were made in the "Communi-Cam" process with TV cameras recording simultaneously on Videotape and with kinescopes to film.

Ideas on Film, produced by Wheaton Gallentine under the direction of Wilding's Mel London is a highly-creative, visually exciting color visualization of magazines as "idea originators whose dynamic impact moves people and merchandise." It is 10 minutes in length.

The three Communi-Cam panel discussion films (outlined in the chart below) cover their special fields in detail to provide fare in depth for top level advertising management, advertising agencies, sales and merchandising staffs.

The entire program is fortified by related materials such as a four-fold mailing piece (in quantity); a sixteen page two-color booklet (reviewing the content of the film package) and an eight-page booklet covering meeting ideas to be enclosed with each film shipment. All were created and produced by Wilding, Inc. Personalized versions of the film may also be made. •

"IDEAS INSIDE #1"

PROLOGUE IN FULL COLOR
Plus Panel: "PACKAGE GOODS"

FOOD
Henry J. Eavey, **President**
Henry J. Eavey Inc., Richmond, Indiana

Joseph Sullivan, **Grocery Buyer**
Stop & Shop Inc., Boston 10, Massachusetts

DRUGS
Phil Small, **Chairman of The Board**
Park View Drug, Kansas City, Missouri

Ches. B. Larsen, **President**
Cunningham Drug Store, Inc.
Detroit, Michigan

LIQUOR
E. F. O'Connor, **Sales Promotion Manager**
Churchill Ltd., Baltimore, Maryland

"IDEAS INSIDE #2"

PROLOGUE IN FULL COLOR
Plus Panel: "SELECTIVE SELLING"

AUTOMOBILES
E. J. Ribakoff, **Treasurer**
Harr Motor Company, Worcester, Massachusetts

BUILDING MATERIALS
Robert Knecht, **President**
Knecht Lumber Company
Rapid City, South Dakota

TIRES
Milton Kramer, **President**
Kramer Tire Co. Inc., Norfolk, Virginia

INSURANCE
Charles F. Anchell, **Agent**
New York Life Insurance Company
New York, New York

TRAVEL
Miss Terri Pollack, **Vice President**
Traveltyme Tours Inc., New York, New York

"IDEAS INSIDE #3"

PROLOGUE IN FULL COLOR
Plus Panel: "SPECIALTY OUTLETS"

HOME FURNISHINGS
Herbert T. Anderson, **Vice President**
Paine Furniture Store, Boston, Massachusetts

CAMERAS-SPORTING GOODS
W. D. Morrow, **Partner**
James Lett Co.
Harrisburg, Pennsylvania

APPLIANCES
Thomas F. Joyce, **President**
Raymond Rosen & Co.
Philadelphia, Pennsylvania

APPAREL
Samuel J. Cohen, **Sales Promotion Director**
Lit Brothers, Philadelphia, Pennsylvania

A unique film package on steel making

United States Steel, through its five Film Distribution Centers across the country, is offering makers and marketers of all types of steel products, a "package" program of color and sound motion pictures to aid their sales activities, for internal training—and to use in community relations programs. Three titles provide a virtual screen "encyclopaedia" that covers the history, production and use of this basic metal.

Three new USS motion pictures for selling . . . training . . . community relations

THIS COLORFUL SERIES of outstanding motion pictures, now available to ... American industry wherever appropriate ... needs, is part of U. S. Steel's continuing ... gram to help create among the American p... a better understanding of the important ... that steel plays in everyday life—and to ... build a greater preference for steel pro...

Rhapsody of Ste...

☆ One of the most-honored of contemp... American business films, *Rhapsody of St...* appropriately the first picture in this pro... Produced by John Sutherland Production (... were other films in the series), it feature... art direction of Eyvind Earle and original ... composed by Dimitri Tiomkin.

This 23-minute Technicolor film oper... the hushed world of 50,000 years ago. A ... teor the size of a mountain top crashes ... from space into the quiet prehistoric w... bringing iron to man.

The film moves through historic epi... from the discovery of smelting iron fro... and charcoal to the first production of st... India about 500 B. C. Each period is dep... in its own contemporary art style. Fo... ample, one colorful sequence shows Pe... traders bartering for the fabled Dam... steel sword, worth its weight in gold.

By mid-19th Century, steel is mass-proc...



r he first time and the Steel Age is born. ody, mountains of iron ore and other raw arials are formed into the myriad-shaped oucts of steel that fashion our 20th Cen- rycivilization.

Rhapsody of Steel ends as the first Astro- u leave Earth in a space ship made of steel t explore the birthplace of this "treasure or outer space."

Modern Steel Making

echnicolor photography, animation and e-scene sounds help to make vividly clear e basic story of *Modern Steel Making* to evrs of this 23-minute motion picture.

Gerations in the open hearth and electric rces, various testing procedures, rolling dcountless uses of steel for today's auto- olles, buildings and household appliances e graphically portrayed. Skip cars move ily up a conveyor system, carrying iron e coke and limestone into the huge mixing t he blast furnace. These ingredients, gath- ed from around the world, are superheated d eventually begin the step-by-step process a nds with white hot iron.

Aimation illustrates in detail the opera- or inside the blast and open hearth fur- c . An imaginative scene shows the rolling igots into blooms or slabs, and the end ouucts into which they are made. The film sopresents research techniques used to make sure that each steel being made meets the customer's exact requirements.

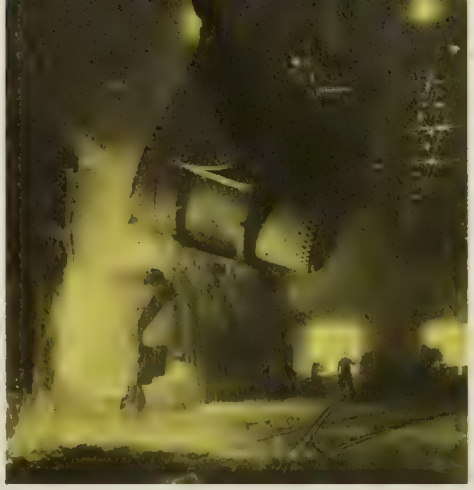
Camera close-ups in *Modern Steel Making* show troughs of bubbling, molten iron; animation "takes the top off" the furnaces; sound tracks capture the roar of steel as it pours into immense ladles.

The Making, Shaping and Treating of Steel

☆ This third part of U. S. Steel's inclusive "package" film program comprises a series of six separate color motion pictures that cover important steel making processes.

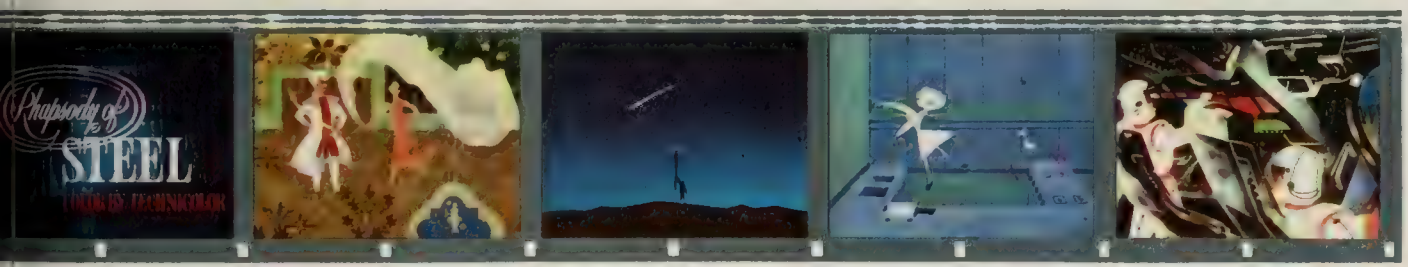
This series is more detailed than *Modern Steel Making* and is intended for audiences who, either through special interest, training or education, want to know considerably more about steel. These films are ideal, for example, for colleges, technical and high school science classes—and for employee training programs. Each is a complete subject in itself and can be shown separately. The subjects may be booked separately or as a set.

Titles (and running time) of each reel are: *The Blast Furnace* (7½ minutes); *The Open Hearth Furnace* (7 minutes); *The Electric Arc Furnace* (7 minutes); *Semi-Finished Steel* (8 minutes); *Hot-Rolling of Steel Sheets* (7 minutes); and *The Chemistry of Iron and Steel* (14 minutes).



How to Obtain These Films

☆ Together with *Rhapsody of Steel* and *Modern Steel Making,* this packaged program offers a unique opportunity for use in a number of ways by business and industry. All films are available for loan without charge from U. S. Steel Film Distribution Centers. These are conveniently located at Fairfield, Alabama (Birmingham area); in Chicago, c/o U. S. Steel at 208 S. LaSalle St., Chicago 90; in the East, c/o U. S. Steel, 71 Broadway, New York 6 or c/o U. S. Steel, 525 William Penn Place, Pittsburgh 30; and in the West, c/o U. S. Steel, 120 Montgomery St., San Francisco 6, California. •









Above: *this nurse at St. Mary's Hospital is one of many who help make family-centered maternity care a program worthy of study.*

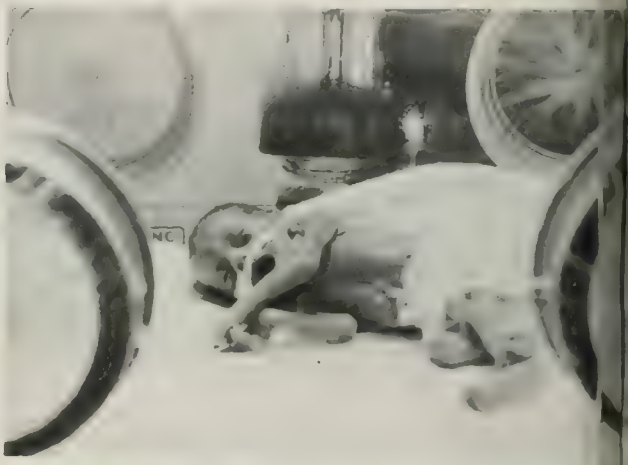
Below: *Cameras brought testimony from the delivery room that labor is shorter, deliveries easier under this system . . .*



BABIES
set the scene



Life begins — the setting is the delivery room at St. Mary's .



. . . and a spanked, unsleepy baby cries out at joining the world

Below: *expectant mothers get expert advice on bathing the*



Mead Johnson's Picture of Hospital Maternity Care: Family-Centered



SPONSOR: Mead Johnson & Company.

TITLE: *Hospital Maternity Care: Family-Centered,* 28 min., b/w, produced by Dynamic Films, Inc.

This film portrays an experiment in maternity care which is being conducted in the obstetrical division of St. Mary's Hospital, Evansville, Indiana. It describes a system in which family-centered maternity care has replaced traditional, conventional maternity care. For the past four and a half years St. Mary's staff and administration have worked under the new plan and have much to report on its effectiveness.

In conventional care, the film states, maternity is treated almost as a sickness; the emphasis is solely on safe delivery and the physical needs of mother and infant. The family-centered plan sees childbirth as a normal, natural biological process. It takes into full consideration the conventional physical care for the patients but much more as well. It is this "much more" that is the story of St. Mary's.

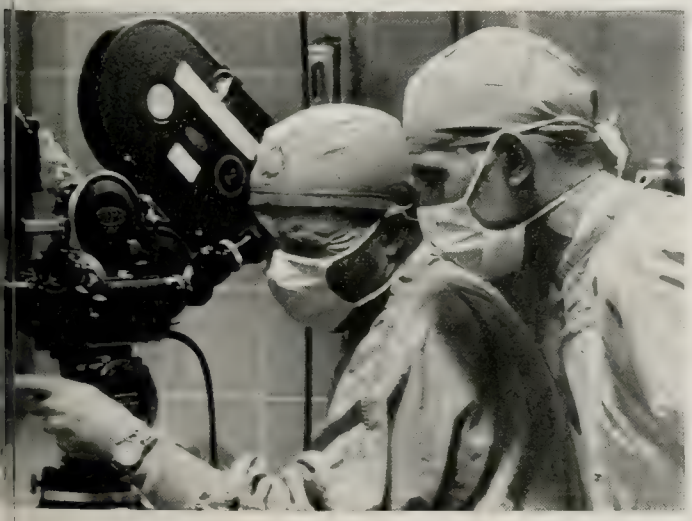
The film explains that conventional care evolved from efforts to reduce the effects of communicable diseases on mother and child—so extensive a century ago. It details such practices as a central glassed-in nursery, severe restrictions on visitors, non-contact between infants and mothers and infants and fathers. St. Mary's has small nurseries, long visiting hours for fathers, and a home-like atmosphere for the whole family before and after delivery.

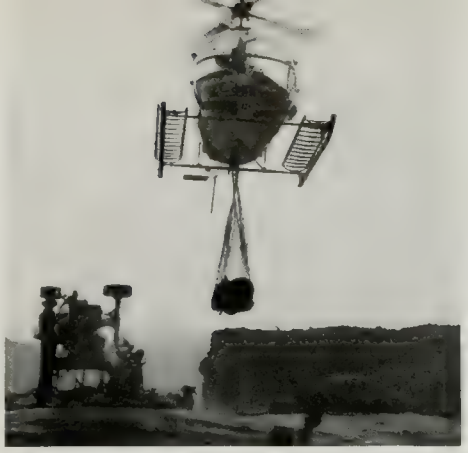
Introducing the new plan at St. Mary's wasn't easy: nurses complained at first that they'd have to play "nursemaid" to fathers in addition to so many other duties; doctors were afraid of the increased possibility of infection; administrators were concerned with costs rising under the new plan; and even the mothers doubted whether husbands would really be helpful in such situations as labor—"my husband would probably faint," said one.

The fears of change were deep-rooted. But gradually almost everyone at St. Mary's came to respect the new system. Sister Mary, a nurse: "We learned to respect the mother, to knock at her door, not just walk in as nurses are prone to do, but ask 'am I welcome, may we help you?' We learned to recognize that each was an individual with individual needs and fears. We learned to shed production line methods. We learned to explain—'we take your blood for this and this reason; this is what is happening to you

(CONTINUED ON PAGE 66)

Skillfully-lensed scenes *within "Hospital Maternity Care" were brought to the screen by cameraman Andrew Costikyan and his assistants.*





Symbol of modern oil production: *helicopters probe future fields, help maintain pipelines.*

THIS IS STANDARD OIL

One of Industry's Significant New Pictures Is Showing Standard's Employees the Full Story of Their Company

THE EMPLOYEE FAMILY of the Standard Oil Company (Indiana) and its subsidiaries has been viewing the "big picture" of their recently streamlined corporate parent, learning with the thoroughness of detail and scope which only a motion picture like this could embrace, every aspect of organization and operation from exploration to marketing and beyond.

This Is Standard Oil (84 minutes, color) would be a "long" picture by average standards and it had to encompass a vast amount of material—but winds up on the screen as one of the shortest, most definitive studies ever filmed of a major U. S. company and its operations in the oil industry.

Parthenon Pictures produced this film in 16mm Ektachrome color. Although largely shot on location in the U. S. and worldwide, it contains many interior sequences filmed in board rooms, processing, control operations, etc. As an example of film production technique, its adroit use of the latest in portable lighting equipment and high-speed color films exemplifies how the field of the film documentarian has expanded.

The cameras move swiftly—never losing the clarity of the total message—through sequences from Board Room to the field—covering 41 states from coast-to-coast—into sagebrush hills for exploration and pipeline stations, control rooms, atop refinery towers and aloft in whirring helicopters. Cameras tour Canada, Europe, the Middle East and the Argentine, always accenting the faces of the men and women who are linked together through these globe-girdling images.

Top management of Standard had a basic need for this picture. "The Big Step" has been widely publicized to the consumer as the American Oil Company recently emerged as Standard's single, nationwide manufacturing, transport and *marketing* subsidiary.

Other important steps had been taken to define specific areas of responsibility among subsidiaries: Pan American Petroleum Corporation now integrates exploration, drilling and petroleum production; Indiana Oil Purchasing Company insures crude supplies to refineries, sells or trades excess production; Service Pipeline Company integrates crude pipeline transportation; Amoco Trading Corporation has broad international responsibilities; Tuloma Gas Products markets liquefied petroleum gas and natural gasoline. And, finally, Amoco Chemicals Corporation manufactures and markets research-developed petroleum products.

Thus, within each inter-related and interdependent company, thousands of people had to know the whole picture. Top management, headed by president John Swearingen, set out to tell them earlier this year, face-to-face whenever humanly possible. Now, their efforts are fortified by *This Is Standard Oil,* as employees and members of their families are being united toward a common goal through the medium of the screen.

President Swearingen, filmed in

(CONTINUED ON NEXT PAGE)



Man against nature: the arduous work of oil drilling crews is memorably told in the film.

PREFACE TO A "BIG STEP"

(CONTINUED FROM THE PRECEDING PAGE)

the company's Chicago board room, makes that objective vividly clear from the outset:

"We are going to grow nationally . . . we're going to grow internationally . . . and grow in the nature of our products as the new age requires. And the key to this growth is one simple fundamental: more sales!"

As the picture develops its theme, the objective becomes three-fold for employees: to be *customer-minded; profit-minded* and *Standard-minded.*

The reality of the Chicago board room dissolves to another, symbolic "board of directors" session which Mr. Swearingen describes as "infinitely more powerful, with the power of final approval or veto of every decision we make, every action we take. This board is in constant meeting . . . making the millions of decisions which total up to approval or disapproval of what the company, and all of us connected with it, are doing."

The film dissolves to a glimpse of this "board" as the motorist, taxi-driver, fleet manager, housewife, farmer, trucker, airline pilot and manufacturer all sit in judgment. Its youngest member, a 3-year-old, "is the customer our product research men must be ready for in 1980—and why we explore for new reserves in a time of temporary oversupply."

The nation's second largest domestic refiner and marketer of petroleum products is keenly aware of the highly-competitive state of the oil business. And it aims to keep its people *profit-minded* to take care of growth, to attract investment to expand its plant and to keep it up to date.

As *This Is Standard Oil* points up: "We have been a collection of assorted regional entities, but in the new era, we will have to be *one* outfit, *one* team, realizing our interdependence and working together toward our shared objective. In short, all of us, in whatever we do, must from now on be *Standard-minded.*"

Sequences move, in logical progression, through the operating functions of each corporate member. Exploration scenes embrace the new role of the helicopter. Air-transported portable seismic-recording equipment opens up hitherto inaccessible areas. The work of Pan American continues in shots of improved drilling techniques, tubingless completions and of the significant Standard-family contribution to the industry—hydraulic fracturing which breaks open underground formations to increase oil flow.

Oil is the only big industry to create and build its own transportation system. It had to. In the Standard of Indiana family, the crude pipelines are the responsibility of Service Pipeline Company, headquartered in Tulsa and



operating some 16,000 miles of line as a [illegible] mon carrier.

Purchasing is a key phase. Nobody ha[s] tell Indiana Oil Purchasing to be "custo[mer]-minded," not with 300,000 barrels of [oil] to sell outside the company every day o[n] year. Standard's "oil exchange" buys the [oil] produced by Pan-Am and by indepen[dent] operators. It's the job of this subsidiar[y] keep the pipelines full and to keep the refin[eries] supplied with the right kind of oil at the [right] time at the right places.

Largest member of the reorganized [cor]porate family, American Oil headquarte[rs in] Chicago but operates nationally. Its pri[mary] tasks begin with manufacturing . . . in [the] refineries at Whiting and Texas City [and] other places . . . where new and moder[n] facilities (like the largest pipe still in the [world] at Whiting) turn the crude into custo[mer]-dictated products.

Helping maintain its position as the se[cond] largest refining capacity in the U. S. ar[e] velopments like the new 30,000 BPD flui[d] cracker at Wood River; like today's com[puter] programming operations in the refin[eries]. *Flexibility* is a vital ingredient. Yester[day's] orphan, kerosene, is one of the indu[stry's] fastest-growing products. As a jet fu[el]—a single Boeing 707 burns 2,400 gallon[s an] hour—kerosene sales are expected to inc[rease] 21% over 1960!

These are the basic elements of Stand[ard's] "big picture" as it moves into the tremen[dous] challenges facing "process research" an[d its] work on new lubricants, isomerization ca[talysts] and the use of radioactive isotopes. S[upply] and transportation sequences give way t[o the] business of marketing and immense be[nefits] gained from a national promotion and s[ervice] organization as the company markets tod[ay in] all 48 states under the brand names: Ame[rican] and Standard.

A picture could be devoted to growth [pat]terns laid down by "The Big Step" and in fact one has been done for the selling organiz[ation]. *This Is Standard Oil* does it concisely [and] pictures the inter-relation of these poten[tialities] in the U. S. and abroad.

It took 11 months from script assign[ment] to that first big showing in Chicago's [Mc]Cormick Place auditorium where 5,000 [head]quarters' employees and their families [pre]miered the film. At one time, eight ca[mera] crews were in the field simultaneously. [The] "big picture" was written and produce[d by] Parthenon's Charles (Cap) Palmer and [the] "credits" owing those who "made it pos[sible]" would take another reel.

Of these, Don Campbell, head of Stand[ard's] p. r. department, aided by H. H. Hardy, [for] the sponsor's very cooperative representa[tive]. The picture has no "public" future, as [such] but prints are destined to go to univ[ersity] schools of business administration when [em]ployee showings have been completed. [The] complete film will also prove invaluable t[o the] company for indoctrinating new employe[es].

By the nature of what this film ho[nestly] shows, the goals and thoughts of Stand[ard] management, the scope of its services, *T[his Is]* —not only—*Standard Oil.* It is truly a [fine] exposition of the American business syste[m].



Autonetics' president John R. Moore faces closed-circuit camera for talk on the Minuteman.

They Watch That TV Screen at Autonetics

Closed-Circuit Television Network Helping Attain High-Reliability Goals

HE BUILDERS of today's extremely precise weapons systems are facing up to a constant goal: *maximum reliability*. his common challenge and objective is amental in this "pushbutton era" where complexity and cost of modern weapons ms involve both free world security and national economy. Thus, employee train- orientation and motivation goals, achieved gh all effective means of communication sible, are directed toward "achieving the st possible quality of workmanship."

hat is the basic factor guiding year-long rimentation with closed-circuit television ucted by the Motion Picture Department



as viewers saw and heard their president.

utonetics, one of the six major divisions orth American Aviation, Inc.

utonetics, as a prime contractor in the ro-mechanical field, supplies inertial nce and control systems for Minuteman Hound Dog missiles; inertial navigation llations for Polaris submarines (it was utonetics' system that brought the Nauti- o the North Pole and back); and radar ms for F-104 and F-105 aircraft.

ants for the division sprawl within a 50- circle of Southern California real estate; house a working force that now num- more than 28,000 workers. Keeping key nnel within these plants informed and e of their important jobs, delivering new ing material, integrating the roles of ors and suppliers—all these are part of ommunications' responsibilities. But un- oring it all is that key factor of high reliability in the functioning of end products.

Thus, constant striving for perfection all along the production lines at Autonetics. "The program's goal is to achieve reliability levels as high as 99.999%," reports a supplier of components.

And it is in this frame of reference that Autonetics' Motion Picture Department, which has responsibility for all audio-visual activities of the Division, must *plan* and *produce* and *distribute* communication tools. As Walter Hardy, head of the department, puts it:

"After all our engineers, scientists and production specialists (including those of vendors and suppliers as well) have completed their efforts, the final 'moment of truth' arrives at the work bench where human hands solder connections, assemble components, inspect various stages of assembly.

"It is these people who must be trained and motivated to do the best possible work—no compromise in work quality may pass undetected. Thus, in one sentence, our communications' efforts and our recent use of closed-circuit television for the distribution of both live and filmed material is largely directed to train and/or to motivate employees to achieve the highest quality of workmanship."

Closed-circuit has proven a valuable adjunct to Autonetics' program in several ways. In November, 1960, for example, some 200 representatives of nationwide electronic firms attended a Bidders' Conference in the company's recreation hall, about a mile from Downey headquarters. With sub-contracts to be let for many millions of dollars, it was imperative to show these prospective bidders through Autonetics' high-reliability facilities.

"Through our closed-circuit cameras, we brought detailed visualization to the television monitors in the recreation hall, thus saving bidders' time, possible oversights and, more important, needless interruption of critical work," Mr. Hardy notes.

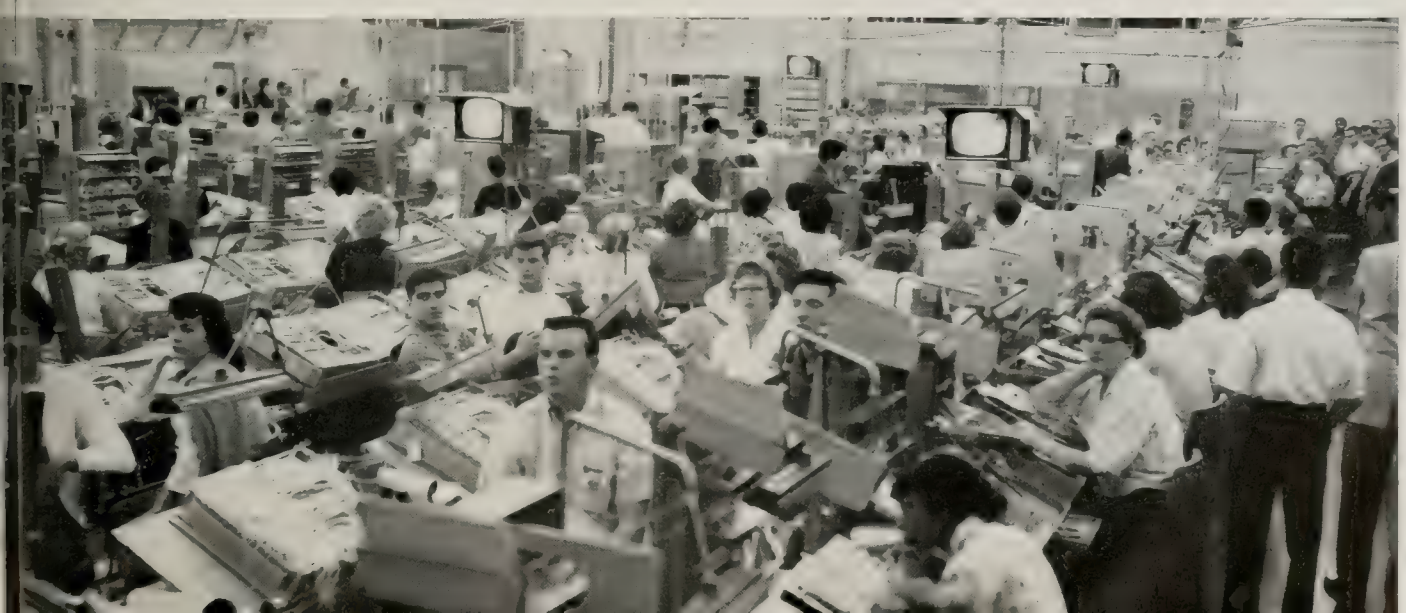
In still another phase, closed-circuit channels served the training requirements of 125 students, located in five classrooms (four of which were in a facility five miles away). Autonetics televised a three-week program of live instruction from eight to nine a.m. every morning.

"Through closed-circuit, we multiplied the teaching ability of an exceptionally well-qualified instructor five-fold. Close-ups permitted enlargements of blackboard and equipment details more effectively than would be possible under ordinary classroom conditions."

"But," Mr. Hardy also noted, "we have not overlooked certain disadvantages such as the

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itor sets located in key spots throughout manufacturing areas each serve from 20 to 40 viewers of Autonetics' closed-circuit programs.



AUTONETICS TV CIRCUIT:

(CONTINUED FROM THE PRECEDING PAGE)

lack of personal contact with the instructor and the inadequacy of question and answer discussions during instruction.

"However, examinations given these students after the televised course and their overall high grades confirmed the effectiveness of the technique."

President Moore Talks to His People

The most dramatic use of this plant network was to *motivate* Autonetics' assembly workers. Monitors placed at convenient locations around the work bench areas brought company officials "face-to-face" with the men and women at their jobs.

President John R. Moore underscored the importance of scrupulous care in making and checking components for Minuteman guidance systems. Manufacturing Manager Ed Lindaman explained the serious consequences to national defense of careless workmanship.

Programs, extending from 15 to 30 minutes, were developed on a monthly basis. They were presented just before the traditional coffee breaks at 9:30 a.m. or at 2:30 p.m. for the first shift; at 6:30 p.m. and 10:30 p.m. for workers on the second shift. Audiences numbered from 400 to 800 on first shifts (depending on the subject matter) and over 300 on second shifts.

Fifteen monitor sets were located in key spots throughout the integrated manufacturing areas, each serving from 20 to 40 viewers.

How has closed-circuit worked out?

Asking for comments and reactions following one TV talk, Manager Lindaman received over 200 handwritten notes, the basic theme of most being: "I never realized how important our work is" and "it's the first time I ever worked for a company where they took the time to explain the importance of my job to me."

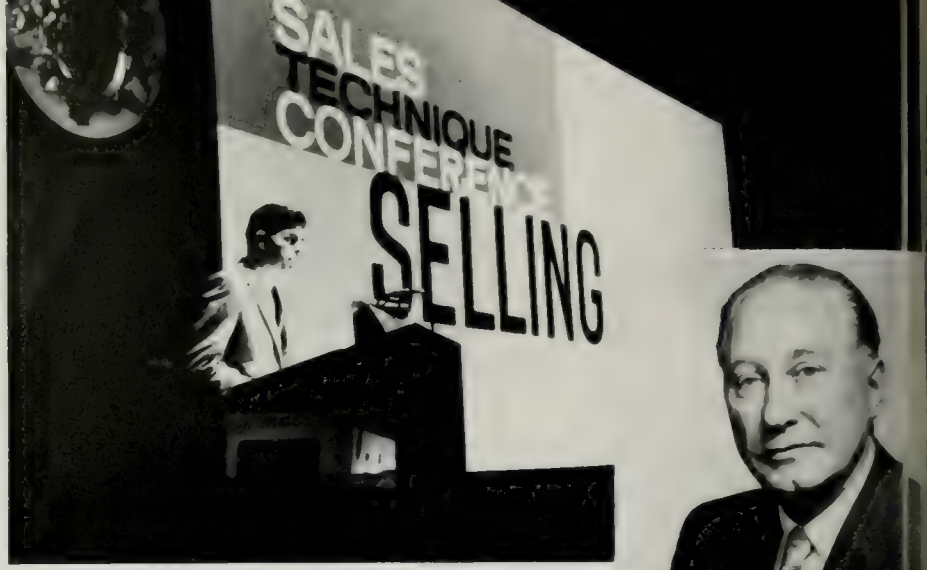
Air Force and Minuteman project officers were equally enthusiastic. As a result, Lindaman's talks were edited and filmed in sync sound for the 14 release prints now in constant circulation among the vendors and suppliers who sub-contract to Autonetics.

Fewer Errors During the TV Period

Measuring the effects of closed-circuit programming on work results must take into account other motivational factors. But, prior to the advent of the network in 1960, discrepancies in the manufacturing area averaged 65 per circuit board. After six months of closed-circuit programming, they dropped to only seven per board. Plans for this fall call for the network to be used on a monthly basis.

Autonetics' motion picture chief Walt Hardy sums it up:

"Our experiments will continue to develop new uses for closed-circuit television. This extension of our audio-visual services has again served to prove the adage, updated, that pictures with sound are worth a million words; that scientifically-designed and carefully applied audio-visual communication is one of industry's most effective and dynamic tools."



Above: *Seagram's Director of Sales Planning, Lionel Greer, presents phases of new Counseling Service.*

Right: *Executive vice-president Herbert W. Evenson.*

Selling: Key Factor in Economic Growth

Seagram Acts to Improve Salesman's Skills With Broad New Counseling Servi

SEAGRAM-DISTILLERS COMPANY'S meeting with its distributors and their salesmen at the Americana Hotel, Miami Beach, on July 24-27, was highlighted by the announcement of a comprehensive new program to strengthen the function of selling as a key factor in economic growth.

Announcement of the Seagram Sales Counseling Service by Herbert W. Evenson, executive vice president of the company, was backed by a full-scale wide screen visual presentation designed and produced by Visualscope, Inc.

Slide Programs for Brand Managers

In addition to the Sales Counseling Service announcement, Visualscope's visual backing was applied (in 250 3¼ by 4¼ inch art and photography slides projected on a 15 by 30 foot screen) to the presentations by brand managers of 7 Crown, V. O. and Extra Dry Gin.

In announcing the Seagram Sales Counseling Service, Mr. Evenson declared, "Government and business leaders have stressed the vital role of salesmanship in maintaining the nation's rate of economic expansion. The single greatest area for advance is where the business of selling comes to grips with the customer. It is in the hands of the salesman and his selling skill."

Greer Presents Four Phases of Service

Presentation of the four phases of the Seagram Sales Counseling Service was by Lionel W. Greer, Seagram's Director of Sales Planning, who supervised its development. He stressed that the program is related to sales problems and actual sales situations.

The four phases of the Seagram Sales Counseling Service are:

1. A round-table conference, in which salesmen are active participants, for developing better sales techniques.

2. A series of long-playing phonograph records for newer salesmen, to provide tested selling principles for use at the outset of the salesman's career.

3. A product and industry indoctrination program to broaden the salesman's knowledge of the brands he sells.

Salesmen Supervision for Managers

4. On the sales management level, a seminar for distributor sales managers covering problems encountered in the area of salesmen supervision.

Following the presentation of the sales conference concept, a Visualscope filmographic was shown which described typical conference procedures.

A Firm Believer in Audio-Visuals

Seagram's distributor meetings are regularly planned to provide a forceful and convincing presentation of what is considered to be the best merchandising and advertising programs in the liquor business. Seagram's thinks that such presentations are consistently the most effective way to communicate ideas—uses many forms of audio-visual media. Practically every kind of device has been used in the distributor meetings over the past 15 years.

This year's meeting and its large screen visuals—also including the premiere of a motion picture produced by Transfilm-Caravel, Inc.—have been widely praised throughout the industry. Distributors across the country have enthusiastically accepted the sales conference program, and their confidence in upcoming advertising and merchandising plans is reflected in advance fall orders for 5,136,000 cases of the three Seagram brands—a new record in the liquor industry.

Safe Passage for Telephone Directories Via the Screen

Salesmate Slidefilm for Delivery Crews

SPONSOR: New York Telephone Company & The Reuben H. Donnelley Corporation.

TITLE: *More Money for You,* 17 min., color slidefilm, produced by Rossmore Productions.

Telephone directories are delivered by individual contractors who are paid by the number of books delivered in addition to an hourly rate of pay. The telephone company would like each contractor to complete his job as easily and safely as possible—earn good money with no troubles along the route.

More Money for You shows these men the best way to do the job. It spells out the details carefully in 73 frames of photography and art which are shown on automatic sound slidefilm projectors redesigned and modified by Rossmore Productions from basic Beseler Salesmate equipment.

Special Model With Larger Screen

The Rossmore Salesmate projectors have a rear projection screen measuring 24 inches by 9 inches. The new case in scuff-proof material measures 26½ by 21 by 6½ inches, and weighs only five pounds more than the Salesmate original. The price of the modified, larger projectors—New York Telephone is using four of them—is $75 more than the Salesmate. They are particularly useful for the audiences of 50 or more which regularly view the film.

More Money for You shows the right way to perform such functions as loading the delivery bag and filling in the completed delivery forms. It gives such down-to-earth advice as "Believe in signs. 'Beware the dog' means that. Don't even try to leave a book. You'll get paid for it, anyway."

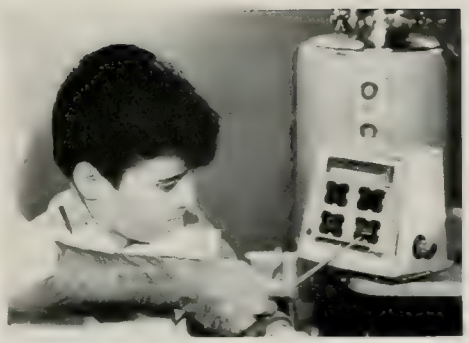
Telephone directories, the film says, should never be left in mail boxes—it's against the law. They should never be left where people can trip over them.

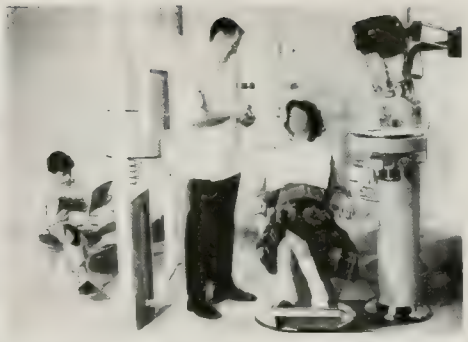
Jersey Success Prefaced This Program

Rossmore Productions produced a film on directory deliveries last year for the New Jersey Bell Telephone Company. It has proved so successful that the New York company arranged for production of this new film for showing to its delivery contractors this year.

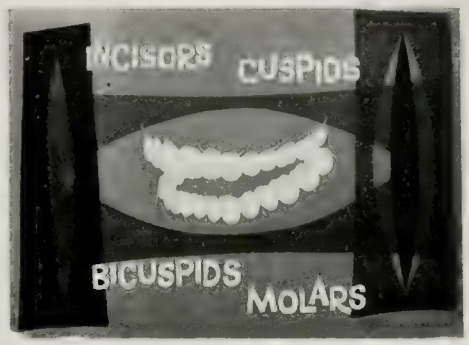
Below: *this telephone directory delivery man finds out that "Beware the Dog" means what it says on that familiar sign . . .*











Scenes from the new Audio production "Take Time for Your Teeth" aimed at teen-age viewers.

Timely Advice on Dental Care for Teens

Informative New Film for Teen-Age Audiences at "Make-or-Break" Stage in Dental Life, Sponsored by Johnson & Johnson, American Dental Assn.

SPONSOR: Johnson & Johnson.

TITLE: *Take Time for Your Teeth,* 14½ min., color, produced by Audio Productions, Inc., through N. W. Ayer & Son.

This is a public relations film presented by J & J in cooperation with the American Dental Association. It tells the teen-age audience, which is the picture's prime target, that *now* is the crucial period in their dental life.

Teen-agers are shown that they are at the "make-or-break" stage, that the care they give, or fail to give, to their teeth will affect them for years to come.

Using cameo sets and animated and still "films within the film"—*Take Time for Your Teeth* takes us on a dental tour—showing how our teeth differ from the elephant's great molars, the wolf's crushing bicuspids, the tiger's piercing and tearing eye-teeth and the horse's good central incisors for cutting grass and grain. Our human teeth are as varied as our diet, combine the qualities of all these animals.

The film explains how decay starts and what we can do to prevent it. Good care—proper rinsing, brushing, use of floss and regular prophylaxis by a dentist are the simple steps to good dental health.

J & J brand names such as Micrin, Tek and Dentotape are occasionally visible, though properly in context.

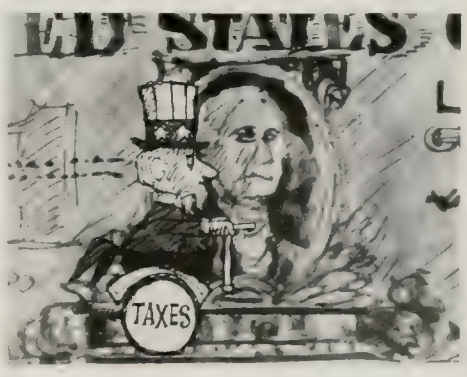
Take Time for Your Teeth will be a welcome addition to the roster of useful hygiene films for school use. Distribution will begin this fall through all offices of Association Films, Inc.

"That-a-Way" Uses Humor and Satire to Point Up the Perils of Inflation

That-a-Way was a quiet little outpost on the frontier West in the 1840's . . . caught in limbo between the flourishing East and the bright promise of the Far West.

It was, that is, until GOLD was found and INFLATION followed. The saga of *That-a-Way* is told in a 15-minute parable in color and sound. What happened to the town is what *can* happen to all of us in the 60's when prices, wages *and taxes* begin that steep climb that leads to a ruinous end.

Earl Klein's Animation, Inc., created this film-fable of a modern problem for outright sale to groups and organizations to help fight the perils of inflation. It's right *good!*



Significant Questions for Management

A Basis for Evaluating Your Future in Programmed Learning

• by A. G. Clark, Director, Applied Communication Systems

THE BUSINESSMAN and industrial manager who has observed the current and growing rash of articles, publications and symposiums concerning programmed learning and teaching machines should have three significant questions:

- What is it about and what is the *basis* for such burgeoning interest and activity?
- What does it mean to *me* and *my company and its operations?*
- Finally, what should I *do* about it, and *when*, and *how?*

The phenomenal burgeoning of interest and activity in programmed learning during the past 18 months is evidence of the recognition that a great need exists to accelerate the traditional processes of training and education.

The programming technique for organizing a body of knowledge is based on a science of behavioral research with over 20 years of laboratory experimentation behind it.

Experiments in the Electronic Field

In the past eight years, segments of the electronics industry (faced with the need for training unskilled workers to meet the accelerated time required for a constantly increasing body of complex tasks) have experimented with *self-paced audio-visual techniques*. Such methods are based on the presentation of an audio-visual stimulus (instruction or question) followed by doing, and answering which in turn produces a reinforcement (seeing result/comparing with correct result).

During the past three years this industrial implementation has grown. The results have been most encouraging. Conservative figures show a 45% reduction in learning time for complex tasks. When used continuously on complex tasks of long duration, a 50% increase in productivity has been realized, along with a 90% reduction in errors that had previously resulted in expensive rejection in work passing to inspection and quality control.

Below: *portable ACS Audio-Visual Unit is desk typewriter size; weighs under 19 lbs.*



In the military services, research on improved A-V training techniques and the development of lesson planning dates back to World War I. For example, the U. S. Naval Training Devices Center at Port Washington, New York, has experimented with auto-self-instructional equipment for more than 10 years.

Schools Study the Teaching Machine

In educational systems, investigation and research are accelerating rapidly and several reports and bibliographies have been prepared. Large-scale experiments in grade and high schools have been conducted in eastern schools. In some cases, controlled experiments have been conducted in order to compare the techniques of conventional teaching, programmed texts, and teaching-machine automated programs.

It should be noted that films, slide-tape lectures and television have the main merit in enlarging the classroom, permitting more students to view select (difficult to otherwise disseminate) media. They do not, however, have as their objective an improvement in the teaching technique.

They Have These Features in Common

Teaching machines will range from programmed texts through audio-visual machines and sophisticated computer-controlled machines in which the stimulus is "feedback controlled" by the constructed responses of the student. All have as their objective these common features:

(a) The material is carefully planned, organized and integrated with psychological motivation concepts; and, of most importance, it is *tested*, revised, and *tested* again and again to approach asymptotically an ideal goal which is based on an analysis of the job or educating problem. Such an analysis takes into consideration initial behavior (pre-conditioning) and the target terminal behavior desired.

(b) The student or trainee works alone and at his or her *own pace*.

(c) The attention of the individual student is captured by the need to respond at each step before proceeding with the next.

(d) A knowledge of the correct answer is given immediately after each step to allow reinforcement (or reward) before proceeding with the next step or "frame."

As a result of this programming effort, the material then becomes *instructive* rather than *descriptive* as are conventional illustrated lectures and training films, and slide tape presentations which inform and inspire rather than teach.



Supply & Demand Met at Crossroads

As to the reasons for this sudden mu rrooming of activity, it can be viewed as t result of supply and demand. The thr streams of research described above as indu try, military, and educational systems in t past year have simultaneously reached t stage of reporting results. The demand h been evident in the great need to accelera training and education in all areas.

The rapid evolution of technology in fields has caused bodies of knowledge to e pand. In addition to the U. S. population e plosion, we have the responsibility to suppl ment our aid to the uncommitted, underpri leged areas of the world with education a training. Finally, there is the need to re-tra our people who have been adversely affect by industrial geographic shifts in our changi technology.

What Can the Business Man Do?

The second question is "what does it me to the business and industrial executive?"

In reply, he should look upon programm learning as a new tool. Its meaning lies in h estimate of the importance and needs of trai ing for his employees and his business. He also a member of a community whose schoo should be aware of what is occurring. He also a free world citizen, and therefore shou ask himself "how important will be the role disseminating knowledge in keeping our wor free?"

Finally, we come to the question of wh *action* he should plan. As with any tool, should first become familiar with its properti and capability. Much has been written a more is becoming available daily. In this artic we have only attempted to hit the highligh but hope it will prompt the reader to sear further.

Look to Your Business and Its Needs

This is an exciting evolution and its potenti should trigger the imagination and a thirst f information about it.

Armed with the knowledge of what pr grammed teaching and teaching machines c do, he should look to his own business.

What are his present employee training a tivities? Are they adequate?

Is complex information being communicate effectively? Is turnover and technique preserv tion a problem?

Could he afford to allow his people to l



ACS-designed "Total Environment Work Station" with its Audio-Visual Unit (center).

pgraded to perform a better job if they were ained in a more efficient manner?

These are the questions that should be sked. There are many more that relate to arketing, servicing of products and dissemiating knowledge of new products which are oming on the market at an enormous rate. mployee indoctrination, office routine, manuacturing processes and quality control are a w of the functions that will be benefited.

As a community member, the industrialist nd businessman should ask similar questions bout his local schools and their approach to hese evolving challenges in learning, *but he ust observe far more patience with the anwers he receives.*

Long Period of Depth Research Ahead

To anyone who has examined the problem f programming, the vast difference in diffiulty between "how to do it" and education verbal or symbolic logic) media will be recogized.

It should also be recognized that *several ears will be needed to evaluate a complete ourse of programmed media and statistically o evaluate the subtleties of transfer and retenion.*

He must also remember that industry can valuate a capital investment that reduces raining costs or improves productivity and alculate the savings and the resulting payack rate. It is such measurable results that notivate the Manager, but this cannot be directly translated to our schools without far nore research.

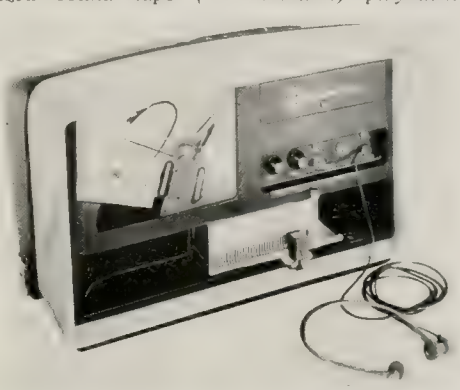
The integration into schools will therefore e understandably slow and there will for a ime continue to be the negative reactions to *teaching machines."* This will dissolve when he costs can be evaluated. A good example is he storage density of books versus micro-film nd magnetic tapes. The importance of good pictures (and imaginative illustrations in informative color) will replace drab paper frames that use line after line of verbal illustrations that can pall upon the student.

Good Teacher Must Be Good Manager

Lastly, there will be the realization that a *good teacher* must become a *good manager.* Such a teacher will do less lecturing and more guiding and counseling. He will then be able to afford the previously unavailable but essential time to give special aid to both apt and slow pupils. Such a teacher will prescribe the best material for each student and have the time to plan such prescriptions and integrate the best tools, from books to audio-visual aids and teaching machines.

Such a teacher will spend more time, therefore, on the principal activities of a good manager—that is *planning, organizing, integrating,* and *measuring* results which can be used to control a continual evolving plan for each student at his individual and best learning pace.

Below: *Audio-Visual Unit has 35mm automatic 36-frame slide viewer and synchronized sound tape (110 minutes) playback.*



VIEWPOINTS:

The Teaching Machine and Programmed Learning for Industry and Education

• A multitude of "hardware" and a shortage of skilled "programmers" is the dilemma faced by those who would use the teaching machine to implant skills or to speed the flow of knowledge in industry or in our fast-growing schools. But results of research are evoking strong interest in this subject; time and thought going into application, from inverted textbooks to the mighty and complex computer. These pages present viewpoints of suppliers and authorities in the field. Subsequent articles will include the experiences of program users. Integration of these techniques with training films will be given special attention. —*OHC*

Right: *girl in the picture uses an ACS unit to assemble complex electronic circuit boards. She did it without prior instruction except in a few of the basic tools.*



A Basic Approach to Programmed Learning

• by R. W. Roop, Vice-President, General Atronics Corporation

VERY FEW businesses are able to find new employees who can step directly into the job. Particularly in large, decentralized organizations selling specialized products or services, training new people is an important and difficult function.

One of the largest casualty insurance companies has a well-established system for training new employees for field service positions. Such people are hired by the local office and exposed to all of the activities carried on there by on-the-job training in each of the departments of the field office.

Correspondence Courses on Insurance

After a little more than a year of this kind of experience, the Education Department in the home office enrolls each new person in a series of correspondence courses, to be completed in about six months. These courses teach the fundamental principles of the insurance business in each of its different departments—liability, automobile, fire, marine. The courses are designed to bring new people to a more or less uniform state of preparation for the next step in their training. Time is assigned during the working day for the correspondence courses, but the field service representative-to-be usually finds his job in the field office is demanding enough so that he spends some of his own time completing the correspondence course.

When the correspondence work is finished, each new person is brought to the home office for a number of weeks to be taught those parts of his job best learned from personal instruction and example. These subjects include salesmanship and human relations, the features and content of specific company policies, how to work with local agents, how to set the right tone in correspondence with agents and customers. After this classroom instruction, the representatives are considered qualified and sent back to their original field offices for permanent assignment.

In spite of the extensive preparation, the home office school often finds that when the trainees arrive, they are inadequately prepared in the fundamentals, so valuable class time has to be spent bringing some people up-to-date instead of going on to the more specialized material. The result is frustration for the school staff and loss of efficiency for the students during the most expensive part of their training—when they are living away from home.

Programmed Learning is Motivated Self-Study

In situations like this, many companies are beginning to find out that learning programs arranged for individual self-instruction can serve a useful role in the overall training plan. One of the principal benefits is that learning programs can stimulate effective study and produce a more uniform state of preparation than other methods even when the students are scattered widely across the country or across the world. Everyone who has dealt with training programs knows that a large spread in background information makes it difficult to teach a class. Well-designed learning programs, used either in the school or by mail, can reduce this problem significantly.

Learning Program a Designed Text

A learning program is a specially designed textbook. As with normal texts, they can be written about almost any kind of subject matter —insurance, drugs, airline operations, retail sales, accounting, new products and so on indefinitely. The special characteristics of learning programs are in their organization, the w the writing is done and in the way a stude uses them.

The Features of Learning Programs

A learning program is always put togeth to teach something specific—it may be an u familiar concept or a procedure or a way solving unexpected problems—but there is a ways a test available to tell the program writ how well he is doing in reaching the objectiv

The writer then makes a very careful ar detailed outline of all the ideas and procedur the student must know to satisfy the objecti of the program. Using the outline, the writ then puts together a sequence of "items" whic are the program. An item or step or frame a statement explaining one point, followed b a question about it, or about points that hav been explained earlier.

When a first draft of the program has bee written, it is tried on a group who represe the kind of people it will be used with. If th trial group has difficulty answering the que tions or passing the test, the writer knows th his explanation isn't clear, so he tries again.

Socrates' Method of 2,000 Years Ago

The question-and-answer form of teachin used in a learning program is not new. It w invented by Socrates about 2000 years ago. I the last few years, however, psychologists an educators have begun to realize how effecti this method is when used as a medium of ma communication. One of the key points is th the student finds out right away after he an swers the question for each item whether h is right. The quick return of his "score" fo each question gives the student more sense o personal involvement and keeps his intere high. A normal text simply talks at him, bu doesn't ask questions or doesn't tell hi whether his answers are right.

Teaching Machines and Programmed Texts

A variety of arrangements can be used f presenting a learning program to a studen Probably the simplest is a programmed tex book, in which each item is put on a separat page, and the answer to the question is co cealed by printing it on the next page.

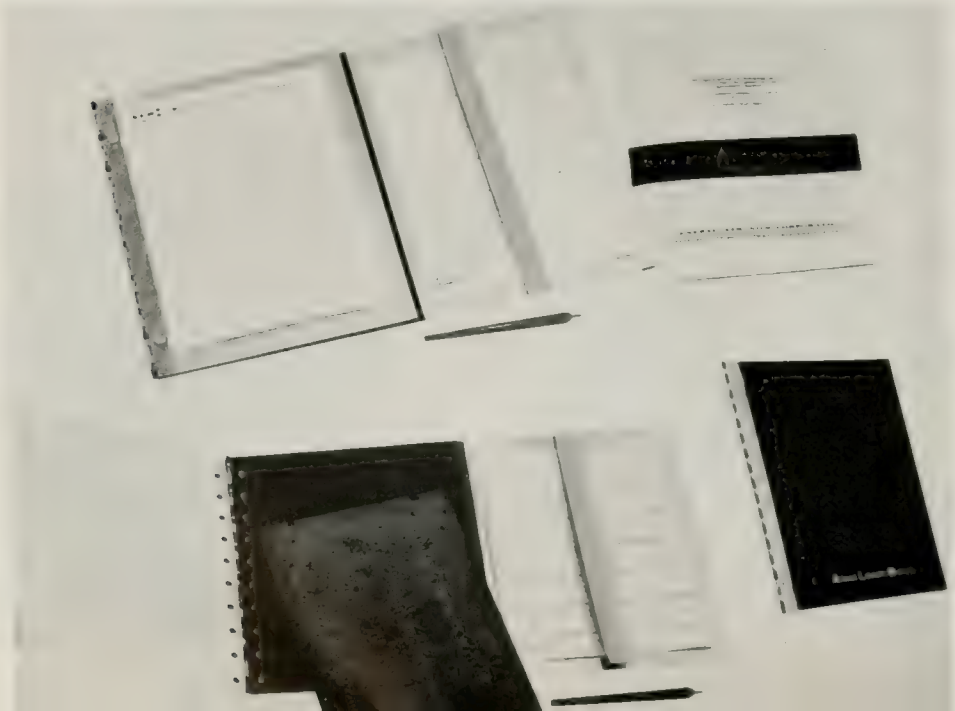
If you are concerned about the amount page turning, or whether students will pee simple answer machines such as the Atron TAG (see Figure 1, and caption) can be use with the programmed text. The TAG is a d vice which stores the answers to questions i the text in such a way that they are not easil accessible to the student until after he has s lected his answer choice (for multiple-choi questions) or has written his answer (for wri ten answer questions). Then he can find o whether his answer was correct.

Complex Machines Have Same Objective

Other more complicated machines are al available, all serving more or less the sam purpose—to reveal the answer to the questio after the student has made his own respons and let him discover whether he was righ A summary of these types is illustrated Figure 2.

It is generally agreed, however, that th particular way in which you present a learnir

Figure 1: The Atronic Teaching and Grading System. The TAG System uses a program or text separate from reinforcing and scoring device. TAG has two sides—the left, for multiple-choice answers, consists of a coded answer plate arrangement with punched holes that correspond with answer key for specific program. Entire right side provides surface for write-in answers.



rgram to a student is not nearly as important s he way the program is written.

Kinds of Learning Programs

here are a number of organizations which av prepared learning programs, and as you igt expect there are several different styles ndpoints of view about how to do it.

One school of program writing believes ev- ything a student is expected to learn should e presented in a step-by-step manner, using er small steps. These programs are *self-con- ined*, but they tend to be long (and expensive repare) and may move too slowly for quick uents.

nother method of programming makes use f n existing text book for a reference, and sk leading questions about points explained he reference. These questions are, of use, arranged so the student finds out the g answer after he has made his own. This in of a program is called a *study-guide*. It is uh less expensive to write than a self-con- ined program, but since it depends on an xiing reference book, it may not be as thor- ugly organized.

Adapting to Individual Differences

ill other programs are quite short, and are se to present background information in reparation for a specific class meeting. Instead f arrying the whole load of instruction, such rgrams are only one among many special echniques used by a good classroom instructor. he three types of program are illustrated in igre 3.

nother dimension of program design is he degree of adaptiveness—how much they ccmmodate individual differences between uents. From trials, we know that different uents have quite different rates of learning. arning program is designed for self-study o hat different people will finish a given pro- ra in different time. Between the slowest nthe fastest in a group, there is often more na a three-to-one difference in time. There reundoubtedly similar differences in nearly ngroup about how much of the material to e aught is already familiar. A *straight-line* rgram puts everybody through exactly the ure sequence of small-step items. If some uents already know part of the program, he are expected to go faster, but not to skip nsteps.

How Highly-Branching Programs Work

highly-branching program makes a pre- mary explanation of each point, and then sk a test question. If the student is right in nering the test question, he goes on to the e main point. If not, he is sent off on a branch" which gives extra explanation to the oit he missed.

n *adaptive* program is a mixture of the r ght-line and the highly-branching types. ses small-step explanations of important oits, but uses the test question technique on oits that do not require as thorough cover- ge These three degrees of adaptiveness are ilustrated in Figure 4.

he business use of programmed learning is relatively new development. A few organiza- o have carried through trials of learning

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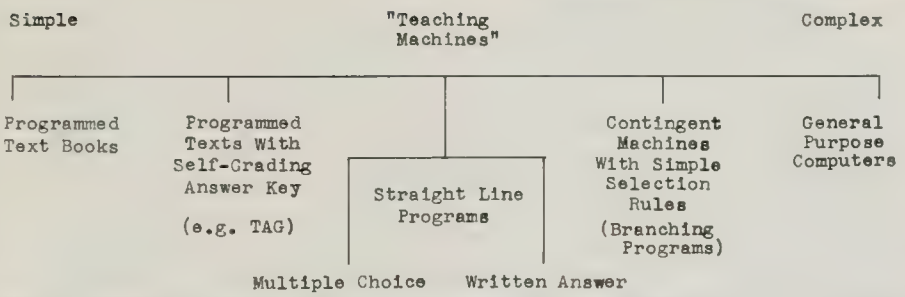


Figure 2: Methods of Presenting Learning Programs. "Teaching Machines" refers to devices which contain programmed material on film or to a card set within the housing, etc. Student views the film through window which conceals correct answer until he has made his response. In a contingent machine, the next item presented to student depends on answer given to the current item.

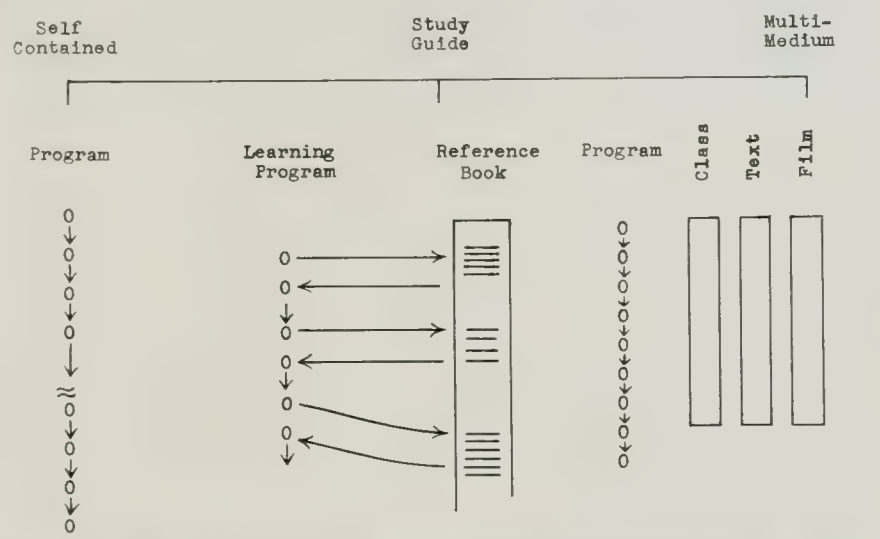


Figure 3: The Self-Sufficiency Scale for Learning Programs. A "Self-Contained" program contains all the material in the course. A Study Guide utilizes a reference text, asking leading questions about the text material. A Multi-Medium program utilizes several devices which instructors may use.

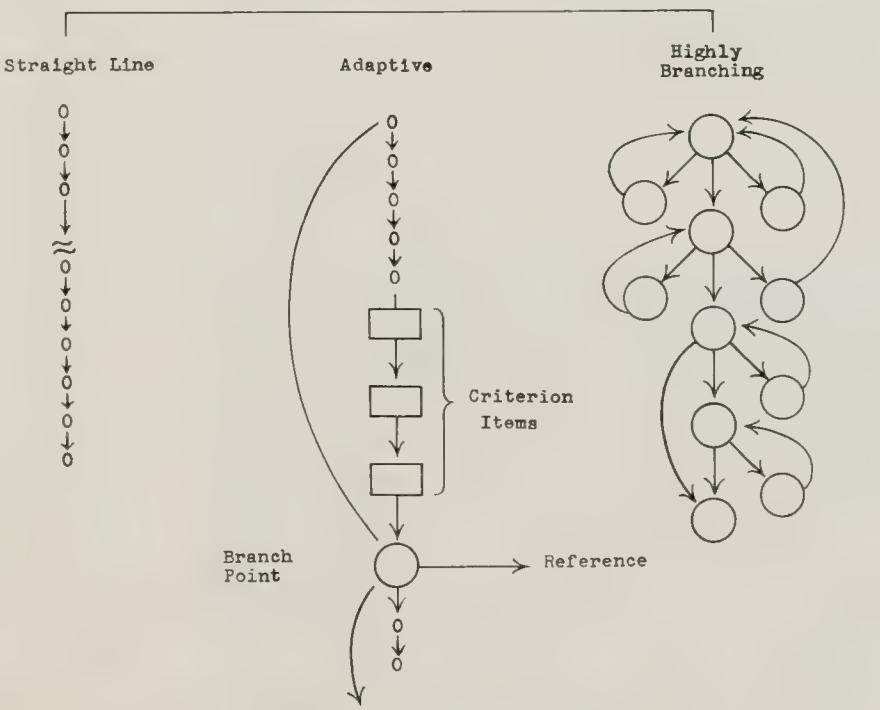


Figure 4: The Scale of Adaptiveness for Learning Programs. The Adaptive program is an intermediate type between the "straight line" and "highly-branching" types.



A PRIMER FOR BUSINESS:

(CONTINUED FROM THE PRECEDING PAGE)
programs and have reported quite satisfactory results. Many other organizations are in the midst of evaluation projects or are now planning them. Some of the types of business organizations engaged in trials of learning programs are shown in the table, together with the subject area they investigated.

Business Applications of Learning Programs

From the brief sampling (see chart) of business and government application of teaching machine technique, it appears that the principal uses of learning programs for business education have thus far fallen into three general categories:

1. Technical Subjects, such as Computer Programming, Electricity and Electronics.

2. Sales Training, to provide fundamental information about an industry, such as Insurance, Drugs, etc., and to implement new product data.

3. Business System Training, where retail sales procedures, stock management and account and procedures for customer service have been implemented and fortified.

To date, the application of learning programs to business training appears to be in a very preliminary stage. As the techniques of teaching with programmed learning are developed, we can expect a much longer list of areas of successful application.

How Can Teaching Machines Aid Industry

Lack of Effective Programs Is a Major Block to Their Wider Adoption

• by Donald Powell, Hamilton Research Associates

CONSIDERABLE CONTROVERSY has been generated in recent years over the many possible uses of teaching machines and programmed learning in easing one of industry's growing headaches, industrial training.

Industry's great need for training at all levels and in a wide variety of situations is treated as a fact of life today. The importance of training men who handle machines which have increased geometrically in cost and production is seldom disputed. The dividends of sound training programs have been proven time and time again.

Skilled Programming a Primary Need

Recently teaching machines and programmed learning in various forms have met success in many isolated cases as an efficient approach to training problems. It seems there is at least partial consensus that the lack of effective programs is the greatest stumbling block to the widespread adoption of this form of training by industry.

With this rough consensus as a base, opinions sharply diverge. This is not surprising, considering the young state of the art. Are machines necessary to take advantage of programmed materials? What type of machine best serves industry's purposes? While there are obviously no pat answers to these questions in all their variations, even a partial resolution of the underlying issues would hasten the time when this new educational tool will be of substantial benefit to industry.

As an "old timer" in this infant industry, Hamilton Research Associates, Inc., has dealt with all these problems, concentrating on developing a line of visual teaching machines using 4″ x 6″ cards. Our successes and setbacks have led up to a philosophy based on three convictions.

This Is Our Approach to the Problems

I. In most instances a machine is necessary in order to take greatest advantage of programmed materials.

II. With the present scarcity of adequate programmed materials the optimum machine design must serve two functions: As an effective aid to the programmer in designing and perfecting his program and as a versatile means of displaying his program.

III. The above aims should and can be met with a machine whose delivered cost will not represent such a capital outlay that it nullifies the other economies of programmed learning.

There are various methods of packaging programmed materials being espoused. They may be grouped into those which require machinery, and those which do not. Among the machines available are those that present items on mimeographed sheets, continuous printed strips, on cards and on film of various types. Under these methods which require no machinery, items are presented in programed textbooks, in separate cards or on mimeographed sheets. The answer is revealed by turning a page, a card or moving a mask.

Disadvantages of Manual Programs

We believe that those methods which do not utilize a machine are subject to some inherent difficulties. They require manual manipulation by the student in exposing successive items and information concerning correct responses. Since the student must divert his attention from the material under study in order to maintain the material in its proper sequence, a serious distraction can develop.

It is also easy for the student under these systems to view the correct response before recording his own, thus breaking the desired sequence of question, student response, correction and corrected response. Finally, without a machine it is not possible to ensure that the student will not skip questions or take the lesson in a random manner. This is especially serious in a program which has been developed in a large number of small sequential steps. A well-designed machine may overcome all these difficulties while still giving the student control over the pace with which he takes the lesson.

To Formulate Programs and Pre-Test

Convinced that a machine was necessary for most effective use of program materials, we also had strong convictions that such a machine should be of use in formulating programs and pretesting them as well as administering them. We were strengthened in this conviction by the obvious lack of programmed materials in comparison with the many pos-

How business and government apply teaching machine techniques. Other kinds of business organizations are exploring similar applications.

Types of Business	Subject of Learning Program
Insurance, Life	Sales Agent Training
Insurance, Casualty	Field Representative Training System Training for Automated Data Handling
Electronic Manufacturer	Field Sales Staff (New Product Information)
Telephone Company	Electricity (for Maintenance Personnel)
U. S. Air Force	Electronics (for Maintenance Personnel)
U. S. Navy	Accounting and Retail Sales Management
Department Stores	Retail Sales Procedures
Computer Company	Computer Programming
Pharmaceutical Company	Technical Sales Training

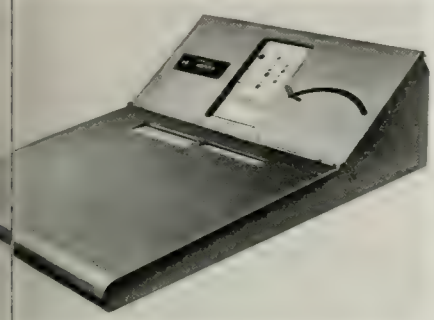
uses evident in both formal education and
nstrial training.

lthough published programs are beginning
appear on the market, in various forms, it
vi be several years before the needs for pro-
rms of a general nature will be filled. Even
vhn these needs are filled, there will still be
reat need for the specialized training pro-
rms which make up a majority of industrial
plications.

Advantages of a Card Machine Noted

Ve believe a card machine offers unique
dantages to the programmer at all stages of
rparation. The economy of the cards, and
h ample display space available (3″ x 3¾″),
l; their obvious versatility in sequencing,
nte them an excellent media for the initial
onulation of a program. Any corrections ob-
iously affect one unit only. This is especially
eful in the testing of a program.

xtensive testing and revision are prerequi-
it for good programming, even when done



Hamilton Research Associates' Visitutor

yexperts. There is conceded to be a fairly
lict relationship between the amount of effort
xended in this stage of the program's devel-
pment and the ultimate success of the pro-
rm. It is at this point that a machine can
n should be designed to be of real benefit
o he programmer.

Aids in All Stages of Development

Ve are convinced that a card machine is
rue in the assistance it can provide in all
tes of program development, from the
nial formulation, through revision, to the
rl pre-testing. In brief it offers the following
dantageous features:

.) Inexpensive materials which lower the
o of errors and revisions.

.) Inherent flexibility in sequencing and
e sion due to the use of cards.

.) Facilitates analysis through the use of
r r counts.

.) The construction of lessons in small
ns allows the use of the same program by
e ral students (i.e. student #1 . . lessons 1
n 2, student #2 . . lessons 3 and 4, etc.)
n eby lowering the number of programs and
n hines necessary to cover the same material
vi the same students.

.) Unitized construction of programs also
a itates branching at the lesson level, al-
y ng the instructor considerable leeway in
s gning units to students of varying profici-
n es.

inally the cards are a cheap and econom-
a way of displaying the finished program.

(CONTINUED ON PAGE SIXTY-SEVEN)



21st National Audio-Visual Convention

Over 3,200 Attend General Sessions, Visit Trade Show Exhibits in Chicago
Mahlon Martin Becomes President of the National Audio-Visual Association

RALLYING POINT for the men and women who make and sell the bulk of audio-visual projection equipment, materials and services to schools, churches, and business users throughout the U. S. and Canada is the annual convention and trade show of the National Audio-Visual Association.

This year the 21st gathering of NAVA members and guests brought a total of 3,241 persons to the meeting rooms and exhibit floors of Chicago's Hotel Morrison. Telegraphed greetings from President Kennedy set the keynote for the convention's opening session:

"Our nation must advance on all fronts if we are to achieve the excellence we seek in education, as well as in other fields of endeavor. Your association is making a vital contribution to this advance, in making more effective our means of communication with each other."

On Monday, July 24, the Association installed Mahlon H. Martin, head of the M. H. Martin Co., Massillon, Ohio, as its new president. Harold A. Fischer, owner of Photosound of Orlando, Florida, became first vice-president. The installation was conducted by retiring president Harvey W. Marks, of the Visual Aid Center, Denver, who became chairman of the NAVA Board.

Other Officers and Directors Installed

Other key officers for the new term include Robert P. Abrams, Williams, Brown & Earle, Inc., Philadelphia, second vice-president; Jerome W. Kintner, Photo & Sound Co., San Francisco, secretary; and Harold W. Newman, Newman Visual Education, Kalamazoo, Michigan, treasurer.

New directors-at-large of the Association are Floyd Miles, Audio-Visual Center, Pontiac, Michigan and Max Rarig, Rarig Motion Picture Company, Seattle, Washington. Member

(CONTINUED ON THE FOLLOWING PAGE)

* * *

At right: *General sessions of the 21st NAVA convention were held in the Terrace Casino of Chicago's Morrison. Key speakers on the program included Ben Peirez, Viewlex, Inc.; Joseph Burger; and John Forsythe, Committee Counsel of U. S. Senate, who spoke on the National Defense Education Act.*





Officers and directors *(l to r) back row: Jack Britton, Frank Bangs, Steve Bartha, Paul Cox, Murray Cunningham, Jim Thompson, Irv Nelsen, Howard Holt, Kermit Hanson, George Gibson, Pat Kilday. Front row: M. W. Huseman, Max Rarig, Eloise Keefe, Bob Abrams, Jerry Kintner, Hal Fischer, Joe Meidt, Floyd Miles; president Martin.*

(CONTINUED FROM PAGE 47)

Kermit F. Hanson, Headlight Film, Inc., South Portland, Maine, was installed as New England regional director and Howard Holt, Audio-Visual Film Service, Birmingham, Alabama, is regional director for the Southeast.

Convention attention was focussed on the fate of pending Aid to Education legislation and, specifically, on the National Defense Education Act then, as now, before the Congress for final disposition. Speaking on the subject at the opening session was John Forsythe, Washington, D. C., General Counsel of the Labor and Public Welfare Committee, U. S. Senate.

The "largest single exhibit of audio-visual equipment, materials and services assembled at any time under one roof" was the description given the 230-booth trade show. Covering two floors at the Morrison, these exhibits included the latest in motion picture, slide, slidefilm and opaque projection, both sound and silent, as well as new teaching machines, language laboratories, tape reproducers, closed-circuit television apparatus, materials for film and slide production as well as the recent offerings of educational and religious film producers.

A-V Groups Hold Meetings

Meeting concurrently during the convention were such groups as the A-V Conference of Medical & Allied Sciences; the Illinois Audio-Visual Association, an A-V Workshop of Industrial Training Directors and a regional meeting of the Industrial Audio-Visual Association. Formation of a new Chicago chapter of the National Visual Presentation was initiated during the four-day meeting with national officers from New York in attendance.



Above: *dynamic Ben Peirez asks "are profits a dirty word in your vocabulary?" in Convention talk.*

provide names of competent audio-visual spokesmen for talks and demonstrations. Two task forces were formed, one to study industrial standards with an aim toward increased qualifications to meet growing demands. The second ask



Members of the Industry and Business Council meet *during the convention as both dealer and advisory members hear report from Chairman Bob Abrams (extreme right) on cooperative programs underway.*

Principal officers below are *(l to r) front row: Harold A. Fischer, 1st vice-president; Mahlon Martin, president. Back row: Robert P. Abrams, 2nd vice-president; and Jerome Kintner, NAVA secretary.*



Of special interest to members concerned with service to business and industry was the meeting on July 23rd of NAVA's Industry and Business Council, headed by Robert P. Abrams. Reporting on the Council proceedings, Mr. Abrams noted:

Growing Use in Industry

"Almost every large and medium-size company now makes use of audio-visuals to some degree. Most are anxious to improve their techniques. These methods of communication have become vital in meeting competition, problems of increased costs of operation and in personnel development." Other Council activities were reviewed:

A directory of speakers is being compiled through the Council to force is working with universities and colleges to implement curricula in communication courses to more adequately meet the future needs of industry for skilled personnel.

A meeting of members of the Industrial Audio-Visual Association heard A. G. Clark, head of the Applied Communications Systems Division of Litton Industries describe that company's progress in teaching machines and programmed learning. A demonstration of the portable ACS Audio-Visual slide-tape unit was given these business a-v executives.

Plans for the 1962 Convention also being held at the Morrison were announced. The 22nd annual gathering will take place in Chicago, from July 21 through July 24, 1962.

Larry Madison: the Man and His Camera

A Word Portrait of a Dedicated Maker of Many Prize Films

by Robert Seymour, Jr.

THE MOST EXCITING THING Larry Madison had ever encountered in his young life a the miraculous emergence of n mage on his first home-made hotograph. Larry was 12 and he photograph was made with a econd-hand Brownie and a home arroom kit he had bought to ar a Boy Scout merit badge. if was never the same—Larry as bitten by the photo bug and as been infected ever since.

awrence E. Madison has had stinguished career in several reaches of the photographic art nt then. The "M" of MPO roductions since 1947, his docu- ne ary motion pictures have been w ded more prizes than proba- ly any other individual film- ak er in the country. Of the 56 m rican films selected to be sh n at the Brussels World's ai two years ago, six were Madison's. Just to name the titles wi which he has been identi- fie is to remember some of the es of American factual films:

he Tanglewood Story (U. S. ta Dept.); *Canada Goose* Dcks Unlimited); *Petrified ir* (Union Carbide Corp.); *a at the Moon* and *Gunning he Flyways* (Remington Arms o); *Hereford Heritage* (Ameri- n Hereford Assn.); *The World h Nature Forgot* and *Decision r Chemistry* (Monsanto Chemi- l Co.); *Fibers and Civilization* Cmstrand Corp.); *A Mile to lorado* (Reynolds Metals Co.); *eport to Ole* (Outboard Marine o .); and his latest, *The Un- e Harvesters* (DuPont Co.).

hen there's the famed Ford lor Company films such as *rican Cowboy, Men of Glou- ster, Pueblo Boy* and *Yellow- o e*. Finally, those widely-popu- r sports subjects for Nash Mo- r *Out of the North, Fishing in laska* and *Hunting in Alaska.*

ut motion pictures were not ly Madison's original love. He made a successful career as a il photographer years before he e peeked through the finder of a ie camera. Eager to concen- al on photography, Larry was aduated from the Pennsylvania a University in three and one l years and went off to New k to be a photographer.

After studying for a short time he Clarence H. White School hotography he decided to set his own business. The next years that he spent as a com- ial still man he considers to he most valuable training he has ever had for motion picture work.

Working for such hard-won clients as General Foods, Coty, Black Starr, Jensen, etc., Madison taught himself to be a table-top perfectionist. He remembers spending literally hundreds of hours working on a silver tea set



or a diamond necklace. After living with a thing like that for a couple of weeks you finally learn about light, and what it can do, he says.

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In 1942, Larry Madison met Willard Van Dyke, a dean of documentary film-makers then, as now. Van Dyke gave him some still work to do and began to interest him in motion pictures. The more Larry thought about the challenge and rewards of making pictures move, the more fascinated he became.

Finally, late in 1942, he abandoned his first career and joined Van Dyke and Herbert Kerkow as an apprentice. He did a little bit of everything in this job from sweeping up to assistant in every branch of film-making: photography, editing, sound, writing, directing, etc.

Herbert Kerkow remembers teaching Larry Madison how to operate a camera. The lessons consisted of setting up all the equipment in a field, shooting two feet of film, tearing all the gear down, packing up, moving to another corner of the field, setting up . . . and so on until well into darkness.

"After several days of this," Kerkow says now, "Larry would hardly speak to us, but I'll bet he's never forgotten how to set up quickly under any conditions since then."

Larry remembers Van Dyke and Kerkow as hard task-masters but the best teachers in the world. "You had so much to do all the time you just had to learn."

One time, making a Navy training film, Madison was sent all alone with a complete 35mm-outfit to direct and film a beach-landing by an amphibious task force in Florida. The night before the big scene, he broke his leg, but next day, cast and all, the one-man crew was out on the beach making 180° pans and bringing back outstanding footage that some Navy men remember today.

After two more films for Herbert Kerkow, Madison went to work for the Office of War Information as cameraman, in 1943-1944. Some of his credits then were: *Steel Town; The Cummington Story; The Town; Pacific Northwest, U. S. A.;* and *United Nations Conference.*

After the war, Madison joined Transfilm, Inc., which had signed a contract with Ford Motor Company to produce three films on different aspects of Americana. On these three films, which Larry Madison photographed and directed, was born the reputation which led to his later work with the elite of American film sponsors. The three films were *Men of Gloucester, Pueblo Boy,* and *Southern Highlanders.*

Just three people made up the crew and did all the production work — including synchronized sound—on these films. Larry was director and photographer, Burton C. "Jack" Rowles was writer, and Rodney Albright helped in all categories. The three, with their wives and children, lived together, camped out together, and thought of nothing else but the films for several months at a time. "I still say that is the best way to make pictures," Larry Madison says now.

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After returning to Willard Van Dyke briefly in 1947 to photograph *Bryn Mawr,* Madison met two men, Judd L. Pollock and Paul O'Haire, who were working out plans to form a film production company. Together with Pollock, who had been an executive at Young & Rubicam, and O'Haire, who was a well-known commercial art representative, Madison became part of the MPO trio, the nucleus of a company which has since become one of the largest and most prosperous in the country.

(O'Haire felt a call to other pursuits soon after the company was organized and left MPO. He is now the proprietor of a very successful hunting and fishing camp in New Brunswick. Larry says, "I don't think Paul has ever envied any of us one bit.")

MPO had no silver spoon in its corporate mouth in its early life. Existence was precariousness-plus. The office was a tiny room at the Yale Club and the clients were none.

The first man to take a chance on the young company was Frank Howe, of Pan American. He sent them to do a *Wings to* . . . type of thing on Hawaii, and with Howe's typical genius for finding —and getting the most out of—

. . . a master of outdoor films is making his mark within industry.



"It Takes Living With a Film and Loving It for Days on End"

talent, the picture was a solid success—it stands up well today, 12 years later.

Both Madison and Pollock were—and are—enthusiastic outdoor types, and with their connections in the sportsmen's world a clientele was gradually built up. George Mason, President of Nash Motors, and Ed Zern, of Geyer, Newell, and Ganger, the Nash agency, sponsored *Fishing in Alaska*, *Hunting in Alaska*, and *Out of the North*, pictures which are still classics in any list of outdoor films.

But it was paradoxical that Madison, the table-top still photo expert, the man who had made his living lighting up things like silver tea sets, was now confined almost entirely to "fish and duck" pictures. It took several years to end this typecasting but Larry finally was making his mark not only as an outdoor cinematographer nonpareil but as director and photographer of such "indoor" masterpieces as *Decision for Chemistry*, *Fibers and Civilization*, and *The World That Nature Forgot*.

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In 1958, Madison was now a principal executive of an MPO Productions which had grown out of all recognition from the one-room operation of 1948-1950. He found himself obligated to work on too many films at once—to not only produce his own films, but to supervise other producers on the MPO staff. It got to be so frustrating to the intense *personal* film-making side of his nature that one day he decided to end the problems and get away from the administrative headaches of the company.

Although he sold his interest in MPO back to the company, Madison maintains an office there and uses all the facilities of the company for the films which he works on himself—his own productions—within the MPO framework.

Madison thinks he is as miscast as a commuter as he was as an administrative businessman. 500 hours a year spent going back and forth from Scarsdale are too much, he thinks. Several years ago he bought some land on a lake in Northwestern Connecticut, cleared the land and built a house, himself. He has editing rooms there, and in Scarsdale, would like to be able to take on two or three films a year, do much or all of the work himself in his lakeside retreat.

The Madison household consists of Mrs. Madison, two sons, Larry and Alan, and 20 beagles. Peggy Madison is Larry's alter ego. She has a master's degree in economics, has headed the Scarsdale PTA, is active in the League of Women Voters.

Of the two boys, Larry is interested in films, acting, would like to be a film director, and is majoring in dramatics at Stanford. Alan, the younger, is a Huckleberry Finn character who'd rather be out in the woods and fields than indoors. The beagles are a hobby Larry has carried on for many years—to breed very small beagles able to compete successfully in the field with larger dogs.

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The Madison credo of film-making is as controversial as the man, himself. Producing companies mean practically nothing to the success of a film, he thinks. Any film company can do an adequate job. But three people are all-important—the writer, the director, and the cameraman, and of these the cameraman will make or break the average sponsored film.

In the average industrial or commercial film the strength of the film lies first in the writer's originality and freshness in presenting the story of an industry or one of industry's problems and second in the skill of the cameraman or the director, if he is an artist and topnotch visualizer.

Most industrial films, in one way or another are, to employ a much-used expression, "a walk through the plant." That expression has become synonymous with "dull." The client certainly does not believe his business is dull or he would not contract to make a film portraying it.

Most any industry can be made exciting—it is just a question of how good is the cameraman's eye and how well can the writer dig out an exciting story. Perhaps on some films of very routine content it may not be important that the picture be great, as long as it is clean and track is recorded well, but Madison believes that on most films the picture should sing with excitement and it is this aspect that separates the sheep from the goats.

Of his personal film-making techniques, Larry Madison is noted for being able to *hand-hold* a camera with a steadiness and fluidity that defies detection. This allows him to achieve a casualness that cannot be duplicated on a tripod. As he is almost always his own producer and editor, as well, he can take chances—shoot quickly, even wildly sometimes—go way beyond the safe, prescribed shots. He is basically a complete film maker, knows instinctively what he has to get to put a sequence together, what he needs to introduce the scene, the cutaway shot. This comes so natura[l] to him that he never has to pl[an] in advance.

For instance, in *American co[w] boy* there is a scene of the co[w] boys having lunch at a big [ta]ble on the grass and horsing a[r]ound in typical cowboy style. O[ne] of the hands throws a glass of [wa]ter on another, and a free-for-a[ll] begins. We can see this is j[ust] a natural a bit of high-jinks [as] can be imagined. It is one of the [most] delightful bits in the picture. If it had been staged, the co[w]boys would have frozen up, an[d] the naturalness couldn't have [been] duplicated in a hundred tak[es].

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It is this complete film [ma]ker quality and speed in recor[d]ing situations like this that [give] Madison's films such a live[ly] and natural quality.

Madison thinks that camer[a]men are too often restricted by [the] script that call for "long shot of [the] table"—the script doesn't a[sk] for any more, the producer and [the] sponsor expect no more—sadly—and the cameraman just won't stic[k] his neck out to try for more—[or] think he ought to waste the film.

Larry points to the typical TV commercial. Such beautiful sets, beautiful actors, wonderful [light]ing, but so pat, so static and phony as to be completely [un]believable.

Madison worries a great deal about where new talent will [come] from. He is sad about the [cur]rent age of specialists—the division of film-making into dozens of [re]strictive trades.

"I don't see how you [can] get real quality out of a group of [peo]ple who are just working [for] a day's pay," he says, "it take[s liv]ing with the film and loving [it] for days and nights on end. [That's] the only way."

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And as for Larry Ma[dison] that's the way he hopes to [work] from here on in. He would [like] to take on two or at the most [three] films a year, films that he [feels] are really geared to his particular talents, and that he can take [real] and pleasure in. "The pleasure [in] doing a film, the right film, [can] help but show up in the final [prod]uct, giving it a lift and an [extra] dimension of quality," he [feels].

Taking the time to do film [this] way would give the client [real] bonus at the end. And the [great]ure in providing that would [in] turn, be all the bonus Larry [Mad]son wants for himself.



upplement to the 11th Production Review

Detailed Listings & Producer Reference Data to Add to Your Review Copy

Metropolitan New York

THE CHARTMAKERS, INC.

8 Lexington Ave., New York 17, N. Y.
hone: YUkon 6-5900

ate of Organization: 1931
ate of Incorporation: 1940

dward A. Linker, *President*
arence M. Le Peer, *Vice-President*
harles F. Rutzler, *Secretary-Treasurer*

ICES: Complete creative and production fa-ilies for sound slidefilms, motion pictures, re-rings, presentations, booklets, manuals, charts, gs, complete promotions, sales meetings. FA-ITIES: A staff of 100 writers, designers and rts, Oxberry animation stand, recording stu-io(Ampex), type shop, silk screen department, rting department, photo studio.

ENT PRODUCTIONS AND SPONSORS

ION PICTURES: *How to Publish a Magazine s Good as Business Week, The Fleet Owner* McGraw-Hill Publishing Co.). SLIDEFILMS: *How ell to the School Market* (School Management agazine); *The Watchman-Barney's Big Blast* merican Casualty Company); *Marketing As-ince Program* (The Chilton Company); *oled Dealer Program* (Raytheon Company).

DANECK PRODUCTIONS, INC.

East 43rd Street, New York 17, New York
hone: MUrray Hill 7-3327-8-9

te of Organization: June, 1960

seph J. D'Angio, *President, Producer*
rothee M. Eckhardt, *Vice-President-Designer*
gmund Sosiewicz, *Treasurer-Head Photography & Sound*
orge B. Comin, *Secretary-Head Photography & Sound*

ICES: Design and create audio-visual presen-tn in a "true-to-life" art and dimensional hotographic technique. Slides in all sizes, sound l strips and slidefilms for sales promotion & aining, personnel training, public relations, cor-ate stockholders' meetings, industrial meet-g new product presentations. FACILITIES: omplete art department, photographic studio, t writing, personnel & equipment for loca-o photography.

ENT PRODUCTIONS AND SPONSORS

EFILMS: *What Is Electronic Data Process-g, 1401 System* announcement, *1410 System* nouncement, *1001 System* announcement, (In-rational Business Machines Corp.); *Giant tes to Mobil Economy Service in* 1961 (Socony bil International); *AT&T Wide-Area Tele-he Service* (N. W. Ayer & Son); *Telpak* merican Telephone & Telegraph Co.); *Rem-gton Rand International Typewriter* (Reming-n Rand International).

GRAPHIC VARIETIES, INC.

5 East 49th Street, New York 17, N. Y.
Phone: PLaza 2-2635

te of Organization: July, 1960

lax J. Katz, *President*
Stanley Turtletaub, *Vice-President*
Michael Engelmann, *Visual Director*
J. Wedgwood Murphey, *Account Executive*

ICES: Script writing, photography, art work. iv presentations, training meetings. FACILI-ES: Complete production facilities for above ices.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Words That Sell* (Pepsi-Cola); *V.O. for V.I.P.* (Seagram's Distiller Co.); *Montage Workshop* (Pepsi-Cola); *This Is Macy's* (Macy's); *Metropolitan Millionaire's Conference* (Metropolitan Life Insurance).

P.G.L. PRODUCTIONS INC.

6 East 46th Street, New York 17, N. Y.
Phone: YU 6-4530

Date of Organization: February, 1958

John S. Palmer, *President*
Richard Lerner, *Vice President chg. Sales and Adminis.*
Leonard Franklin, *Secretary*
Henry Trettin, *Producer-Director*
Alfred Viola, *Producer-Director*
Franta G. Herman, *Producer-Director*
Anthony Ciccolini, *Supervising Editor*

SERVICES: Complete production of films for television, public relations, sales training and promotion, TV commercials and theatrical release. FACILITIES: Creative staff, complete editing facilities, small studio and screening rooms, and reciprocal arrangements for production in Paris and Rome.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Zero To Sixty* (American Oil Company); *Royal Purple* (Monarch Wine); *Nassau Speed Weeks* (Columbia Broadcasting System). TV COMMERCIALS: Schlitz, CARE, AMOCO, DuPont.

UNITED PRESS MOVIETONE PRODUCTIONS

220 East 42nd Street, New York 17, N. Y.
Phone: MUrray Hill 2-0400

Date of Organization: August, 1960

M. S. Greenman, *Director of Sales & Executive Producer*
John J. Gordon, *Executive Producer*
John Hughes, *Production Supervisor*

SERVICES: Production of industrial, sales training and public relation films, TV commercials and library footage. FACILITIES: Sound stages, editing rooms, screening rooms, recording studio.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Gray Hairs Wanted* (General Development Corp.); *Host to the World* (Pepsi-Cola); *Light Landings* (DuPont); *The Thompson Project* (The International Nickel Co.); *Watch America Grow* (U. S. Steel).

Mid-Atlantic: Virginia

FINLEY FILMS

6926 Mansfield Road, Falls Church, Va.
Phone: CLearbrook 6-7700

Date of Organization: 1955

Stuart Finley, *Partner*
Ralph Burgin, *Partner*
Theodore Jones, *Partner*

SERVICES: Motion picture production; television film and spot production; film-public relations services. FACILITIES: no data provided.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Behind the Scenes* (United Givers Fund, Washington, D. C.); *City in Trouble* (Federal City Council); *George Washington's River* (United States Public Health Service); *Good Riddance* (Ohio River Valley Water Sanitation Commission); *Where You Live* (United Givers Fund, Washington, D. C.).

Metropolitan Detroit Area

WILLIAM DENEEN PRODUCTIONS

16210 Meyers Road, Detroit 35, Mich.
Phone: UNiversity 1-1673

Date of Organization: 1954

William Deneen, *Producer*
Elmore Leonard, *Script Supervisor*
Grace Garland, *Writer*
Anne Rawley, *Research*
James Finney, *Finance*

SERVICES: Production of educational, religious, industrial and theatrical motion pictures. FACILITIES: Sound stage 60′ x 60′; animation stand 16mm and 35mm; stage lighting equipment; Mitchell and Arriflex cameras; cutting rooms; Oxberry animation camera; synchrones; sound recording equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Wonderful World of Baking: Story of Bread* (Awrey Bakeries, Inc.); *Operation Giant* (Udylite Corp.); *The Touch of His Hand, Heart of a Man, Threshold of Terror, The Little Ones, The Secret World* (Pontifical Institute of Mission Extension); *Eskimo Family, Indonesia: New Nation of Asia, Hawaii, the 50th State, Spain in the New World, Arts and Crafts of Mexico, Pablo and His New Shoes* (Encyclopaedia Britannica Films); *The Man Who Has Everything* (The Franciscan Fathers).

GROUP PRODUCTIONS, INC.

3600 W. McNichols Road, Detroit, Mich.
Phone: UNiversity 4-3700

William J. Pearce, *President*
Tully F. Rector, *Vice-President*
Michael Brown, *Secretary*
Robert Bereten, *Production Manager*
Delavan Smith Lee, *Sales Manager*

BRANCH OFFICE:
209 E. 48th Street, New York 17, N. Y.

SERVICES: Production of TV commercials, sales promotion, sales training and public relations films. FACILITIES: Animation, live-action, editing, animation stand, shooting stage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Life* 1960's (Life Magazine); *Spring Safety, Parts Warehouse* (Campbell Ewald Company); *Oldsmobile* 1960 *Introduction* (D. P. Brothers); *Ford Introduction* 1960 (J. Walter Thompson). TV COMMERCIALS: for Ford (J. Walter Thompson); Chevrolet (Campbell Ewald Company); Heinz (Maxon, Inc.).

Ohio Cities: Cleveland

REYNOLDS & HOWE FILM ASSOCIATES

165 East 191st Street, Cleveland 19, Ohio
Phone: IV 1-1127

Date of Organization: January, 1946

Donald H. Howe, *Producer-Writer*
Ernest M. Reynolds, *Technical Producer*

SERVICES: Writing and production of motion pictures, motion slidefilms, sound slidefilms and film strips for sales promotion, sales and service training, public relations and product information. FACILITIES: Mitchell, Bell & Howell and Cine-Special camera equipment; slidefilm animation and processing; full complement of mobile lighting; Ampex tape and magnetic film sound with Ranger tone sync. drive.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Dealer & Sales Training Program (Standard Oil Co. of Ohio); *Pump Island Training Films* (South Penn Oil Co.); Sales Promotion Film (Warner & Swasey Co., Gradall Div.); Sales Promotion Film (Young Spring & Wire Corp., Equipment Div.). SLIDEFILM: Product information film (Towmotor Corp.).

11TH PRODUCTION REVIEW LISTINGS SUPPLEMENT

Ohio Cities: Dayton

L. E. O'NEIL & ASSOCIATES, INC.

P. O. Box 2238, Kettering Station, Dayton 29, Ohio
Phone: 298-7261

Date of Organization: 1947

L. E. O'Neil, *President*
Wayne M. Yoder, *Vice-President & Director of Technical Publications*
W. Walker Lewis, Jr., *Secretary*
George W. Houk, *Director of Graphic Design*
William G. Ditzel, *Director of Film Production*

SERVICES: A complete communications service: motion pictures, filmstrips, graphic arts, technical publications, engineering services. Every phase may be produced on a "Script-to-Screen" or partial basis. FACILITIES: Motion and still cameras, Auricon, Cine-Special, Bell & Howell, Speed Graphic, Graphic View, Rollieflex, 11 x 14 Miller-Trojan Copy Camera; Sound Equipment—Ampex, Bell, Wollensak; editing and lighting facilities; studio and animation facilities arranged according to production requirements.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Manufacture and Measurement of Hydraulic Servo Valves* (Sheffield Div., Bendix Corp.); *Beyond the Meter* (Dayton Power & Light Co.); *The University of Dayton* (The University of Dayton); *New Concepts of Laundering* (Frigidaire Div., General Motors Corp.); *The Preselection and Programming of Radial Drilling* (Carlton Machine Tool Co.).

Metropolitan Chicago

ZAPEL STUDIOS INC.

615 N. Wabash, Chicago 11, Ill.
Phone: SUperior 7-2755

Date of Organization: Sept., 1954

Owen A. Zapel, *President*
William Langdon, *Gen. Mgr.*

SERVICES: Film animation—cartoon & technical; photography—still and motion picture, sales meetings art; slide film; strip film; cellomatic projection. FACILITIES: Three floors; seven artists; layout, lettering and animation stands—Oxberry Optical Printer, Moviolas, etc.; 2,000 ft. photo studio with full working kitchen; 16 and 35mm Interlock projection room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: films for Encyclopaedia Britannica Films, Central Scientific Co. SLIDEFILMS: for Schlitz Co. and U. S. Gypsum. TV COMMERCIALS: Schlitz Brewing Co. CELLOMATIC FILMS: Sunbeam Corp. Sales Meeting.

Ed. Note: For quick reference, mount this page in your 11th Annual Production Review.

Midwest: Wisconsin

SAGER FILM PRODUCTIONS

1531 W. Bonniwell Road, Mequon, Wis.
Phones: CHestnut 2-2840; 2-2375

Date of Organization: January, 1945

C. G. Sager, *President*
Milton R. Rewey, *Sales Manager*
Gilbert Manalli, *Production Manager*

SERVICES: Complete sales promotions, multi-media presentations, 16mm films, filmstrips, TV spots. FACILITIES: Recording/shooting studio, carpenter shop, stage, permanent sets, synchrones, recorders, special lightweight equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Algoma Story* (U. S. Plywood Corp.); *Your Wisconsin* (The Milwaukee Journal); *Scintillite* (Spincraft Corp.). FILMSTRIP: *Task Force* (Joseph Schlitz Brewery).

West Coast: Hollywood

UNIT ONE FILM PRODUCTIONS

5909 Melrose Avenue, Hollywood 38, Calif.
Phones: HO 2-3371; OL 4-6291

Date of Organization: 1959

J. C. Frandsen, *President*
BRANCH OFFICE: Scandia Films, Steen Blichersvej 1, Copenhagen, Denmark.

SERVICES: Motion picture production, 16mm and 35mm, black and white and color, for information, education, public relations and public service—based on motivational research; 35mm black and white or color inserts or sequences, commercials. FACILITIES: Special services include airphotography, underwater photography and micro and macro photography.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Keep It Clean, Tahiti Holiday* (Standard Oil Co. of Calif.); *The Hayes Story, Now Europe* (Hayes Spray Gun Corp.); *Featherock* (U. S. Pumice).

West Coast: San Francisco

FRASER PRODUCTIONS

Columbus Tower, San Francisco 11, Calif.
Phone: YUkon 2-9988

Date of Organization: September, 1953

Thomas H. Fraser, *President & General Manager*
William A. L. Guest, *Sales Manager*
William E. Tate, *Director of Traffic and Production Controls*
Miss Jeanne Pedder, *Controller and Office Manager*

FRASER PRODUCTIONS: CONTINUED

SERVICES: 16 & 35mm production of business and industrial films for sales, training and public relations, including: research & script writing, story boards, original photography (studio & location), sound recording, and editing. Production of filmstrips; slides and "finishing operations" for client footage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Instrumental in Your Future* (Beckman Instruments, Inc.); *Latin for Learning* (DUX, Inc.); Telephone newsreels (Pacific Telephone); *Any Questions?* (United Crusade-Community Fund); *Ultramicro Analytical System* (Spinco Div. of Beckman Instruments, Inc.). SLIDEFILM: *Coast to Coast* (Vanpac Carey Inc.).

Pacific Northwest: Seattle

HANSOM & ASSOCIATES, INC.

117-1st Avenue North, Seattle 9, Wash.
Phone: ATwater 3-5350

Date of Organization: July, 1959

Albert H. Hansom, *President*
Burnart Wolfe, *Manager*
Richard Jarvis, *Director*
BRANCH OFFICES:
Hansom & Associates, Inc., 412 Churchill Road, McLean, Va.
Hansom-Cygnet International, Melbourne Road, Bushey-Herts, London, England.

SERVICES: Production of industrial-documentary motion picture and educational films. FACILITIES: Seattle: Complete production facilities and staff for writing-direction-photography-editing all types of 16mm and 35mm motion pictures, cel complex animation. London: production facilities as above including complex animation, staff composers for original musical scores.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: 707-*Year One*, 1960-*Trans-port Report* (Boeing Airplane Co.); *A. O. G.*—*Manufacturing Svs.* (B. O. A. C.); *Spot Commercials* (Seattle First Nat. Bank); *Poultry Progress* (Heisdorf & Nelson Farms).

International: Canada

CANADA FILMS

9 Pinehurst Cres., Islington, Ontario
Phone: BElmont 9-6758

Date of Organization: January, 1959

Earl L. Clark, *Managing Director*

SERVICES: Production of 16mm and 35mm motion pictures, specializing in public relations, industrial, business, governmental and travel films; sound filmstrips and slide presentations for business and industry. FACILITIES: Research and script services, editing facilities, photography, animation, recording, artwork, printing as available to producers.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Legacy of the Valley* (Metro Toronto & Region Conservation Authority) *New Era in Sausage Manufacturing* (The Griffith Laboratories); *Royal Visit* (Township of Etobicoke). FILMSTRIPS: *Community Alive, Hors d'Elliot Lake, Investment of Talents, Ore to Ride, Search Pattern* (Rio Tinto Mining Co.).

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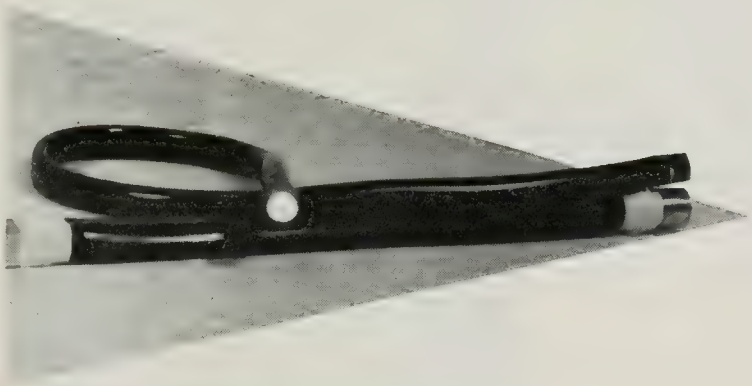
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Du Art Film Building • 245 West 55 Street
New York 19, N. Y. • PLaza 7-4580

IN CANADA: ASSOCIATED SCREEN INDUSTRIES, Ltd. 2000 Northcliffe Ave., Montreal, Can.



Director Forney Miller; cameraman John Goerg of GE's a-v operation.

"People With Purpose" Brings Employers Schenectady Story

A city fighting against the gradual decline of jobs and erosion of economic health took a major step toward eventual solution of the problem by heralding its benefits for business program in a new 20-minute 16mm film.

The core of a broad program of self-help, *People with a Purpose* is a cooperative effort of the people of Schenectady, New York, and the Schenectady County. The film points out the availability of up-state New York's wealth of natural resources, proximity of all kinds of transportation and, most important, discusses the community's surplus of skilled workers.

Divided into two segments, this poignant film first shows the drama of the city by flashes of its buildings which range from post revolutionary houses to ultra-modern homes and factories. The second section breathes life into the city by adding its most important element—its people.

Using both black and white and color, the picture graphically details the industrial, cultural and recreational activities of the Schenectady area which have already brought over two and one-half million new payroll dollars to the community. It is expected to substantially aid the economic picture by interesting management of industrial, commercial and service organizations in locating in the Schenectady area.

About one and one-half years in the making, the documentary film was produced as a community service by General Electric Company's Audio-Visual Communications Operation.

More than 40 musical selections are contained in the 16mm film, and over 245 Schenectady citizens contributed to making the documentary.

It is available to management groups who might be interested in relocating by writing to: SIDC, 246 State Street, Schenectady, New York.

* * *

Bethlehem's "This Is Steel" Now Available on Free Loan

☆ The drama of steel—its making and shaping—is unfolded in 33 action-packed minutes in *This Is Steel*, Bethlehem Steel Company's new 16mm sound-and-color educational film now available for group use.

This new film replaces three earlier black and white films: *Highlights In Steelmaking, Parts I and II*, and *This Is Steel*, which go back as far as 1941. More than 3,000,000 viewers have seen these three pictures during the two decades in which they were in use.

Steelmaking and motion picture-making techniques are brought up to date in the new *This Is Steel*. It is suitable for audiences of high school age level or above, as it provides a generalized, educational look at modern steel manufacturing.

Both open hearth and electric arc steelmaking processes are shown, as well as the shaping of steel through various processes such as sheet, rod and wire, forgings, and tool steel, among others. The importance of quality control and of human skill is repeatedly emphasized.

A print can be secured from the nearest of 30 Modern Talking Picture Service offices, nationwide.

* * *

Vision Associates Films for Washington Gas & Light

☆ Production has begun on a new public relations film to be sponsored by the Washington Gas & Light Company, which serves the District of Columbia and environs.





Gordon Graham (l) can't [illegible] so output suffers: story belo[w]

"Breaking Delegation Ba[rrier] Shows How to Use Authority

☆ Helping supervisors to [o]vercome their fear of delegati[ng] authority and responsibility t[o] subordinates is the aim of [a] 30-minute film from Rou[ndtab]le Productions.

Breaking the Delegation [Bar]rier is the sixth release in Roun[dtab]le's series of supervisory develo[p]ment films. The technical consultant [on] this film with personnel i[m]plications was Dr. John Gerlett.

The method employed is [to] develop an understanding [of] delegation and what it can do [to] increase efficiency and promo[te] personal growth at all levels [of] management.

A realistic story is told [of a] company faced with expansion and a rush contract. It shows how authority was delegated to the department heads and how each man almost fails to meet the contract deadline due to his [in]ability delegating work to his subordinates.

Three cases are examined: In the first, a designer is not willing to let his men take over some of the work because he fears loss of his job satisfaction; in the second, a comptroller-supervisor makes an attempt at delegation, but because he fears mistakes, he reacts too strongly when one is made—his men are then unwilling to make decisions for themselves for fear of the possible repercussions; in the third, a young supervisor in charge of expediting fears one of his men is threatening his authority by trying to "build an empire for himself."

In each case, *Breaking the Delegation Barrier* shows how fear was overcome and the [pro]blem of delegation was able to [be] the company, the supervisors and the workers.

For information on the [film], preview prints, write the [pro]ducer: Roundtable Production [Co.], 9 South Beverly Drive, [Bev]erly Hills, California.

D FROM PAGE 30)

ening frames of a useful ool in the field.
mated sequences use D technique to present mplex story of the eight nal amino acids, the ing blocks" of protein, w they are used by the

* * *

Gelatine Sponsors ore Attractive You"

Kox Gelatine, Inc., is the r of *A More Attractive* recently produced by ewich Productions and tly available nationwide h regional film libraries odern Talking Picture e, Inc.
special interest to girls omen, Knox provides hint booklets for each g as a reference tool for program chairmen and economics teachers who xpected to book this l subject in the months

* * *

l & Esser Names s as A-V Manager

appointment of Eric F. to the newly-created f Audio-Visual market er has been announced e Keuffel & Esser Co. ny's first step toward participation in the a-v t ties into its long-estab- manufacture of artist s and precision optical nents.
rmer a-v product man- n the West Coast for mation, Burtis was also n regional manager of visual products for the Division of General & Film Corp. Prior to e was Chief, Film and nent Exchanges, U. S. Signal Corps' Pictorial

* * *

Sound Conference lumbia Nov. 8-10

Conference on 8mm Film & Education, red by the Project in ional Communication, held at Teachers Col- olumbia University, on ber 8, 9 and 10.
ions will provide an op- ity for leaders in educa- nd industry to meet for s and review of this mension in filmed com- itions.



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NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS

Joseph Kilmartin to Head MPO Sales Meetings Division

☆ Joseph F. Kilmartin has joined MPO Videotronics, Inc., as president of the company's specialized division, MPO Sales Meetings, Inc., Judd L. Pollock, president of the production firm, has announced.

Kilmartin comes to MPO with experience in industrial film production and sales, show business,



Sales meeting Chief Kilmartin

radio and TV programming. A former vice-president of Transfilm-Caravel, Inc., he has also been associated with Depicto Meetings, Inc., and Cellomatic Corp. He has produced sales meetings, traveling shows, and closed circuit TV for leading American companies including General Electric, I. B. M., Shell, Colgate and American Motors. In 1951, he produced 20 industrial shows used by NBC.

Kilmartin is a frequent lecturer before business groups on the topic of showmanship in business.

* * *

Gevaert Appoints Maillard as Manager of Industrial Sales

☆ Claude Maillard is the new manager of Industrial Sales for The Gevaert Company of America, Inc. Prior to his appointment he was Denver district manager for the film manufacturer and has been with the company for 16 years. He will headquarter at New York City.

* * *

Kelly to Sales Engineering Post at Gordon Enterprises

☆ Mike Kelly has joined Gordon Enterprises, North Hollywood, Calif., manufacturer of specialized photographic equipment. Formerly Director of Photography for Douglas Productions, Chicago, and more recently with Convair-Astronautics, San Diego, he will take over the sales engineering responsibilities at Gordon.

Col. Brodsky Heads S.O.S. Rental, Leasing Department

☆ Lt. Col. Harry Brodsky, USAF Res., has been made supervisor of the newly expanded rental and leasing department at S. O. S. Photo-Cine-Optics, Inc., in New York. He comes to the organization with a varied background in both still and cine photography, dating back to military service where he shot detailed aerial assignments from over 20,000 ft. For the past five years Brodsky has been associated with Mark Shaw Studios in New York.

In addition to primary duties in the rental and leasing department, Brodsky will be in charge of the company's technical assistance and consultation service to film producers, TV stations, sound stages,



. . . S.O.S. names Col. Brodsky

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Cincinnati manager Gaug n

Gaughan to Manage Cincinnati Offices for Wilding, Inc.

☆ B. W. (Bill) Gaughan will manage the Cincinnati office of Wilding, Inc., according to announcement by H. Williams Hume, president. This Ohio office has joined the Central Division of the company under the direction of vice-president L. T. Young. Gaughan will serve clients in Illinois, Ohio and Kentucky.

* * *

Ro Iannelli to Head Sales at Lane-Cole-Dietz, N. Y.

☆ Ro Iannelli has joined Lane-Cole-Dietz Corporation of New York, producers of industrial films, meetings and custom-tailored visual aid programming, as vice-president in charge of sales. As part of LCD's program to enlarge its present services, "we will enable us to broaden our service and programming in all events," Joseph Cole, president, said.

The former president of Film, Inc., of Rome, Italy, New York, began his career years ago as producer of *Champions*, a Denver sports show, and has since produced many other local, regional and national programs.

* * *

Porter to Direct Operations at Gerald Productions, Inc.

☆ Ralph Porter has joined Gerald Productions, a division of Advertising Radio and Television Services, as director of production. He has been previously associated with Van Praag Productions.

Porter is a veteran motion picture producer, director and writer whose latest feature film, *Mein Kampf*, has just opened in New York. Also included among his credits are Robert Moses' documentary film, *Highway to Good and Sense*, the *Murrow-McCarthy Debate* for Freedom House, and the National Restaurant Association's *Billion Dollar Dish*.



. Stone heads Movielab sales

ielab Appoints Burton Bd" Stone to Direct Sales

ien Bloom, vice-president in ge of sales for Movielab Film oratories, Inc., has announced ppointment of Burton "Bud" e as sales manager for the York firm.

rmerly general manager of olidated Film Industries, ern Division, Stone has also e associated with one of New k's major advertising agencies irector of technical operations.

* * *

ks to Direct Midwest als for M.G.M. Division

Metro-Goldwyn-Mayer's Comeial and Industrial Division announced the appointment of ert Bruce Hicks as director of le for the Central Division in hago.

A native Chicagoan, Hicks has e associated with various facets ndustrial marketing and enre the field of business films six a ago.

* * *

olley to Supervise Editing r Marathon Int'l, N. Y.

mes Woolley has joined the f of Marathon International ductions in the capacity of pvising film editor. He was rmerly associated with the National Foundation and RKO Radio Pictures.

* * *

Minnerly a Director-Editor for Atlas Film Corporation

William G. Minnerly, formerly with Wilding Inc., has joined the staff of Atlas Film Corporation, Oak Park, Ill. He has been appointed director-editor of Atlas' motion picture division.

* * *

Miller Heads Slidefilm Division

Louis E. Miller is the newly-appointed production manager of the Slidefilm Division, Atlas Film Corporation. A 20-year veteran, formerly with Wilding, Inc., Miller joined the Oak Park, Illinois, communications' firm on July 31st.

* * *

Robert Clark to Washington for Chapman 5 Productions

Chapman 5 Productions, Inc., of Glendale, Calif., will open a branch office in Washington, D.C., where Robert J. Clark, long affiliated in audio-visual productions, will head up operations.

Clark, former president of Command Productions of Washington, D. C., has worked for such agencies as the Bureau of Census, the U. S. Coast Guard, and the Office of Price Stabilization. He has written dramatic and slidefilm scripts for the American National Red Cross.

* * *

Sponsors Film Service, N. Y. Names John Maxson for Sales

John H. Maxson has joined the executive sales staff of Sponsors Film Service, New York, a division of Advertising Radio and Television Services, Inc. He was formerly associated with Modern Teleservice and Esso Standard Oil. Sponsors Film Service is the print procurement and distribution branch of Advertising Radio and Television Services.

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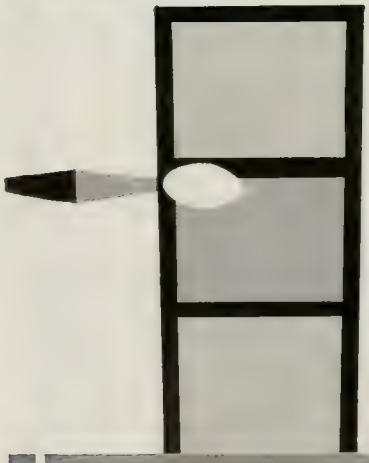
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EXECUTIVE NOTES:

Marty Young in Exec Post at Keitz & Herndon, Dallas

Larry F. Herndon, president of Keitz & Herndon, Inc., Dallas, has announced the appointment of Marty R. Young as director of live photography and business-industrial films for the 11-year-old production firm.

A native of El Paso, Young was executive vice-president and general manager of Motion Pictures, Inc., of Dallas, for the past two years.



Keitz & Herndon director Young

Young has a number of American Film Festival and Columbus Film Festival award-winning motion pictures to his credit. He produced and directed *The Star Dry Story* and *The Justin Story*, for Ranger Boot & Shoe Mfg. Co. and Justin Boot Co., respectively, award-winners at these events.

He also directed and produced the *Inside Football* and *Inside Basketball* TV series, starring Bud Wilkinson of Oklahoma, for the National Guard and informational films for Texas Instruments and Bell Helicopter.

At Keitz & Herndon, he will supervise both productions and handle industrial client relations.

* * *

Coti, Howard in Exec Posts at Ad Radio & TV Services

Edward Coti has joined Advertising Radio and Television Services as coordinator of publicity and advertising activities. He was previously engaged as a publicist for National Export Advertising Service and Ballantine Books.

Mel Howard has joined Gerald Productions, a division of Advertising Radio and Television Services as an account supervisor. He was formerly assistant advertising manager of NBC's On-The-Air Promotion Department.

Charlotte Lee Coordinate Production at Dallas Stu o

Charlotte Lee, formerly wit Benton and Bowles, Inc., Ne York, has been appointed p duc tion coordinator of Keitz & Her don, Inc., of Dallas.

Previous to her associatio wit the New York advertising a ncy Miss Lee was promotion wr r a KSYD-TV and promotion d rec of KFDX-TV, both of W chit Falls, Texas. She also produc and emceed her own show. *fam era on the Professor*, at KTF-TV in Austin.

As production coordina r a Keitz & Herndon, Inc., Mi Le will supervise talent and rec din sessions.

* * *

VPI/Monarch Organized or Cross-Country Film Servi s

A new service, VPI/Mo arch Inc., has been organized t spe cialize in cross-country proc tio of filmed TV commercials Th combination of VPI Produ ion

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New York, and Monarch Films, Hollywood, will offer such services as wire photo communication of story boards, set design sketches, photographs of permanent sets, instant composites and prospective locations to keep Eastern agency production departments current with all stages of Hollywood activity. Daily print service will be another key service offered by the new firm.

Edwin T. Kasper, of VPI, will be president of VPI/Monarch. James H. Chapin and George Tompkins, of VPI, will be executive vice presidents.

VPI Productions, established in January, 1959, has increased its volume from $600,000 in 1959 to $500,000 in 1960 to a projected $1,500,000 for 1961. Monarch Films, established in June, 1960, had a volume for the six-month period ending December 31, 1960, of $500,000. Projected gross for 1961 is $1,000,000.

Outside of the cross continent service VPI and Monarch will continue to produce independently of each other.

* * *

Movielab Sales, Earnings Set Record for Second '61 Period

☆ Sales and earnings of Movielab Film Laboratories, Inc., for the second quarter of 1961 were the best for this period in the company's history. President Saul Jeffee made the disclosure in a recent letter to shareholders.

Sales for the quarter ending July 1, were $1,390,069, an increase of 10% over the like period last year. Net income after all charges and taxes was $60,675, equal to 19 cents a share on 312,500 common shares outstanding at the period's close.

Movielab's common stock has been accepted for listing by the American Stock Exchange, Mr. Jeffee noted. Trading should begin shortly, he added. Current operations are being conducted on an around-the-clock basis, five days a week and completion is expected in September of a new black and white motion picture processing machine. Color facilities are also being enlarged to handle the influx of new business.

* * *

Britannica Center's Advisors Discuss Programmed Learning

☆ An advisory board of distinguished educators and scientists has been established to assist the Britannica Center for Studies in Learning and Motivation, located on the campus of Hollins College, Roanoke, Va.

Allen D. Calvin, Director of the Center, announced that the board includes: Henry Chauncey, President of the Educational Testing Service, Princeton, N. J.; John G. Darley, executive officer of the American Psychological Association; Alvin C. Eurich, Executive Director of the Ford Foundation; John R. Everett, Chancellor of the City University of New York; William Jansen, Professor of Education at Rutgers University and former New York City Superintendent of Schools; and Robert M. Hutchins, President of the Center for the Study of Democratic Institutions of the Fund for the Republic.

The group plans a discussion of the field of programmed instruction. Standards for programmed learning and the role that the Britannica Center will play in the education field will be explored.



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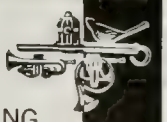
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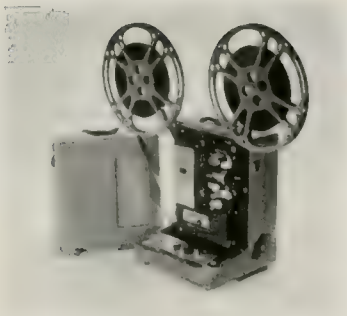


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. . . *Kodak's transistorized Pageant*

New Kodak 16mm Pageant Has Solid-State Sound System

☆ An all-new Kodak Pageant 16-mm sound projector, Model AV-126-TR, was unveiled by the Eastman Kodak Company at the recent National Audio-Visual Trade Show in Chicago. Said to be the first 16mm motion picture projector with a completely solid-state sound system, the projector can be turned on and put in operation immediately without a warm-up period.

A seven-transistor, high-fidelity amplifier and one-switch control are principal features of the Model AV-126-TR. According to the company, the solid-state sound system means longer, more economical service because transistors, unlike vacuum tubes, do not burn out.

All three major operating functions—blower, lamp, and forward or reverse—are conveniently interlocked with a single lever switch. The straight-line master control lever enables the operator to run the projector in forward or reverse by simply turning in corresponding direction.

The new amplifier has a frequency response of 30 to 20,000 cycles, well beyond the range of most optical sound tracks, to provide both clarity and brilliance of reproduction—voice as well as music. An 11 x 6-inch speaker is matched exactly to the amplifier. The Kodak Super-40 shutter delivers maximum light at either sound speeds for either long throws or poorly-darkened rooms.

The exciter lamp, powered by direct current, is rated for the life of the machine under normal operating conditions. Projector measures 16 x 12½ x 11½-inches and weighs 35½ pounds. Model AV-126-TR is equipped with a 2-inch Kodak Ektanar Lumenized projection lens, f:1.6, with field flattener. Lubricated for life by oil-impregnated super oilite bearings, sealed ball bearings, and oil retaining pads, the latest 16mm Pageant is now in the hands of Kodak audio-visual dealers nationwide.

* * *

DuKane Announces Details on New "AV-Matic" Projectors

☆ The DuKane Corporation has announced the availability of the new "AV-Matic" sound slidefilm projector, Model No. 14A285. A completely automatic filmstrip projector, the "AV-Matic" has a unique optical and mirror system



. . . *desktop viewing with AV-Matic*

which projects clear brilliant pictures on the 9″ x 7″ TV-type screen.

Always in focus, the pictures change automatically in synchronization with the recorded message by means of a patented low frequency 30/50 inaudible signal. The "AV-Matic" used 35mm single frame filmstrip and 33⅓ rpm records up to and including 12″ in diameter.

The unit features the DuKane "Redi-Wind" system that automatically rewinds the film as it is shown, a simple push-in film carrier which is easily removed for cleaning, and input for necessary headset earphone or pillow earphone. Projector measures 15″ x 13″ x 18″ and weighs 17 pounds. It is available through the Audio-Visual Division, DuKane Corporation, St. Charles, Ill.

* * *

Fred. Watson Displays 8mm Sound Projectors in N. Y.

☆ Frederick F. Watson, Inc., New York film-striping company, has inaugurated a public display of 8mm sound projectors at the firm's offices, 202 East 44th Street.

Grouped on a large table and equipped with HPI Projector Scopes for easy comparative viewing are Fairchild, Kodak, Tandberg, Agfa and Bolex 8mm sound units. Films which were reduced, striped and "sounded" by the Watson company are available for viewing either on the scope or in the projection room.

Gray Unveils New Audioslides for Use on D-Scope Projector

☆ The Gray Manufacturing Company, manufacturer of Audograph dictation instruments, television projectors and sound equipment, has entered the field of audio-visual projection with a new sound-slide system. The Gray "Audioslide" is described as a unique invention that combines on an individual slide both picture and high-fidelity sound.

Each Audioslide provides up to three full minutes of sound which can be recorded on the spot. The picture area accommodates color or black and white 35mm film clips or 2″ x 2″ mounts in an automatic sound-slide magazine with a capacity of 36 Audioslides.

Sound is manually recorded in a spiral track around the picture area in the Audioslide. The sound is then "read" off the slide by a special rotating sound pickup mounted in the D-Scope projector. Embossed recording and standard record-cutting and pressing techniques are said to be equally well suited for sound track production.

Individual slides permit editing, changes and rearrangement of programs. The Gray system facilitates either mass production of sound-on-slide programs or the preparation of a single sound track for one slide.

According to Gray President, William Conover, "To properly present this unique information package—the Audioslide—Gray developed advanced components for slide changing and projection

Process control *and production line assembly work are facilitated by use of fast Polaroid transparency and in-plant recording of Audioslides used to show operator work detail.*





Gray Audioslide System *inc de D-Scope projector with self on tained rear-projection screen un carrying case. New Audiosli pictured at lower left.*

as well as sound reproduc which resulted in the new con D-Scope projector."

The D-Scope projector pro for both front and rear proje It is sold complete with screen, magazine, remote co and power cords packed int carrying case weighing slightly than 15 pounds.

* * *

Light, Wireless Vega-Mike Liberates Speakers, Actor

☆ It looks like an ordinary lier-type microphone but isn't any trailing cable to re the user's movements or caus tanglement. That's the new Mike, a new wireless microp manufactured by Vega Electr Corporation.

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. . . *the unobtrusive new Vega-*

tery power supply in the one- unit; weighs only 7½ ou measures 1″ wide by 5¼″ l

The Vega-Mike transmits matching specially-designed able receiver which is simply nected to the existing publi dress system. Product has Type Acceptance for operati the business radio service, or thorized FCC frequencies. the New Products Desk, Bus Screen, for data.

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...here's a new tripod projection ...en that literally opens itself, ...ring an automatic opening ...i c e. Radiant Manufacturing ...oration is showing the Glow-...er screen with Magic Tri-...d using a single lever that ...s one easy motion out of a ...r three-step operation. With ...ressure of a fingertip, tripod ...pring open, the extension rod



...rtip pressure *on a single ...e makes GlowMaster screen ...lly spring into position.*

...s and the screen case swings ...horizontal position.

...e GlowMaster has a silver ...ular surface called "Vista-...o" which permits pictures to ...own in a room light enough ...rmit note-taking. The surface ...allows a wider range of seat-...g in front of the projected image. ...is model comes in sizes of ... 40, 40 x 40 and 50 x 50 ...s. Prices start at $29.50. For ...er details write the New ...ucts Desk, BUSINESS SCREEN, ...6 Sheridan Rd., Chicago 26, ...our company or organization ...dhead.

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Versatile Projection Lens Announced by Kalart-Victor

A new projection lens designed to increase the versatility of Kalart Victor 16mm sound projectors is now being made available as a projector accessory by the Victor Animatograph Corporation, Division of the Kalart Company, Inc., Plainville, Conn.

The lens, with an aperture of f:2, has a variable focal length from 1½ to 2½ inches. The Victor Zoom Lens is of greatest value as an accessory for projectors that are not used in permanent installations. Room and screen size are rarely limiting factors when a projector is equipped with a Victor Zoom Lens, and, therefore, films may be shown under a wide variety of conditions.

The complete line of accessories is available through all authorized Victor Audio-Visual dealers.

* * *

Magnasync's Model T-1510 Offers 10 Channel System

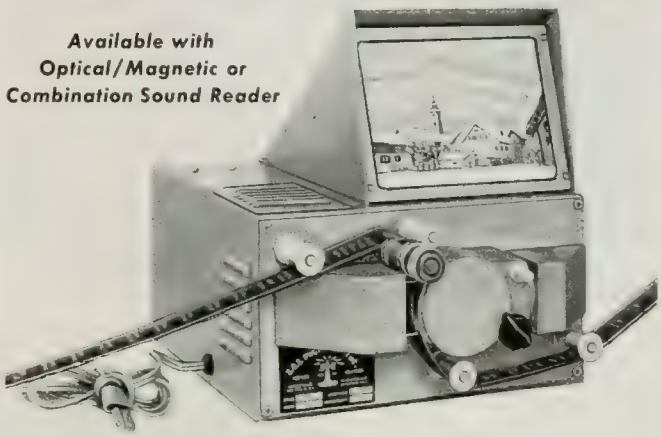
The new Model T-1510 Magnasync multi-channel recording/reproducing system, utilizing ½" tape, records up to 10 simultaneous audio transmissions and utilizes a unique "fail-safe" feature that instantaneously detects mechanical or electronic failure and automatically starts standby recorder. No important transmissions are lost. Plug-in transistorized circuitry assures maximum performance with minimum maintenance.

Multi-channel recording/reproducing systems in the T-1000 series, manufactured by Magnasync Corporation, North Hollywood, Calif., are available for recording up to 20 simultaneous audio transmissions for as long as 34 hours on one roll of tape. These systems are especially adaptable for language laboratories, airports, law enforcement, and fire departments and military communication centers.

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A 35mm ACTION VIEWER designed for easy editing. Precision optics assure bright pictures in sharp focus whether film is moving or stopped. Film protected from overheating or burning. No intermittent or oscillating parts. Free turning sprocket guards against film damage.

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" sync generator:	300 lbs.
" rheostat:	90 lbs.
" accessories	150 lbs.

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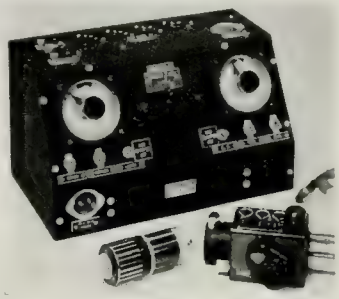
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DEPT. S, 315 WEST 43rd STREET
NEW YORK 36, N.Y. • JUdson 6-1420

NEW EQUIPMENT FOR PRODUCTION

Master Intervalometers for Arriflex Cameras Available

☆ The Arriflex Corporation of America has announced the availability of a series of Master Intervalometers for use with Arriflex cameras. The Master Intervalometer is a programming and control instrument designed to operate the Arriflex-16 with its single frame drive, lights, accessories and related equipment in a broad range of motion picture time-lapse applications.

The Master Intervalometer has adjustable framing rates from one second to 25 minutes, or on special order, as long as 10 hours.



. . . aid for time-lapse production

Numerous exposure times are obtained directly from the standard single frame drives themselves.

Two models of the Master Intervalometer provide adjustable time exposures. All models will automatically control lights and 115 volt AC auxiliary equipment up to a total of 1500 watts.

The Master Intervalometer, which may be readily used with either the Arriflex-16 or the Arriflex-35, may be ordered in any of four standard models from all franchised Arriflex dealers. Write the New Products Desk, BUSINESS SCREEN, 7064 Sheridan Rd., Chicago 26, for data sheet.

* * *

New ColorTran Cine-Queen by Natural Lighting Corp.

☆ Natural Lighting Corp., Burbank, Calif., has announced the development of a new ColorTran Cine-Queen, a wide-flood lighting unit for the motion picture, TV and industrial photography fields.

The Cine-Queen light unit employs the new 1500-watt General Electric lamp, which produces a rectangular area of flood illumination at 3350K color temperature from any 120 volt AC or DC power source. No converter is needed because of the pre-boosted filament construction of the lamp. The Cine-Queen draws 12 amps from the circuit.

Kodak Announces New Reflex Special for Film Producers

☆ A new professional 16mm reflex camera introduced by the Eastman Kodak Company allows the cinematographer to see exactly what his film records.

The Kodak Reflex Special is a low-cost, compact unit designed to serve a wide range of needs in the production of both silent and sound motion pictures.

The Reflex Special takes its name from the reflex finder which enables the operator to view the image photographed through the taking lens while the unit is in operation. Weighing approximately 24 pounds, the camera has a synchronous motor which can be removed and replaced by a variable speed motor or a drive unit designed for time and motion studies.

Similarly, the entire film handling mechanism can be removed for cleaning or maintenance.

The Reflex Special is shipped with a 400-foot magazine as standard equipment. The 400-foot chamber can also be used with 100-foot or 200-foot rolls of film on a camera spool. 1200-foot magazines are available on an optional basis. The camera can also accommodate 100-foot rolls of film internally.

The camera turns off automatically if the film is not feeding properly and must be in perfect order before the camera door will close.

Standard optional equipment calls for a 25mm f/1.4 Ekton lens, but a full range of lenses, from 10mm to 150mm, is also available.

Important features of the Reflex Special include a ground glass focus point which corresponds exactly with the film plane, an adjustable viewfinder eyepiece with a magnification of 10:1 which can be changed to 20:1 for critical focusing, and a neon motor light in the remote hand-operating switch which indicates when the power is being delivered to the drive motor.



. . . the new Kodak Reflex S[pecial]

Other optional accessories include a variable speed drive for time and motion study drive, a blimp device. A magnetic sound recording system will be available for the camera at a later date.

The base price for the camera equipped with one 400-foot magazine, a 24 fps synchronous motor drive, a 25mm f/1.4 lens and adapter for a director-type viewfinder and a sunshade and filter box is $1,895. It will be sold di[rect]

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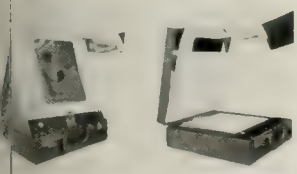
y by the Eastman Kodak
pany Motion Picture Film
rtment. For further informa-
contact this department at
r of the Hollywood, Chicago,
York, or Rochester offices.

* * *

aster's New Attache Case
er for Overhead Slides

he Admaster Sales Corp., New
City, has announced a new
veight executive attache-case
er designed to hold 40 over-
projection slides in its cover
st.

he unit, which sets up in
nds, gives the user of the over-
slide the advantage of a



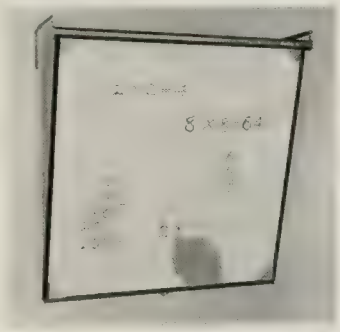
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Da-Lite Offers Brackets to Eliminate Screen Keystone

☆ Da-Lite Screen Co., Inc., Warsaw, Ind., has introduced Keystone Eliminator Brackets to hold the case of a wall-mounted projection screen out away from the



. . . brackets slant screen surface.

wall so that the screen surface can be correctly slanted for overhead projection use.

The new brackets eliminate the "keystone" effect from projecting upward on a straight hanging screen and the viewing surface is optically correct.

These new brackets can be easily used with Da-Lite Model "B" or "C" screens, or with the Da-Lite Junior Electrol, providing dual usage of screens at modest cost. For regular projection the screen simply hangs straight down from the brackets.

The screen case can be extended 15" to 24" from the wall by simple wing nut and bolt adjustment. The sturdy, heavy gauge steel brackets are sold in pairs at $10 per pair.

* * *

New York Company Offers Lamnatrack Striping Service

☆ A new film-striping service has been announced by the American Magnetic Film Striping Corp., New York.

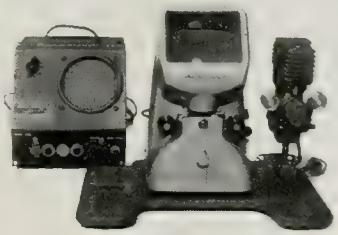
Called Lamnatrack, the magnetic striping service is offered in

(CONTINUED ON NEXT PAGE)



If you want the IMPACT of new ideas we have the creative hands to produce resounding results . . . in the largest, most complete new facilities between Detroit and New York.

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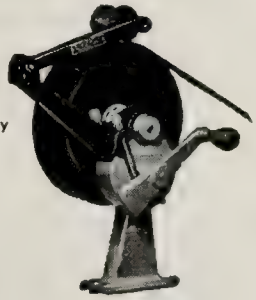
CAMART DUAL SOUND EDITOR MODEL SB 111

Complete with optical or magnetic sound reproduction head, base plate, amplifier and speaker. Used for single or double system. An unbeatable combination with the Zeiss Moviscop 16mm precision viewer for a sharp 2¼ x 3¼ picture.

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Zeiss Moviscop viewer. $ 96.00
Special Editor-Viewer combination $269.50

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- Completely scratch-proof.
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- Winds film quickly and evenly.
- Single unit for 16mm & 35mm.
- Fits any rewind.



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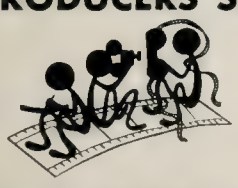
- Rectangular construction.
- Fits easily into corners.
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NEW A-V PRODUCTS:

(CONTINUED FROM PAGE 63)

four sizes: 8mm, 16mm double perf, 16mm optical half magnetic track, and 16mm full magnetic track. Reproduction ranges are said to be: 8mm-16fps, 80-6000 cycles; 8mm-24fps, 50-7500 cycles; 16mm-24fps, 40-12,000 cycles.

One attribute of Lamnatrack is that it will not dissolve in splicing cements or cleaning agents. It is said to be more permanent than the film itself.

* * *

Traveling Samson Tripod Is Offered by Quick-Set, Inc.

☆ Quick-Set, Incorporated, Skokie, Ill., has announced a new Traveling Samson Tripod, specially designed for location work.

The tripod, with worm-geared elevator for precise height adjustment and choice of pan head



. . . Samson's tripod on location

styles, easily supports an 8 x 10 camera anywhere from nine to 80" above the ground. A shortened Samson with 3-section legs, plus accessory side arm and column extension, the tripod weighs 13½ pounds and fits in a carrying case, 8" x 10" x 25".

For prices, data sheet and a special offer write the New Products Desk, BUSINESS SCREEN.

* * *

Genarco Rear-Projection Guide

☆ A new brochure entitled "Rear Projection of Slides in Large Meetings," has been published by Genarco Inc., manufacturers of high-power lighting and 3,000-watt slide projectors.

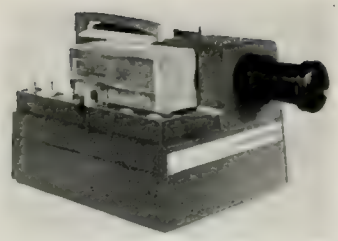
The brochure explains rear projection and its advantages, and offers guides for selecting and using rear projection equipment. Readers may write for a copy of brochure #313, to: Genarco Inc., 97-04 Sutphin Boulevard, Jamaica 35, N. Y.

Buhl RS-130 Lens Doubles Screen Images for Slides

☆ Space no longer need limit your 2 x 2 slide showings. Now you can *double* the size of the pictures with your Airequipt Projector by simply slipping a Buhl RS-310 lens over the regular projector lens.

The attachment is perfect for Minox and subminiature slides. It makes home or office rear screen projection really practical. Its short throw, wide angle features put big pictures on the rear screen in a minimum distance.

The RS-310 is not just a simple "portrait attachment." It is a fine coated, four element, color corrected system, designed specifically for Airequipt projectors. It gives maximum picture size in the shortest throw, with virtually no



. . . Buhl lens on an Airequipt

illumination loss. The item is priced at $39.50. Further information is available from Buhl Optical Company, Pittsburgh, Pa., or write the New Products Desk, BUSINESS SCREEN, 7064 Sheridan Rd., Chicago 26.

* * *

P. S. Have you ordered your Audio-Visual Buyer's Guide Service?

Lowel-Light Redesigns I... Tape-up, Clamp-on Light

☆ Lowel-Light Photo En... ing, New York City, has re... signed a tape-up clamp-on l... unit with five new features 1.) wider base plate for greater ... ity when wall mounted wit... fer-Tape or resting on flo...



. . . new design for a Lowel-Li...

tables; 2.) a larger not... clamping onto pipes, stan... furniture up to 1¾ inches 3.) ... new secondary notch for ... on pipes, stands and shelve... ½ inch; 4.) new ¼ inch ho... mounting with nails and ... and 5.) a more convenient ... for directional control.

The product retains its u... swivel with tension contr... neoprene cord and porcelai... et, U. L. approved for hig... perature use, and its ... mounting systems. For dat... write: New Products Desk ... NESS SCREEN, 7064 Sherid... Chicago 26.

* * *

Ozalid Offers a Brochur... New Overhead Projecto...

☆ Of interest to business, ... ment, schools and other ... is a colorful brochure on ... new Projecto-Lite overhea... jector, available from the ... Division of General Anil... Film Corporation.

Details on the new s... through optical system, w... reported to yield superior ... brilliance and maximum ... detail are included in th... chure. Specifications, op... and construction of the Pr... Lite with its resulting bene... thoroughly discussed with ... ous illustrations.

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sing Materials Society
ris Photo Advisory Group

T American Society for Test- laterials formed a new Photo- p ic Advisory Group during in recent Annual Convention



hoto Advisory member Condon

dh Atlantic City. Among those ointed to the group was D. R. non, Manager, Photographic oratory, United States Testing many.

Cadon said that the function th Advisory Group is to solve otographic problems and advise e use of photographs in TI Methods and Specifica- nsAny group within the ASTM may submit problems for consideration.

Condon, an outstanding industrial photographer, has been active as manager of United States Testing Company's Photographic Laboratory for over twelve years, and many of his pictures have received top honors at ASTM and other national and international exhibits.

* * *

Chicago Unlimited Appoints Perry as Executive Secretary

☆ Bill Perry, for the past eight years a staffer in the TV-radio and public relations department of the National Safety Council, has resigned to affiliate on September 5 with the offices of the Academy of Television Arts and Sciences and of Chicago Unlimited.

Perry succeeds Ned Williams as executive secretary of the two organizations, as well as editor and advertising manager of the CU Directory, a semi-annual guide book, and the CU Digest, a weekly newsletter.

Williams, identified with CU for nine years, and with the TV Academy Chapter since it was formed three years ago, will retire to Council Bluffs, Iowa.

EBF Names Hochhauser as New Director of Marketing

☆ Filling a new post as director of marketing at Encyclopaedia Britannica Films, Inc., Wilmette, Ill., is Edward Hochhauser, Jr. The appointment was announced by president Maurice B. Mitchell.

EBF is broadening the range of its school services this fall as its printed TEMAC programmed learning materials for mathematics and language study go into use in some 400 school systems, colleges and universities.

Mr. Hochhauser, a graduate of the University of Virginia, was formerly advertising and sales promotion director for Muzak Corp., New York.

* * *

SVE Names Gene Burroughs as Director of Marketing

☆ Gene Burroughs has been appointed Director of Marketing at the Society for Visual Education, Inc., Chicago, John C. Kennen, President, has announced.

A graduate of the University of Illinois, Burroughs was formerly



. . . Marketing Director Burroughs

Promotion Manager, Britannica Press, a division of Encyclopaedia Britannica, Inc. As Director of Marketing he will be in charge of SVE's expanding marketing program that serves schools, churches and industry.

* * *

Screen Directors' Charter to Florida Organizing Committee

☆ The Screen Directors International Guild has issued a charter to a Florida Directors Organizing Committee under Chairman Jack Buckholtz. The initial group numbers 12 members with some 20 more slated to join the Florida branch.

SDIG has already chartered a Midwest branch centered in Chicago, which has now grown to 98 members. Further branches are being contemplated for Texas and Canada.

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- **The director**
- **The editor**
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M t Convincing Medium of pssion
s ho on the Crew
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n Animation
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Crawford, Immig and Landis, Inc., 480 Lexington Avenue, New York 17, New York.

The Jam Handy Organization, 1775 Broadway, New York 19.

National Cinema Service, 71 Dey Street, New York 7, WO 2-6049.

S. O. S. Photo-Cine Optics, Inc., 602 W. 52nd St., New York 19.

Training Films, Inc., 150 West 54th St., New York 19.

Visual Sciences, 599BS Suffern.

United World Films, Inc., 1445 Park Ave., NY 29, TR 6-5200

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Audio-Visual Equipment Rental Service, International Film Center, Sales and Repairs, 1906 Market St., Philadelphia 3, LOcust 3-7949.

Oscar H. Hirt, Inc., 41 N. 11th St., Philadelphia 7, WAlnut 3-0650.

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

• WEST VIRGINIA •

B. S. Simpson, 818 Virginia St., W., Charleston 2, DIckens 6-6731.

SOUTHERN STATES

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Colonial Films, 71 Walton St., N. W., JA 5-5378, Atlanta.

United World Films, Inc., 287 Techwood Dr., NW., Atlanta.

• LOUISIANA •

Stanley Projection Company, 1117 Bolton Ave., Alexandria.

Delta Visual Service, Inc., 715 Girod St., New Orleans 12. Phone: JA 5-9061.

• MARYLAND •

Stark-Films (Since 1920), Howard and Centre Sts., Baltimore 1. LE. 9-3391.

• TENNESSEE •

Southern Visual Films, 686 Shrine Bldg., Memphis.

MIDWESTERN STATES

• ILLINOIS •

Robt. H. Redfield, Inc., 1020 So. Wabash Ave., Chicago 5.

Association Films, Inc., 561 Hillgrove, LaGrange, Illinois.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago.

Midwest Visual Equipment Co., 3518 W. Devon Ave., or 27 N. Franklin St., Chicago.

United World Films, Inc., 542 S. Dearborn St., Chicago 5.

• MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit Zone 11.

• MISSOURI •

Swank's, Inc., 621 N. Skinker Blvd., St. Louis 30, Mo.

• OHIO •

Academy Film Service, Inc., 2100 Payne Ave., Cleveland 14.

Films Unlimited Productions, 137 Park Ave., W., Mansfield.

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Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

Twyman Films, Inc., 329 Salem Ave., Dayton.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

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Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28.

The Jam Handy Organization, 1402 N. Ridgewood Place, Hollywood 28.

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Ralke Company, Inc. Audio-Visual Center 849 N. Highland Ave. HO 4-1148, Los Angeles 38, Calif.

S. O. S. Photo-Cine Optics, Inc. 6331 Hollywood Blvd., Hollywood 28.

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Association Films, Inc., 799 Stevenson St., San Francisco.

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(CONTINUED FROM PAGE 3

now.' We bring husband in labor because they can be so supportive. We nurture the family as a unit at the time of its reunion."

Hospital Maternity Care was produced from a script and pre-planned narration on the basic aspects of the family-centered system. In addition, it contains vivid, live, beautifully photographed and edited extemporaneous scenes of one Sister explaining the five stages of childbirth to a group of expectant mothers: "This is what you'll probably want to pick up and go home."

But the St. Mary's mothers have proved that labor is shorter under the new system, and deliveries easier. The culminating incident in the film is a startling close-up shot of a mother during the birth of her baby. This brief intimate sequence shows not one, but a happy, smiling mother, the husband holding her hand, and the anaesthetist standing by but not once using his drugs. Finally, a spanked, unsleepy baby cries out at joining the world.

The film, which has been designed for showings to professional groups, was a stand-out at the recent medical film exhibition of the American Medical Association convention in New York. It has also been awarded a Winner Diploma at the Vancouver Film Festival.

* * *

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(CONTINUED FROM PAGE FORTY-SEVEN)

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As the number of programs proliferate, microfilm will represent the opportunity for substantial additional savings in space and handling effort. Hamilton Research Associates, Inc., has developed such a machine, with forty frames contained in a single aperture card. As program libraries grow, the substantial savings in space and handling expense will more than justify the higher cost of such machines.

To date, therefore, our greatest effort has been expended on developing the Visitutor series of visual teaching machines. The present model, the Visitutor Card Model 200, is a limited production model and has been tested, or is in use, in over sixty educational or industrial locations.

The machine illustrated displays questions and correct answers on 4″ x 6″ cards synchronized with an 8½″ x 11″ answer sheet. The machine is actuated by a lever which first presents the new question, then on the return stroke exposes the correct response while indexing the answer written by the student under a Plexiglas window so that he may compare his response with the correct one given, but may not alter his initial response. If he is incorrect, he may then record the correct response in a slot next to his initial response. The cartridge of the machine holds a 40-card lesson, which with its reversible feature means that 80 frames can be shown from one set of cards.

A new model, designed for quantity production, will introduce further simplification and reliability, but will retain the basic features of the present machine. It will, however, reduce delivery cost in line with our third objective.

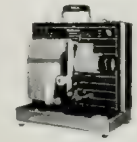
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COLUMBUS FESTIVAL:

(CONTINUED FROM PAGE THIRTY-ONE)

Public Service Theme) in the National Visual Presentation competition. *Frontiers* could have achieved honors in *any* classification but is primarily a conservation and general information film on the Western states served by its sponsor, the First Security Corporation, a Utah bank.

The Greater Columbus Film Council, sponsors of this annual award competition, is unique among regional organizations and its hard-working membership has been frequently cited for the handling of this event. Herschel S. Stephan is president of the Council; vice-president is John M. Seidel and its executive director is Daniel F. Prugh. The Council board of trustees includes business, educational and professional leaders in the Greater Columbus area and is headed by Hugh Huntington.

* * *

International Broadcasting Awards

The Second International Broadcasting Awards contest (which includes TV commercials) is announced by the Hollywood Ad Club. Entry deadline is Dec. 1st. Write Chairman at 6362 Hollywood Blvd., Hollywood 28, Calif. for brochure and entry details.



Above: Lt. Colonel John F. Landry, Motion Picture Section (left) and C Daniel A. Sims, Deputy Assistant for I tion and Training, Office of the Deputy I tor General for Safety, Headquarters, Air Force at Morton AFB, California, *frames of the Award of Merit-winning picture "The Accident Investigation B recently cited by the National Commit Films for Safety. Designed for exclusi Force use, film outlines activities of a dent investigation board.*



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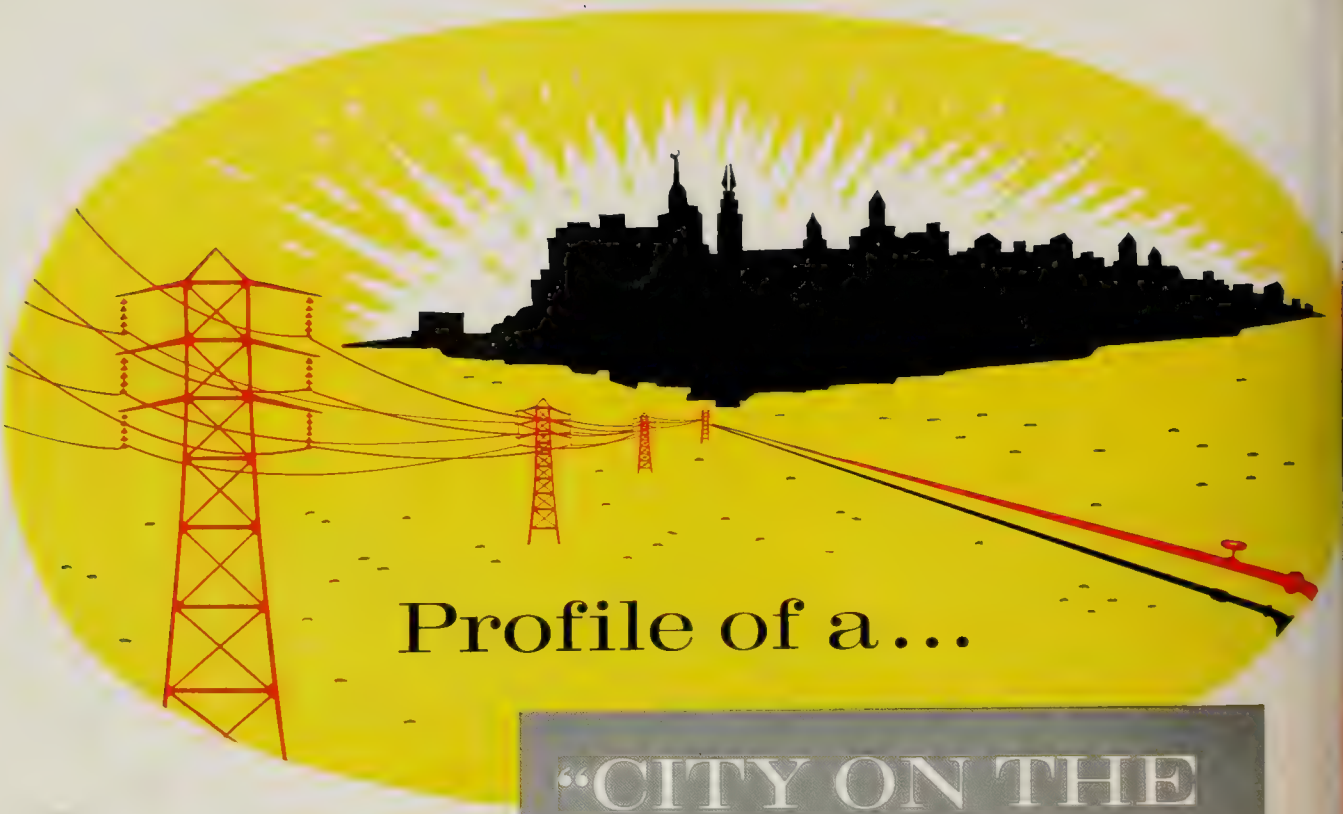
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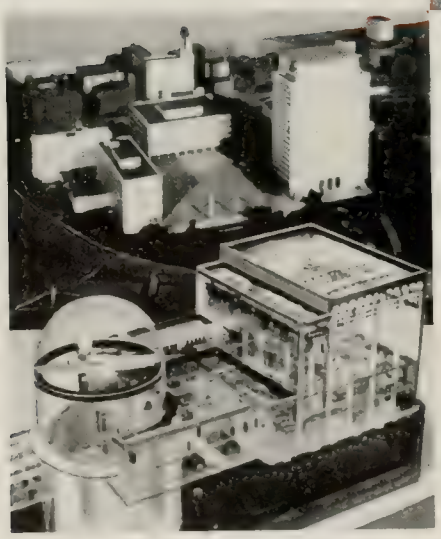
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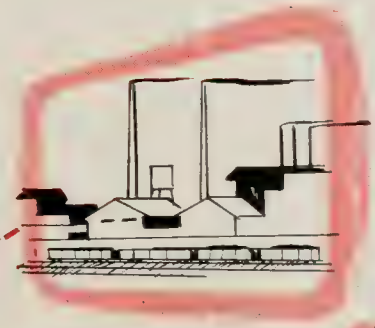
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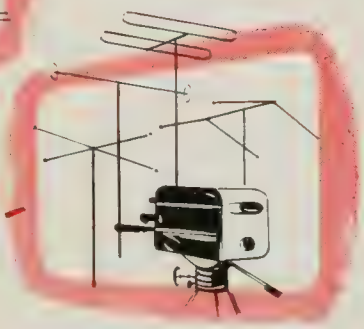
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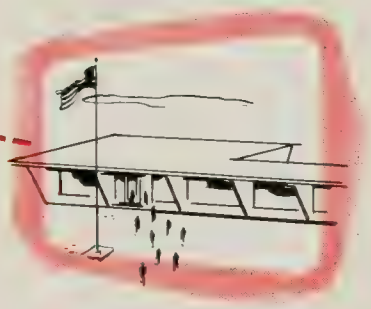
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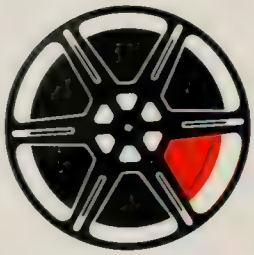






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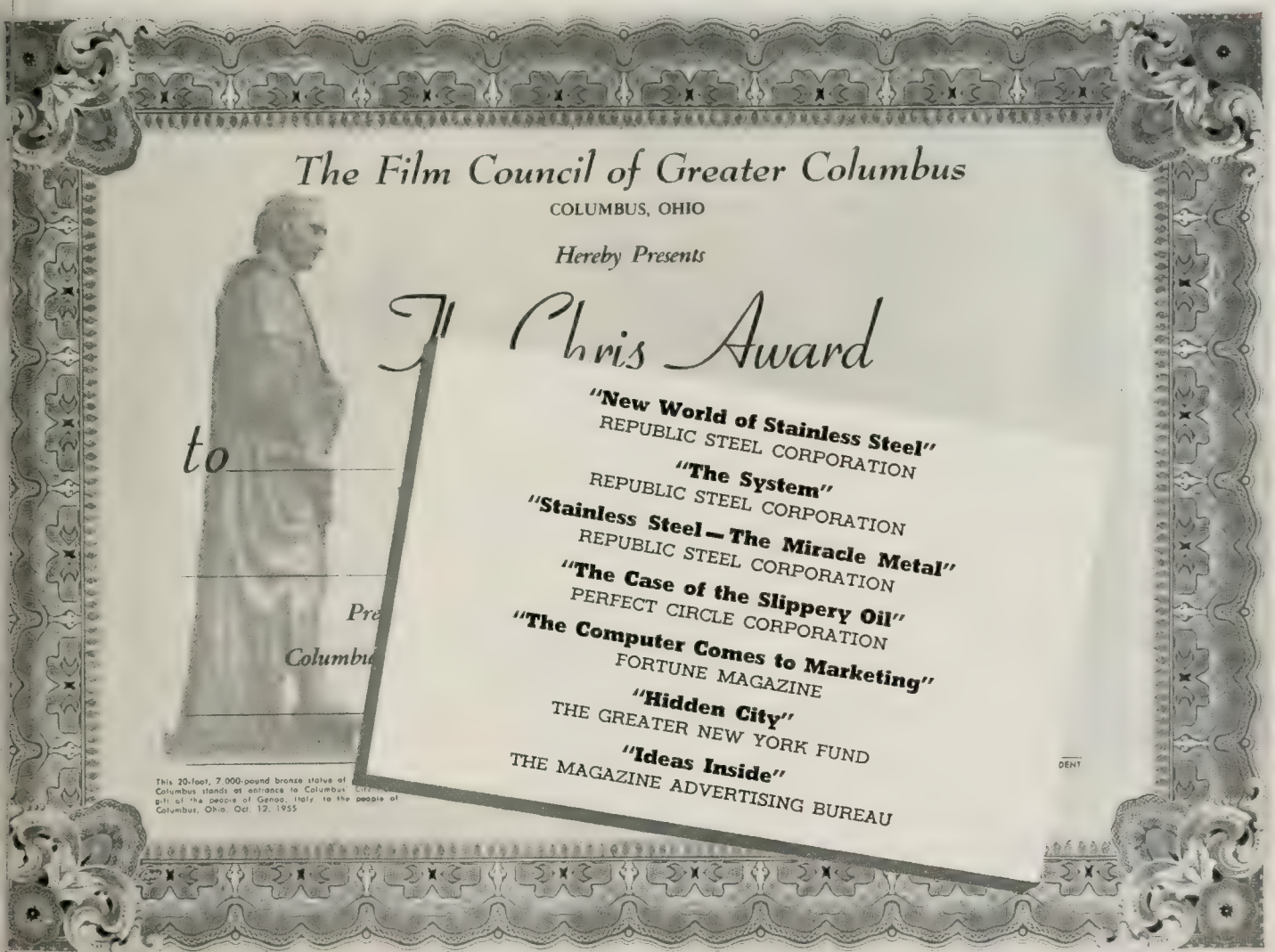
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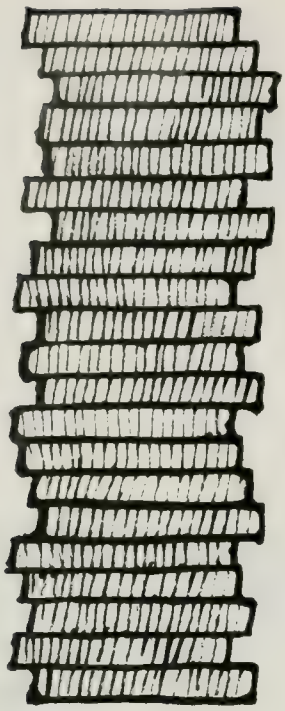


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Issue Six, Volume Twenty-Two of Business Screen Magazine, published Oct. 21, 1961. Issued 8 times annually at six-week intervals at 7064 Sheridan Rd., Chicago 26, Illinois by Business Screen Magazine, Inc. Phone BRiargate 4-8234-5. **O. H. Coelln, Jr., Editor and Publisher. In New York: Robert Seymour, Jr.,** 250 W. 57th St Telephone: CIrcle 5-2969 or JUdson 2-1957. **In Los Angeles: H. L. Mitchell,** 1450 Lorain Road, San Marino, Cal. Telephone: CUmberland 3-4394. Subscription $3.00 a year; $5.00 two years (domestic); $4.00 and $7.00 foreign. Entered as second class matter May 2, 1946 at the post office at Chicago, Illinois, under Act of March 3, 1879.

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Camera Eye

THE EDITORIAL VIEWPOINT

THROUGH INEXPLICABLE DELAYS and bureaucratic procrastination, an historic motion picture of Astronaut Alan Shepard's successful sub-orbital flight on May 5th titled *Freedom* 7, has not yet gone into distribution. We publicized this important color film months ago, following its showing at the Industry Film Producers Association meeting in California. But National Aeronautics & Space Administration men who *could and should* have cleared this picture to the American people are denying citizen groups, workers in missile and other defense plants their right to share the record of this achievement.

Worse yet, a Russian-made 60-minute documentary film, heavily loaded with propaganda and direct ridicule of America's space effort, was screened in Washington at the October sessions of the International Astronautical Congress. Yuri Gagarin's orbital journey around the earth is the subject of this Soviet picture, though it contains only a brief sequence in which he is presumably feeding himself in flight from squeeze tubes of food.

In NASA's excellent *Freedom* 7, there are memorable scenes taken in flight of Shepard's reactions. In fact, this picture is an undeniable factual record which "lifts" the viewer into space, is far superior in content, lack of *anti-anything* propaganda. America and the free world want this picture! Anyone responsible for the unwarranted delay in withholding *Freedom* 7 owes this nation an immediate explanation. If it is not forthcoming, must we believe that this is one more example of how bureaucrats can help lose the battle for freedom?

* * *

Largest Audiences in History Are Viewing Today's Colorful Business-Sponsored Films

☆ There's tremendous news in the surge of sponsored motion pictures toward new distribution records! More people are seeking and seeing today's better business films than at any time in history.

For example, just one sponsored film distribution network delivered 16mm prints for its clients to over 1,500,000 group audiences throughout the U.S. last year. These films were *requested* for showings in clubs, lodges, plants schools, churches, etc. Nearly 68 million persons were registered in attendance in these influential group audiences. Often, these films were the subject of discussion and review. Science and technical subjects among them played a key role in motivating students and workers; health and safety education was provided.

Riding the crest of television's popularity and spurred by the growing interest of station program directors in useful educational fare this same network reports another 46,000 showings by television stations, with a modest estimate of only 40,000 viewers per showing. This another two billion audience for factua Finally, an additional 16½ million goers saw sponsored short subjects a 56,000 theatrical showings. Theatre m set a very high standard of public inter entertainment value before accepting the subjects for their big screens and pai omers.

The point of all this is the lusty he the sponsored film medium, the co popularity and prosperity of 16mm w counts most—out among the viewers figures validate important budgets sponsoring companies but they also und the importance of *quality production of while subjects.* That's the sponsor's e ing "ticket of admission" to these volun diences.

Within the film industry, this climbi dience factor is most significant. It emp the fact that *film dimensions find the level.* Every current film of significan either produced in 35mm or 16mm; prints found their way to theatres, prints (mostly in color) went to groups or having access to more than a half existing 16mm sound projectors. 8mm find its way, some day, into schoo churches, plants and offices. But today dium is the 16mm sound motion pictur and if you're a producer or a laborator ager, don't forget that *quality of intere quality of craftsmanship* go hand in h guide and guard the future of the factu medium.

* * *

A Salute to Radiant's President on Hi 25th Anniversary in the Audio-Visual

☆ A toast to an industry leader and ou friend, Adolph Wertheimer, president Radiant Manufacturing Corporation, 25th Anniversary in this business. One world's largest makers of projection s Radiant was a contemporary of ours wh company made its humble start in th 30's. We've watched it grow and pr watched this man and his associates bld business on service and innovations. seen Radiant's president give of himse stintingly in industry affairs and enjoy open-handed hospitality at those NAVA convention fuctions.

But, most of all, this master salesma infused enthusiasm and a badly-needed p of determination into those who sell and who use this essential end-product. R screens go 'round the world, building Am business, serving viewers in the four c of the globe as they serve throughout tion and industry here at home.

The result is that big, modern plant in ton Grove, Illinois that grew out of one tireless drive and infecious spirit. the president's desk out there, you'll fin Adolph Wertheimer with one hand wav telephone while the other gestures "welc *Happy 25th anniversary from all Adolph, and may the next 25 be as derful as those years to date!*

(CONTINUED ON PAGE TWE

If you're working in COLOR know this: many firms process color but GENERAL FILM does it SUPERBLY! Negative, positive and reversal COLOR in 8, 16 and 35mm. Serving producers of television, motion picture, industrial and audio-visual film .

If you're not already "in," why not FIND OUT.

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COLOR
REPRODUCTION COMPANY

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Telephone: OLdfield 4-8010

Seiberling Updates il... on Winter Driving

☆ The Seiberling ... Company, Akron, O... premiered a revised, ... version of its widely-... color film, *How to Live ... Snow and Ice*. Origi... sion, released in 19... been shown to more ... million students in ... education classes, plu... tional audiences.

12-minute color pi... entirely instructional ... teaches what the title i... showing how to pre... car for winter use. Sto... sents lessons learned i... er training classes. T... is available on free loa... Seiberling, Akron 9. ... Heavy bookings are ... reported for the comi... ter.

* * *

Restaurant Sanitatio... Subject of "One Ch..."

☆ The important sub... sanitation in commerc... institutional kitchens ... theme of *One Chan...* minute color film ju... leased by the Americ... Association, who wi... distribute the picture.

The film stresses ... dishwashing methods ... the checking and test... health officials to dete... if commercial kitchen... minimum sanitation re... ments. Story is told ... tertaining format w... "moral" that assure ... public it can "eat awa... home" with complete ... ance

* * *

Kodak Pictures Advan... of Color Photolithog...

☆ Eastman Kodak is ... viewers "on tour" of ... tolithography plant, ... the production of a ... four-color printing job ... start to finish in a new ... film, *A Look at Photol... raphy*.

The picture explain... illustrates what the p... accomplishes within bu... and industry in devel... greater markets for pr... and services. Availab... free loan from Audio-... Services, Eastman ... Company, Rochester 4, ... York.

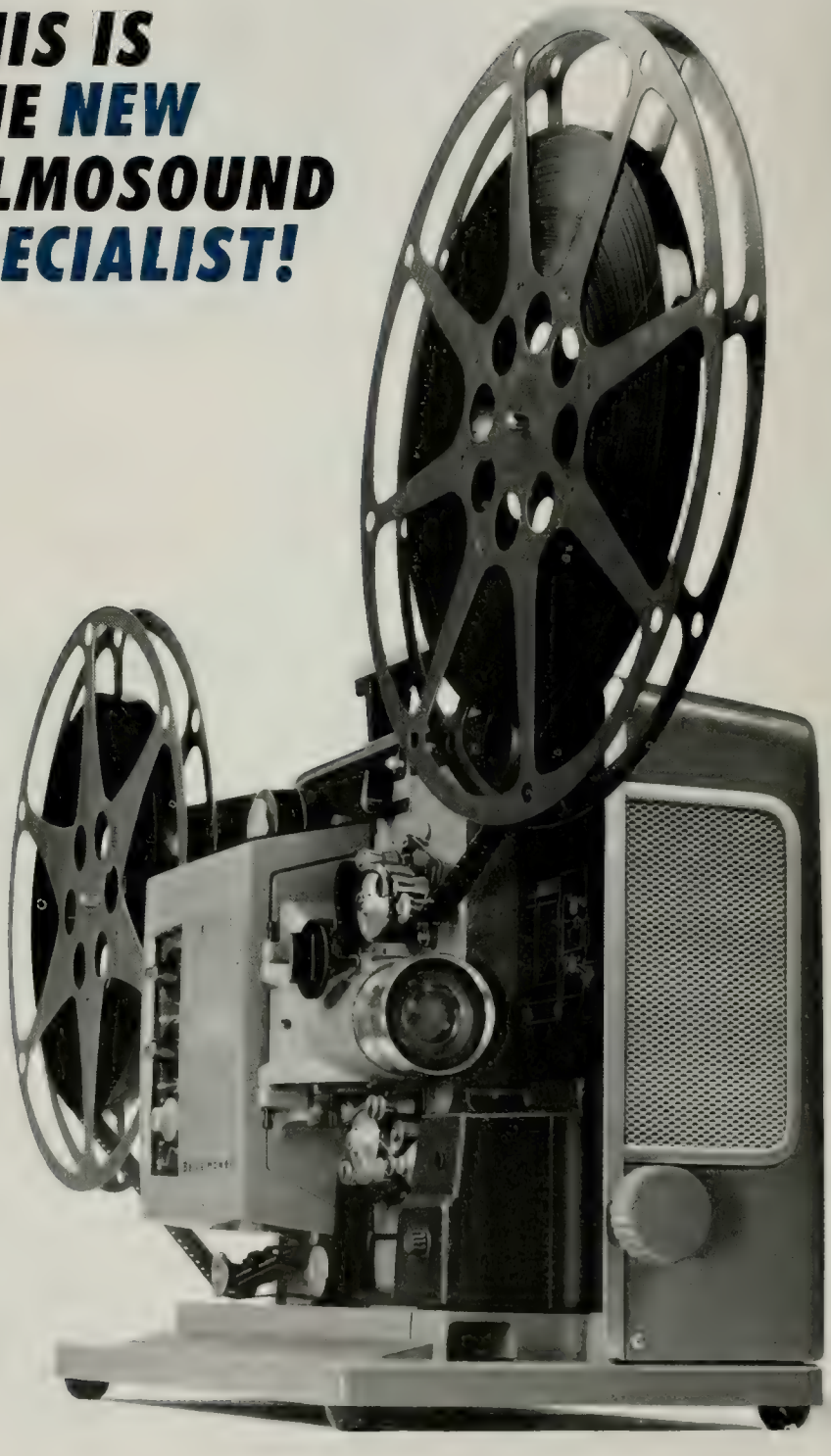
FOR THE LATEST AND BE... FILMS, READ BUSINESS SC...

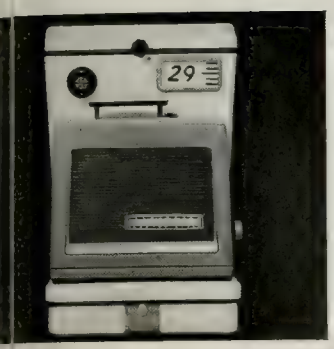
Bell & Howell engineering creates the most revolutionary 16mm sound projector in 25 years... different from top to bottom...inside and out!



look

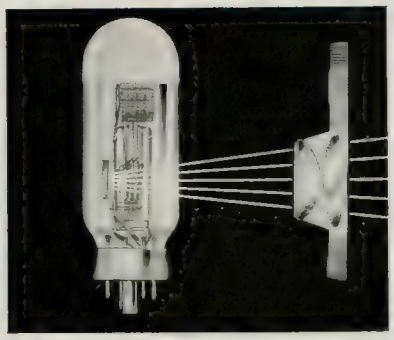
THIS IS THE *NEW* FILMOSOUND *SPECIALIST!*

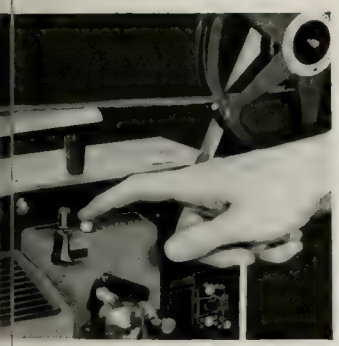




20% LIGHTER than any other major audio visual projector. It weighs only 29 lbs.! It is the first projector with a magnesium die-cast unitized frame—lighter . . . stronger . . . extra tough! It's easy to take along wherever it's needed. Your salesmen can present your film to more prospects. You'll get the added punch of professionally perfect sight and sound . . . as well as assurance that the customer gets all the facts . . . in the order that will make the most sales!

4% BRIGHTER than the average 16mm projector! new Proximity Reflector Lamp and new f/1.4 Super Proval Lens sharper images and more brilliant colors . . . a picture with h for the biggest meeting or convention halls—even in undark- offices or training rooms. And you can interchange 750, 1000 1200 watt bulbs and still get more light with each.





FAR, FAR EASIER TO USE with the most simplified controls ever put on a 16mm sound projector. It sets up from closed case to projected picture in a little more than a minute. Rewinding is fast and simple. You don't change reels. An automatic lower loop restorer keeps the film moving smoothly and quietly without interruptions. Your salesman is free to do his primary job . . . make the sale. His film presentation doesn't detract from attention, it focuses attention on your product!

e cool heads in business never forget the goal is profit. at's why more and more businesses are investigating, d investing in, a solid audio visual program. 16mm film vides a faster, more efficient presentation for sales, o orientation, training, time and motion studies, product mparisons and countless other specialized jobs. And s new FILMOSOUND SPECIALIST makes 16mm film en more practical than before! It will go more places d do a better job under more conditions than any other jector in the world!

CLIP THIS COUPON AND MAIL TODAY!

BELL & HOWELL COMPANY, Dept. BS-10
7100 McCormick Road, Chicago 45, Illinois

☐ I am interested in starting or expanding our audio visual program and would welcome general information on the subject.

☐ I am interested in the FILMOSOUND SPECIALIST for our audio visual program. Please send me more information.

NAME_____

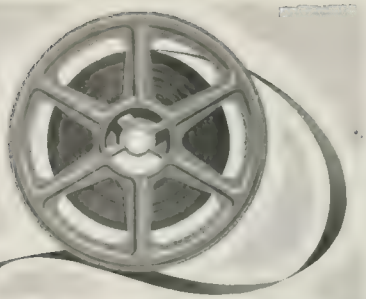
TITLE_____

FIRM_____

ADDRESS_____

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EDITORIAL VIEWPOINT:

Memo to Government: Is the "Low Bidder" Going to Deliver the Film You Specified?

☆ Congressmen are being quietly armed with some sobering facts about present methods of awarding government film contracts. All over the U.S., bidders on government films are wondering how long this situation will prevail. Here's one typical example:

For a recent non-military film, scheduled for production in the Pacific Northwest, there were 50 bidders. Their prices averaged from a low bid of over $7,000 to a high figure of $80,000. The contract went to a Southeastern producer for the low bid in the $7,000 bracket.

But the general range of bids from $16,000 to $23,000 contained the true costs of this job. Obviously, the low bidder can't deliver that kind of picture. Obviously, the long travel distances involved will further penalize the quality of the work possible at that figure.

The American taxpayer will lose on this kind of logic; the Government involved is yours and mine. When that kind of arbitrary "take the lowest bid" decision is made, Government is getting just $7,000 worth of picture, unless somebody is making a patriotic contribution. We won't bet on that and we'd like to know why the bid of an experienced qualified company right in the area where this specific film is to be made was rejected, despite the fact that it was in the obviously correct range of *true* cost, indicated by the *average*.

Let the people who know the answers in Washington make the right decisions on these contracts. If their hands are tied by this kind of arbitrary *price-alone* factor, let's remember with this logic we'll also soon be buying missiles without engines, tanks without guns and films that could just as well be made with a home-movie camera for $70, much less $7,000, for all the good they'll do!



John A. MacCartney, Public Relations Director, Parke-Davis & Company (right) receives trophy from Edward Maher, NAM Vice-President.

Turin Festival Awards Are Presented to Parke-Davis; Kimberly-Clark; First Security

☆ Four trophies awarded to American motion pictures at the Second International Industrial Film Festival, held recently in Turin, Italy, were presented last month to representatives of the sponsoring companies. Edward Maher, vice president, National Association of Manufacturers, made the presentation at a luncheon at NAM headquarters in New York.



Roy Dickerson (right above) accepts special silver cup on behalf of First Security Corporation for their film "Frontiers" from Mr. Maher.

The Industrial Film Festival regulations permitted only fifteen entries from each national manufacturers association. The American entries were selected from a large group of business sponsored films by a committee of industrial audio-visual experts, including Frank Rollins, Manager of E. R. Squibb & Sons Motion Picture Department; Gordon L. Hoag, Manager of American Machine & Foundry Company's International Public Relations Group; and Eyre Branch, Standard Oil Company (NJ), retired.

In competition with films from 11 countries, Parke-Davis & Company's *Better Medicines for a Better World* took first prize as the best scientific research film. This film, produced by The Jam Handy Organization, is designed to show how medical research in the drug field helps mankind. The film received a special gold medal as the best film in the field of pharmaceutics.

The first prize in the category of training and sales technique went to Kimberly-Clark's *Faces and Fortunes* — a film created by Design Associates to trace the development of the "well planned corporation through the years.

First Security Corporation of Salt Lake City won a silver cup for its public relations film *Frontiers*. This film, made by Dick Ernst Productions, features the history and economic development of one of the last unsettled regions in the United States — the intermountain region of Utah and Idaho.

Eugene Levandoski, Eastern Sales Manager, Kimberly-Clark Corp., (right) accepts trophy for "Faces and Fortunes" from Mr. Maher.



PUBLIC RELATIONS · EDUCATIONAL · TECHNICAL · TRAINING · MEDICAL... and

Farm is dead. The hayseed has joined the vanishing buffalo and the noble redskin. There are more college graduates in Agriculture today than there are in many other lines of endeavor. Farm pictures are brighter, too. They are now among the best "family pictures" being made. They must appeal to well-educated, well-to-do farm parents and also to intelligent and ambitious sons and daughters who are planning careers in Agriculture.

Farm Pictures by Audio...



Among Our Clients . . .

Atomic Energy Commission
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National Cancer Institute
National Cotton Council
Port of New York Authority
Schering Corp.
E. R. Squibb & Sons Div.
The Texas Company
Union Carbide Corp.
U. S. Navy
Western Electric Co.
Westinghouse Electric Corp.

— *and many, many others*

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Gentlemen: Please send me a copy of Dartnell's "Directory of Sales Training Films."

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Company_____

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RIGHT off the NEWSREEL

Litton, Prentice-Hall Merge Teaching Machine Interests

☆ An international leader in business and education book publishing and a prominent manufacturer in the audio-visual field have joined forces to develop, produce and market teaching machines and related programs.

John G. Powers, president of Prentice-Hall Inc., and Charles B. Thornton, president and board chairman of Litton Industries, a new factor in the audio-visual field via its Applied Communications Systems Division, jointly announced the agreement under which Prentice-Hall will develop programmed educational materials for use with teaching devices. Litton Industries' ACS Division will design and build teaching machines whose cost and performance are optimized for the educational materials and the user intended.

Powers and Thornton stated several reasons why they feel the teaching machine has an important function in education.

"The college graduate of the 1960's and 1970's must enter his chosen field with a markedly greater fund of information . . . if he is to continue the projection of knowledge. The joint development of teaching machines and teaching programs holds great promise for acceleration of the learning process.

"This is especially true for those who must keep pace rapidly and thoroughly with developments in the many professional areas.

"We visualize these devices as helping to solve one of the nation's greatest problems — the insufficiency of teachers and school facilities brought on by the burgeoning school population."

* * *

Timely Public Affairs Series Announced by A/F Telefilms

☆ A special current events version of the popular public affairs series, *Your Neighborhood — the World*, is being offered to the television stations by Association Telefilms. The series, which has played on more than 100 stations, is comprised of a number of new films and "specials" dealing with contemporary news happenings.

Included in the 26-week series are: *Europe Without Frontiers* (the story of the Common Market), *Path to Space* (the Freedom 7 flight and its future significance) *A Child Across the Sea* (problems of a family that flees Red China), *The Conquest of Darkness* (a report on medical missionaries in Kenya), and *Across the Frontiers* (a journey on the Trans-Europe Express).

Your Neighborhood—the World features such commentators and journalists as Chet Huntley, Frank McGee, John Gunther and Norman Ross.

* * *

Film Producers Assn., N. Y. in New Office Headquarters

☆ The Film Producers Association of New York has moved its offices to 165 West 46th Street, New York 36. The new telephone number is CIrcle 5-2545.

The new headquarters will provide offices for the executive director, staff and a conference room to accommodate executive board meetings, union meetings, negotiations and conferences with other associations.

* * *

Hollywood Ad Club Gives Details of 1961 TV Awards

☆ The second annual West Coast search for the best of the year's television and radio commercials was launched by the Hollywood Advertising Club on Sept. 15. Official 1961 International Broadcasting Awards competition brochures were mailed to over 15,000 advertisers, agencies, producers, film studios, television and radio stations spelling out the categories and rules for entering commercials shown at least once between Dec. 1, 1960 and Dec. 1, 1961.

The 1961 IBA competition will cover 25 categories of television commercials as well as 15 classes of radio commercials, including a Sweepstakes Trophy for the best commercial entered in each medium regardless of category.

IBA television entries will be classified as follows: Live-Action, Animated Art, Combination — over 60 seconds, under 60 seconds, or 60 seconds (excluding ID's); Video-tape; ID's; Local-Regional; Station and Program Promotion, and special TV awards to include best in Cinematography; Animation Design; Direction; Special Effects; Sound; Best use of Color in animation and live-action; Best use of Music, and a Special Marketing Award.

The Marketing award, to be given in *both* media, was created for

(CONTINUED ON PAGE 16)

NOW... fo
Ektachrom
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ONE-DAY SERV
on 16 mm
COLOR
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EKTACHROME COMMERCIAL 5¢
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Camera to
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Let us process your Ektachrome camera film, assemble it, make
COLOR (11¢)
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print with printed edge numbers, then ship to y
within 48 hours after receipt of your original

Write for complete laboratory price list.

When in Rome...



"PIONEERING WITH POWER"

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YANKEE ATOMIC ELECTRIC COMPANY
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received the distinguished ...

International Grand Prize

of the

Rassegna Nucleare

Second International Film Festival

Rome, Italy — June 1961

THE HANDSOME GRAND PRIZE CUP
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FOR MOTION PICTURE EXCELLENCE.

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BAY STATE FILM PRODUCTIONS Incorporated

BAY STATE FILM PRODUCTIONS, *Inc.*

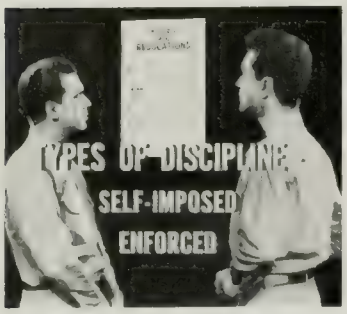
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RE 4-3164

NEW YORK
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CAN REPRIMANDS IMPROVE DISCIPLINE?

Slidefilm Gives Answer



One of the heaviest burdens of management is wise maintenance of discipline . . . while avoiding costly turnover due to employee resentment of supervisory methods. This slidefilm:

"MAINTAINING DISCIPLINE"

clearly defines the essential importance of discipline. It trains supervisors in the ability to handle the two distinct types: *Self-Imposed and Enforced,* with the proper techniques for use when reprimands are unavoidable. *The goal:* to build more efficient performance through all levels of organization. One of a tested series of eight sound slidefilms:

"SUPERVISOR TRAINING ON HUMAN RELATIONS"

widely used by management in many industries and service groups.

Write today for other titles in the series and details concerning a preview.

Guided **FILM** *Missiles*

ROCKET

INC

PICTURES

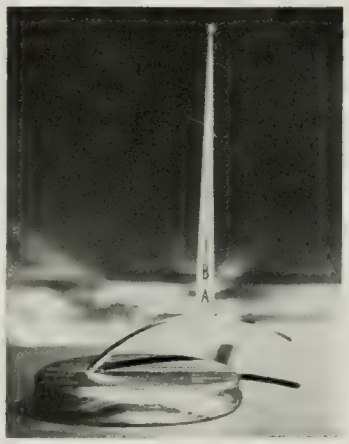
6108 Santa Monica Boulevard
Hollywood 38, California

Right Off the Business Screen Newsreel:

(CONTINUED FROM PAGE 12)

the 1961 competition. This trophy will go to the television and radio commercial with the best *specific, notable and traceable results in moving goods and services.* Local-Regional trophies go to commercials produced on low budgets or for use in cities under 10,000 population. This new category is to allow the commercial produced in a small town or the station, to compete for a trophy in its own class.

Television entries may be made in any language on 16mm or 35mm film or tape. There are no restrictions on entering commercials which have been entered in other contests or have received awards or recognition. "We do not intend to preclude from our selection any commercial," IBA chairman Ken Snyder emphasized. "We want to select the best, from among the world's best, in free, open competition."



Pylon broadcast antenna, rising vertically from arc of world, is trophy for winners of International Broadcast Awards.

At the same time, Mr. Snyder, chairman, announced the appointment of Robert Springer as chairman of the IBA Patron's Committee. Springer was, before moving to Hollywood, the executive director of the New England Region, United World Federalists, Inc. "IBA patrons will be sought from among firms and individuals who have a stake in the continued success of broadcast advertising," said Snyder in announcing the appointment.

IBA trophies and awards will be presented Feb. 13, 1962 in Hollywood. The deadline for entries in the 1961 competition is Dec. 1, 1961. Contest brochures are available from the Hollywood Advertising Club, 6362 Hollywood Blvd., Hollywood, Calif.

260 Films from 16 Lands at San Francisco Film Festival

"The Film As Communication" Competition and Conference has has brought 260 non-theatrical films produced in 15 nations and the U. S. for pre-screening and judging during the San Francisco International Film Festival this year.

Films produced for a specified purpose and defined audience will be pre-screened and judged in seven audience-oriented categories based on standards developed by the FAC Committee. The best of the 260 entries will be shown and given final judging during a program open to the public, November 9 through 12, at the Sheraton Palace Hotel.

Final judges will include Luther Nichols, West Coast editor of Doubleday Co., Irving Lerner and George Stoney, both well-known as producers of documentary and informational films.

In addition to the film showings the FAC program will include a series of three panel conferences with leaders from a variety of non-theatrical fields. The first panel, "Film As Communication," will discuss effectiveness and appropriateness of film use; the second, "Can I Get the Right Film," will discuss criteria dictated by different types of use and problems of availability, evaluation and communication between user-producer-sponsor.

A third panel, "Who Needs a Film Maker?" will ask for definitions of "producer" and consider the need for a producer's services, his relationship to sponsors and his various responsibilities. All panels will include audience participation.

For information on the FAC program, write Film As Communication, San Francisco International Film Festival, 172 Golden Gate Ave., San Francisco 2, Calif.

* * *

IBM Videotronic 8's

☆ Sale of a first sizeable group of MPO Videotronic 8 sound projectors has been made to the International Business Machines Corporation.

* * *

4th American Film Festival

☆ The 4th American Film Festival will be held April 25-28, 1962 at the Hotel Biltmore, New York city, it has been announced by the Educational Film Library Association, sponsors of the event.

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Our Own Custom Build
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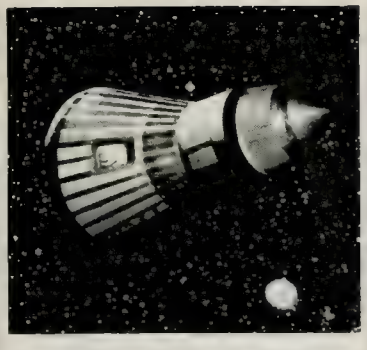


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ibating sponsors include:
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ld Fair Corp., B & O, Firestone,
hgland Mutual, Thos. J. Lip-
Uited States Steel, and Gulf Oil.



ACHIEVEMENT!

80 stations

Accomplishments in science and industry.

Participating sponsors include:
Reynolds Metals, Corning Glass, Institute of Life Insurance, Chas. Pfizer, Maytag, Automobile Manufacturers Association, Alcoa, Hamilton Watch, and Montgomery Ward.



YOUR NEIGHBOR —THE WORLD

100 stations

The International scene.

Sponsors include:
UNICEF, United Fruit, Foster Parents' Plan, De Beers Diamonds, First National City Bank, European Economic Community, and the Salvation Army.



THEATRE 30

n Going Up this month!

red films with stars and

s include:
rican Medical Association,
on Social Work Education,
ticut Mutual Life, Quaker
mpany, American Institute of
National Urban League, and
l Dairy Council.



HINTS 'N' HELPS

FOR HOMEMAKERS

50 stations

Daytime women's series.

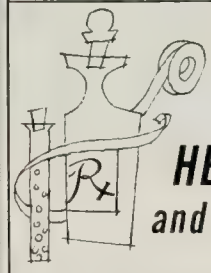
Sponsors include:
Armour, Johnson & Johnson, Bissell, Maxwell House Coffee, Dow, Minnesota Mining, Processed Apples Institute, Metropolitan Life.

COMING SOON!

CAMERA 15



News and views of peoples, places and products.



Rx YOUR HEALTH and Safety

Health hints/safety tips!

RICAN ODYSSEY – the first TV free-films blockbuster has played on more than 200 tions in the past two years, for a total of more than 5,000 telecasts, cumulative audi- e of more than 200,000,000 persons!

DOES YOUR FILM BELONG IN ANY OF THESE SERIES?

Smart programming, tailored to TV's new public-affairs look, is reaping handsome audience rewards for our sponsors. AF-TV sponsored-film series command top "A" and "B" time in many markets, reach impressive audiences week-in and week-out. Specially-produced opening and closing titles showcase each film, build and sustain audience interest. In addition, AF-TV's timely, topical *program specials* keep our sponsored films before TV programmers – and audiences in *all* major markets and most secondaries, too!

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AF TV **ASSOCIATION TELEFILMS**
A DIVISION OF

ASSOCIATION FILMS, INC.

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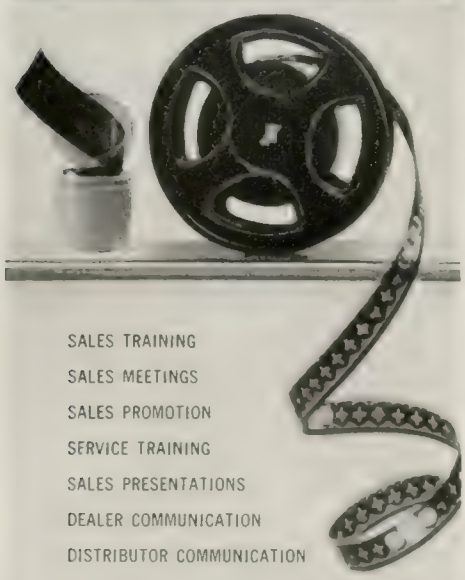
Regional Sales and Distribution Offices:
Ridgefield, N. J., Broad at Elm, New Yorkers call: PEnn. 6-9693. All others call: WHitney 3-8200
San Francisco 3, Cal., 799 Stevenson St. Underhill 1-5305
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HEADLINING THE NEWS:

Niles Centers Provide Coast-to-Coast Operations as New York Studios Open

☆ The Fred Niles Communications Centers became a nationwide, coast-to-coast operation last month as the company opened motion picture production studios in New York City at 108 West End Avenue. It was the third full-scale film production facility for this growing company, complementing similar operations in Chicago and Hollywood.

The New York facility is in a five-story building and occupies two entire floors with shooting access to the other three. It provides Niles' organization with two fully-equipped stages, car drive-in entrance; recording studios and editing rooms plus offices for management, technical and creative staff members to round out the new Manhattan operation

Howard Henken, formerly a partner in HFH Productions, is in charge of the New York studios. With the New York opening, Niles is the first major motion producer to have three actual production facilities (not branch offices) in the three major advertising markets of Hollywood, Chicago and New York

"60% of our business is conducted with advertising agencies," Niles said. "By having an exclusive coast-to-coast operation, we offer a unique service. A New York TV producer can shoot in Hollywood, then complete his job in our New York studios. Though the agency deals with one account supervisor, he is backed by a national organization for creative and production support."

* * *

Transfilm-Caravel Names Robert H. Klaeger President and Chief Executive Officer

☆ Robert H. Klaeger has become president and chief executive officer at Transfilm-Caravel, Inc. as former president William Miesegaes steps upward to become chairman of that studio's executive committee.

* * *

Schering Appoints Weiss Meda Advisor

☆ Carroll H. Weiss has been appointed research media advisor for the Medical Research Division of the Schering Corporation. He will supervise informational media including photographic art, illustration and publications for medical research. An active member of the Biological Photographic Association, he has given long and loyal service to that organization as its director of communications.

* * *

Neuberger Speaks to Chicago Ad Execs

☆ Chicago advertising and public relations executives heard Burt Neuburger, head of Columbia (Screen Gems) Chicago office talk on "The PR Film: Image Plus Imagination" within recent weeks. The planning, creative conception (in both production and distribution) and the dramatic results being achieved by current public relations films were graphically outlined as Mr. Neuburger stressed the role of professional PR men and women in the planning of comprehensive film projects.

(CONTINUED ON PAGE FIFTY-FIVE)



Frank Andreotti, Assistant Treasurer, Bank of Commerce (standing) uses a large-screen Sal... slidefilm with group of key bookkeepers.

Audio-Visuals in the Ba...

Slidefilm Helps Indoctrinate Bookke...

SPONSOR: Bank of Commerce, New ...

TITLE: *Posting Procedures — Dual S...*
13 min. and 12 min. (2 parts), col...
produced by Rossmore Productions, I...

☆ In New York's Bank of Commerce the ... keeping department handles about 40,00... items a month — tons of checks ever ye... with chances for errors in posting every ... And errors cause trouble, take a lot o... to correct, and cost money. What's more ... ing errors — proofing, re-running check ... listings — is no fun for employees, eithe...

The solution, of course, is Careful, ... tious, Conscientious work to start with. On... way the Commerce Bank is indoctrinat... bookkeepers in the 3-C's is with a new ... visual training program which goes throu... posting procedures so thoroughly tha... ployees can see quickly where errors are ... made, and how they can be prevented. Th... training material is contained in a tw... sound slidefilm prepared for showing on ... fied Salesmate automatic projectors wh... larger screen measuring 24 by 19 inche...

The Bank of Commerce uses the film ... training all new employees in its bookke... ing department.

EDITOR'S NOTE: more "case histories" ... on pages 32, 33, 34, 35, 40 of this ...

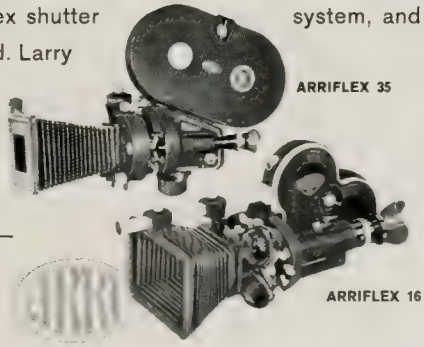
An Old Violin
may make wonderful music ...
but it takes an Artist to produce it!
It's the same with type titles ...
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ARRIFLEX 35 on horseback! Larry Lansburgh combines top-notch horsemanship with cinematic originality, as he shoots exciting footage for the Academy Award-winning Walt Disney production, "**The Horse with the Flying Tail.**"

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WASHINGTON FILM COMMENTARY

by Mary Finch Tanham

Washington Correspondent for Business Screen

AT A TIME WHEN it is even more important than it has ever been to present a favorable U. S. "image" abroad, CINE (The Committee on International Non-Theatrical Events) has announced unique plans for "pooling" America's finest films for foreign festivals.

Therefore, in the future, CINE will hold in abeyance for one year, films on every conceivable subject suitable for the big overseas festivals and for the many, new, specialized events which are cropping up all over the world.

Elect Flory as Chairman

This innovation was announced by John Flory, Eastman Kodak Company of Rochester, who was elected CINE chairman for the 1961-2 season at a recent meeting in Washington, D. C. At the same time, to implement these plans for extended coverage of film events, the Committee voted to include new members from labor, agriculture, church, science, and business.

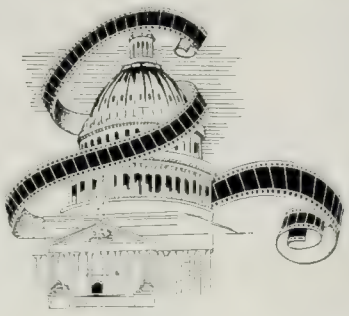
As the official liaison agency between the American non-feature film industry and foreign festival officials, CINE has processed award winning films for the past four years. This year it is hoped that the increasing significance of the overseas fetes, in which the US competes with bloc countries, will be as clearly recognized in the non-theatrical motion picture industry as it has been in government and diplomatic circles.

"Warrants Serious Concern"

At the recent roundtable discussions in Washington, CINE members were told by Honorable Myron Cowen, U. S. Delegate to Edinburgh and former Ambassador to Australia, Belgium and the Phillipines, that the film activities of the iron curtain countries "must be neutralized", and that the "situation warrants serious consideration" by those in the industry.

In a frank appraisal of CINE goals, outgoing Chairman Ralph L. Hoy of Aluminum Company of America, stressed that today, as in the past, foreign officials are more interested in creative films of high cinematographic quality than in those with the obvious "message". CINE hopes to pool motion pictures which have these characteristics but which will not offend other nations nor give a false impression of life in the United States.

This year, 46 films were entered in the Venice, Edinburgh, Berlin and Stratford festivals. For the next season, the Committee has been requested to select films for showing at Venice, Berlin, Harrogate (England), Edinburgh, Vancouver, Mannheim (Germany) and Stratford (Ont. Canada). With



a large reservoir of versatile films, CINE hopes to enter many other new festivals in Europe, South America and Australia.

The deadline date for film applications has been set at December 31st for all films "released in 1961," and on March 1st for all films released in January and February, 1962. Application fees for CINE entry are $10 per film, and $30 for processing films for overseas festivals, when such films are selected to go abroad.

Five Named as Vice-Chairmen

Serving with John Flory as vice-chairmen will be James A. Barker, Capital Film Laboratories, Inc. of Washington, D. C., Stanley McIntosh, Teaching Film Custodians, New York, Eyre Branch, Standard Oil Company (retired) of New York, Brice Howard, National Educational Television and Radio Center, New York, and Ralph L. Hoy of Alcoa, Pittsburgh, recent past chairman.

New members elected are: Mr. Dana Bennett of the Farm Film Foundation, Washington, D. C., Mrs. Janet Wilkins of the National Association of Manufacturers, New York, and Reverend Michael Mullen, St. Johns University, Jamaica, New York.

* * *

New A-V Officer for FAA

. . . The Federal Aviation Agency has announced the appointment of Fred Pelzman, new audi officer in FAA's Office o Affairs. Mr. Pelzman will ing in the office of the ne Office of Public Affai Philip M. Swatek.

* * *

Capital Labs Breaks Gro for New Washington Plu

. . . The first industrial break ground in Washingt citing new urban developm ject has been Capital Fi boratories, Inc. According ital's president, James A. the gleaming, new, moder which will have 27,000 feet of space, on the two will be ready for occupancy January 1962.

It will offer a full range ices to the motion picture industry, including both and 16mm color, black an film duplicating and pro together with sound recor film editing facilities.

The ten-year-old co which currently operates a level of $1,700,000 per expects to double its cap the new location. "Pha plans have already been



Above: Executive Director John Redevelopment Land Agency, spe ground-breaking ceremony. Seated are: Vice Chairman R. R. Atki Jim Barker, President of Capi

ed to move, install, test, a uate processing equipmen the new building is ready. same time, normal operati continue in Capital's plant Washington.

At ground-breaking cere attended by officials of th velopment Land Agency District Government. Bark ed, "We have great confid the future growth of the dustry and in Washington a center and believe that t facility will play a signific in this industry's growth ally."

* * *

. . . Under a recent gra the National Science Fou an important series of fi

si research will be lensed in e ific laboratories in and ɔnd, Washington, D. C. The ie will consist of five black d white, 29-minute motion pic- re suitable for schools and ed- abnal TV.

Eelyn Davis and Dorothy ɔger of Eade Enterprises, Inc. v been designated, respectively, o linating director and pro- c. Science Service, Inc. will st bute the series upon comple- on n early spring.

* * *

griculture Names Lobdell, Schartz as Assistant Chiefs

In order to increase efficiency le big government film pro- al in the US Department of Ag- ulture, two new assistant chiefs v been appointed to the Motion c re Service.

Martin Lobdell, formerly in SA's film "shop" and, more ently, chief of motion pictures th Office of Civil Defense and obilization in Battle Creek, ichigan, will be the new Assist- t Chief, Production and Labora- ry Services.

Sl Schwartz has been named ssistant Chief, Planning, Library, motion and Distribution.

Both Lobdell and Schwartz will p t to Al Carello, new Chief Motion Picture Service, who re- ly replaced Jim Gibson.

* * *

The Security Man" Has a Big Message for Contractors

The Department of Defense s recently completed a short ack and white film, titled *Se- ity Man, which* has a big mes- g for large and small business m with classified government ntracts. Its thesis is that security, e effective, must become "a a of mind". Based on actual s histories, the film warns that man failures are understand- able — but that, at all levels of labor and management, lack of security can seriously endanger the country *and* an employee's career.

The film was produced for DOD by the Directorate of Security Policy, under the Assistant Secretary of Defense, Manpower. It was produced by the Army Signal Corps and is available for loan in military film libraries, and has been cleared for sale from United World Films, 1445 Park Ave., New York.

* * *

Willis Joins Army Pictorial Staff for R & D Productions

. . . Mr. Harry G. Willis has joined the staff of the Army Pictorial Division, OCSigO, as the motion picture production officer for research and development and miscellaneous films.

Mr. Willis was formerly with the Ordnance Corps Training Command at Aberdeen Proving Ground as Chief of the Training Film Production Office. He has long been associated with motion picture production, particularly in training and documentary film production.

* * *

Kleigs Light Sheraton Park, Commerce, as Cameras Whir

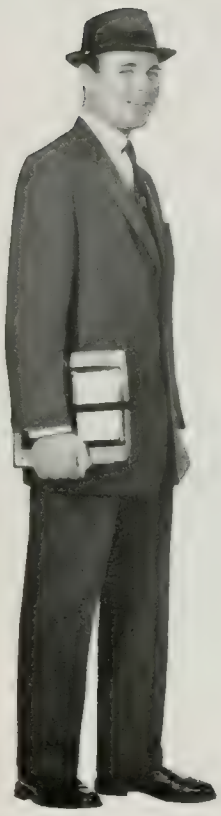
. . . With the production of *Advise And Consent* under way in the nation's capital, official Washington has been scrubbing off pancake makeup, traffic has been in a snarl, and everyone within a mile of the Sheraton Park Hotel has been buzzing about the no-nonsense pithiness of director Otto Preminger.

At the same time, the kleig lights have been burning bright across town in the Department of Commerce, where George Johnston's Washington Video crews have been shooting *Fuel To The Fire*. This 27-1/2 minute color

(CONTINUED ON NEXT PAGE)

ding "Fuel to the Fire" at the Patent Office, Washington Video's e shoots film. George Johnston (seated, right) directed the picture.





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WASHINGTON:

(CONT'D FROM PREVIOUS PAGE)

film is being produced for the layman through the Patent, Trademark and Copyright Foundation of the George Washington University. The title was evolved from Lincoln's words: "The patent system added the fuel of interest to the fire of genius."

* * *

Implications of Education Act's Extension Are Noted

. . . The extension of the National Defense Education Act, for which Congress voted a five million dollar ceiling budget per year for the next two years, may well bring about an increased demand on the industry for suitable films for the elementary school level.

At the present time, about 75% of expenditures under Title III, which provides for financial assistance for strengthening science, mathematics, and modern foreign language instruction, is being spent on science "equipment" (which includes films) for the secondary schools.

Many in Washington believe that the states, which match funds with the government, will put more money into desirable equipment for teaching mathematics and languages — as well as science — to *younger* children.

The primary effect of the extension on Title VII, Part A, will be additional prospects for research in certain areas which have not yet been probed.

Additionally, a stepped-up program in the dissemination of audio-visual information by the United States Office of Education to the state and local officials will probably take place in the next two years. USOE will concentrate more on "demonstration" methods to show such things as airbourne TV, the use of audio-visual instructional devices to teach certain subjects at certain levels, and the ways in "team teachers" utilize va media to their advantage.

One demonstration might for example, how several institutions of higher learning under contract, have hook together on micro-wave T share faculty resources and plore the effects of this o various schools' administr (which include a variety of e.g. state-owned schools, ch owned schools.)

In addition, it is hoped t "national library" of educa research information, electro ly controlled, can be set u service schools and univer Another project will be t semble one large publication ing kinds of audio visual m ials for educational pur which will be useful for sc states and business firms.

It is anticipated that the million dollars per year wi authorized for the next two years. To date $1.6 million spent the first year, $3.7 m the second, $4.7 million the and $4.7 million for the f and present fiscal year, w closes June 30, 1962.

* * *

Medical Research Advanc Shown in New Cooke Fil

. . . The "microtiter" is the na a recently developed medica research kit which will save u eight times the cost of testin tal serums and viruses in th ture. To spread this word to tors and researchers, Cooke gineering Company of Alexan Virginia, has produced a 10 ute color film, suitable for sho "in the field" on Cinesalesme

In addition, the film, titled *crotiter*, which was produce Paragon Productions in Wash

(CONTINUED ON PAGE

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CREATIVE • IMAGINATIVE • PROFESSIONAL

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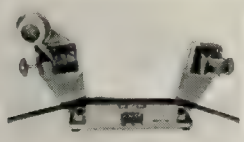
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The cutting arm, shown in operating position, is used by pressing the chrome button for cutting both sides of the film simultaneously. The film, of course, has been registered on pins in the horizontal channel. The cutting blade is easily replaced when necessary.



The splicing tape is registered on precision pins and held in place until automatically applied to the film by swinging the arm over and pressing the chromed button. This action simultaneously cuts the adhesive and applied it—in perfect register to the film.

Model 35 for 35mm, Model 16 for 16mm—$295

NEW F & B MARK III FLUID DRIVE TRIPOD



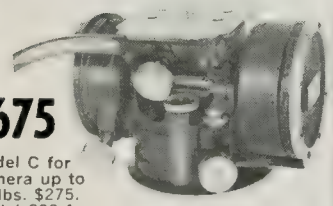
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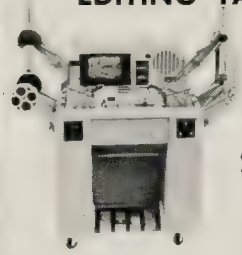
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SPECIAL INTRODUCTORY KIT:

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1 20′ roll T35 (4.04)
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Name _____

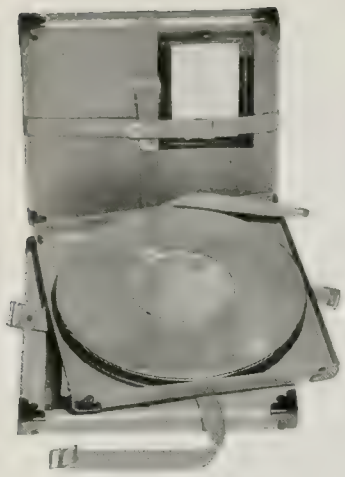
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Industrial A-V Exhibition's Useful Role

Well-Attended Show Closes 3-Day Run in New York

THE 1961 EDITION of the Industrial Film and Audio-Visual Exhibition closed a successful three-day run with good attendance in New York on October 11th.

Concensus of opinion was that this annual show has finally settled down into a useful service to users and makers of audio-visual materials and equipment on the New York scene.

Better Facilities at Barbizon

The locale of the exhibition this year — on the mezzanine of the Barbizon-Plaza Hotel — seemed to be a better choice than in previous years at the Trade Show Building. The Barbizon-Plaza also has a first-class theatre in which lectures, workshops and film programs were presented.

Coincident with the Exhibition, a continuous showing of outstanding films was held in a small screening room adjacent to the exhibition area. Those adjudged award winners were presented with silver cups at an Awards luncheon.

A Special Award was received by busily-campaigning New York Mayor Robert E. Wagner, for his "splendid cooperation with the film industry in New York."

Present TV Commercial Awards

TV Commercials Awards were presented to the following: A Grand Award to *Versatility*, a TV commercial by On Film for Alcoa and Fuller & Smith & Ross, agency. Live action First Prize: to On Film for Chevrolet and Campbell-Ewald, agency. Live action Special Prize: to MPO Videotronics for U.S. Brewers Association and J. Walter Thompson, agency. Animation 1st Prize: to Phoenix Productions for Mutual of Omaha. Animation Special Prize: to Goulding, Elliott and Graham for Millbrook Bread and to McCann-Erickson, agency. Live and Animation First Prize: to Paul Kim and Lew Gifford for Warner-Lambert and Lambert & Feasley, agency. Live and animation Special Prize: to Jerry Ansel Productions, for Hoffman-Laroche and Kastor, Hilton, Chesley, Clifford and Atherton, agency.

A Director's Award was given to Charles Dubin of MPO for his TV Spot for U.S. Brewers Association and J. Walter Thompson, agency. A Photography Award was made to On Film for a spot made for Alcoa and Fuller & Smith & Ross, agency.

Honors to Elektra, MPO

Top Special Effects' honors went to Elektra for their work on a Johnson & Johnson commercial through Young & Rubicam. A prize for Art Direction went to MPO for an American Tobacco-BBDO spot. And honors in sound went to On Film-Chevrolet-Campbell-Ewald.

A Special Award for a 30-minute network promotion went to Gerald Productions for a CBS-TV sponsored film.

Featured Speakers on Program

A lecture and workshop program held in conjunction with the exhibition featured talks by Stanley Turtletaub, Graphic Varieties, on *Filmstrip as a Means of Audio-Visual Comunications in Sales Training*; Robert Shoemaker, Charles Beseler Company, on *Psychology of Selling with Audio-Visual Tools;* Robert Grunwald, The Harwald Company, on *New Techniques for Evaluation of Film Performance;* and Richard Rogers, Modern Talking Picture Service, on *The XYZ's of Film Distribution;* among others.

A panel composed of Jack Zander, Pelican Films; Bob Yung, Elektra Studios; John Halas, Halas & Batchelor Films; Lew Gifford, Gifford & Kim; Bill Gibbs, J.



Walter Thompson; and I... Henkin, Fred Niles Comuni... Centers, discussed animatic... niques and psychology.

The topic, 8mm Sound - F... or Fiction? brought forth... esting discussion from p... Willis Pratt, American Tel... & Telegraph Company; Ton... Eastman Kodak Company; ... ard Goldberg, Fairchild ... & Instrument Corp.; Fre... hauser, Vicom, Inc.; Robe... burn, George W. Colburn ... tory; and Lester E. Wadd... Transfilm-Caravel, Inc.

Exhibitors Display N... Equipment in Trade S...

☆ Among the exhibitors' ... were several interesting new... of equipment:

. . . Nikon, Inc., was show... newly imported Fujica Z... sound projector. Features i... 80-8000 cycles-per-second ... reproduction, a zoom fl.... detachable speaker, multi-sp... drive, tone controls, and ... for high and low level inpu...

. . . Ozalid had a new Pr... Printer 40 processor to make ... parencies from any source ... ial in minutes.

. . . LaBelle was demonstr... new compact Teleguide ... for intricate assembly proc... Using slides and tape cart... the machine is said to ...

(CONTINUED ON PAGE 2...

TELIC, INC. ■ FILM CENTER ■ 630 NINTH AVENUE, NEW YORK 36, N.Y.

CO-PRODUCERS OF FILMS • TO INFORM, PERSUADE AND EDUCATE •
SCENE | TAKE | SOUND
Telic, INC.

JU 2-3480

ELWOOD SIEGEL, *President & Executive Director*
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an important
announcement from
RADIANT

big

Seamless Lenticular Screens UP TO 70" X 70"

for Flawless Viewing with Overhead and Opaque Projectors!

A major achievement for perfect projection—from RADIANT. Big pictures for big audiences . . . on one piece Seamless, Truly Lenticular Silver OptiGlow surfaces. For use in partly lighted as well as darkened rooms, OptiGlow screen surfaces offer maximum brightness on axis and minimum fall-off at side viewing angles.

SEAMLESS LENTICULAR SCREENS IN ALL BIG SIZES! 50" x 50" 60" x 60" 52" x 70" 70" x 70"
(A simple attachment of a RADIANT Keystone Eliminator makes any RADIANT tripod screen suitable for overhead projection by correcting keystoning distortion.)

WRITE FOR YOUR FREE COPY . . .
the AUDIO-VISUAL GUIDE TO BETTER PROJECTION . . . a comprehensive 64 page reference book that deals with every phase of projection in detail.

Radiant Manufacturing Corp.
Subsidiary of United States Hoffman Machinery Corp.

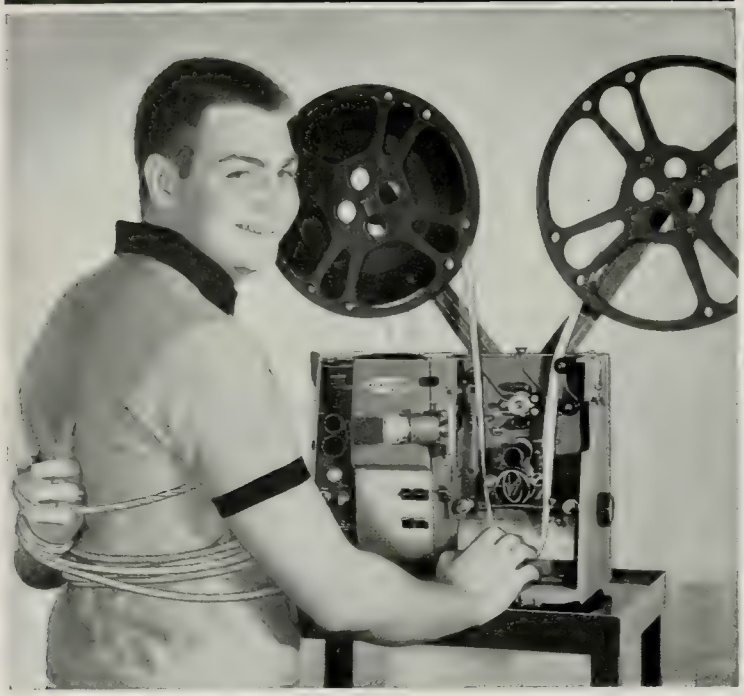
RADIANT MANUFACTURING CORP.
8220 North Austin Avenue BS-1061
Morton Grove, Illinois
Please send me, without obligation, a free copy of the AUDIO-VISUAL GUIDE TO BETTER PROJECTION



name_____
organization_____
position_____
address_____
city_____ zone____ state_____

KALART VICTOR

BASIC in 16mm PROJECTORS



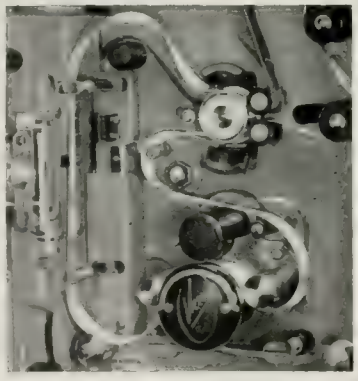
You Can Thread Any Kalart/Victor With One Hand Tied Behind Your Back

The unique Kalart/Victor "wide-open" threading path makes it possible. Film gate, tension rollers and film shoes open at the flick of your finger—and stay open while you insert the film. It's a one-handed, easy operation.

Threading is further simplified by the fact that this projector is loaded in three separate, logical steps. No intricate "lacing" is involved. First, loop the film around the sound drum, following the red path. Then thread the white path under the single drive sprocket. Third, follow the blue path through the film gate and over the drive sprocket. The color-coded path serves as a constant reminder of threading location and sequence.

An additional reason for using Kalart Victor projectors is the way they guard against film damage. Patented Safety Film Trips detect trouble and automatically stop the projector before any harm is done. A great feature for building projectionist confidence and saving film costs!

The Kalart/Victor offers great features in *every* department, from low-cost maintenance to outstanding performance. Ask your Victor Dealer for a demonstration soon.



Threading points on a Kalart Victor open wide to receive film; path itself is color-coded to show sequence and location.

Victor materials and equipment are approved for purchase under the National Defense Education Act.

KALART VICTOR

FREE BOOKLET

Tells how industry profits from sound films. Details the many uses of films. Send today for your copy. Address Dept. 2

World's most experienced manufacturer of 16mm projectors

VICTOR ANIMATOGRAPH CORP., DIV. OF KALART, PLAINVILLE, CONNECTICUT

Industrial A-V Exhibition & Trade Sh

(CONTINUED FROM PAGE 24)

shorten training periods and reduce assembly line errors.

. . . DuKane demonstrated its AV-Matic sound slidefilm projector—a small table-top automatic model with sound on record.

. . . Musifex, Inc., showed its attractive musical sound effects records now available for outright sale.

. . . Vicom demonstrated the Vic-audio Sound 8 projector which is a custom-built repeater machine immediately convertible to traditional darkened room projection, and based on the Kodak Sound 8.

. . . Admaster Prints had its new attache case overhead slide viewers on display.

. . . COC made an anouncement showing of its Master 10-10 Slide Viewer — a fully automatic rear-view projector with a 10 by 10 inch screen.

. . . Charles Beseler Company was showing the Salesmate II — a redesigned version of the successful Salesmate I. New features are a Flipmatic screen, Touchmatic start, Synchro Guide, snap-in cartridge holder and a dozen other smaller improvements.

. . . Camera Equipment Company showed Graflex 16mm motion picture projectors and other assorted audio-visual equipment.

. . . Kalart Victor's new attraction was the TSI Moviematic STM-3 continuous suitcase projector.

* * *

Florman & Babb Acquisition for Its Rental, Service Depts.

☆ Florman & Babb, Inc. has acquired the one-story building at 304 West 54th Street, New York, adding over 5,000 square feet of space to its present area. The new branch houses the expanded F & B Rental and Service Department.

At the same time, the entire area of the firm's location at 68 West 45th Street will be redecdecorated and become F & B's central sales showroom and offices.

The new Rental and Service Department will be under the supervision of John Babb, F & B vice-president. Many new services and facilities will be introduced, such as a "drive-in" able to accommodate a number of trucks at one time for the loading and unloading of equipment, and a new rental check-out system which w eli inate delays.

Florman & Babb's renta qu ment maintenance staff h b increased. More trained ch ians and many new machi s tools will be added to the shop.

New equipment will inc de models of Mitchell came s. cluding BNC's with th Cooke and zoom lenses. A lens Auricons, Moviola crab d es. new Moviolas, Acmade d tables, hot splicers and a e carload of new Mole Ric rd lights of every description.

* * *

Van Praag's New Divisi to Produce Feature Pict es

☆ William Van Praag, p side of Van Praag Productio N York, has established a iv vision of his company to e voted to the production ture motion pictures.

Option rights have b n tained from Little, Brown C pany, publishers of Gordo W ber's novel, *What End B t L* Van Praag hopes to have fin ed script by early next y r complete production in 19

In entering this new a a Van Praag expressed h es completing at least one fe ure year with an aim towar d in ducing new acting persona es well as novel visualizatio te niques. *What End But Lo* and cast will be selected a la date.

* * *

Orbit Production Enter Fi

☆ Orbit Productions, I c. been formed at 630 Ninth ven New York. Sam Fleishma h of the concern, was previ sly executive at Advertising and Television Service.

Orbit expects to augment is fi production services with th facilities in the near futu

PROFESSIONAL

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Honors to Year's Best Travel Pictures

PRODUCTIONS SPONSORED by the Hong Kong Tourist Asso-, Italian State Tourist Of-, an American World Air-, French Lines, Air France, an Airlines and the Aloha were judged the best travel ut of 89 entries for special from the Cannes Interna- Film Festival Committee at ATA Film Festival of the 31st Travel Congress and Con-, Oct. 8 to 14, Cannes, .

Hong Kong Film a Winner

ries were judged by a com- of judges selected by ASTA. *ion Lights Shall Glow*, spon- by the Hong Kong Tourist was judged the best film ountry or area. It was pro- by Athos Film Productions ondon. Second prize in this y went to the Italian State t Office production, *Rome*, on the modern aspects of mous Italian city, without ntary.

films on travel, *Wings to da*, sponsored by Pan Amer- irways and produced by F. y Productions, Hollywood, rst prize. *Our Island Hawaii*, nsored by Hawaiian Air- nd Aloha Estates, was sec- ize winner. *Our Island Ha-* was produced by Cate & ne, Hollywood.

French Line Film Honored

special category awards or films depicting a mode of portation. The story of build- d launching the S. S. France French Line, *Harvest of* made by Regency Produc- (France), was top winner. hard de Rochemont produc- r Air France, *Five Steps to rs*, was second prize win- his film traces, in animation e action, the history of avi- from the balloon to the jet. ASTA Film Festival of st World Travel Congress, sponsored by the American Society of Travel Agents, attracted entries from nine overseas areas and countries; 16 foreign touring agencies in New York; domestic and overseas airlines, railways, steamship lines and bus tours.

Delegates See 31 Pictures

The winning films and all other entries were taken to the Congress in Cannes for screening by the delegates. Thirty-one of the entries, aside from the winners, were selected for scheduled showings. The other films were made available to delegates on request for private showings.

* * *

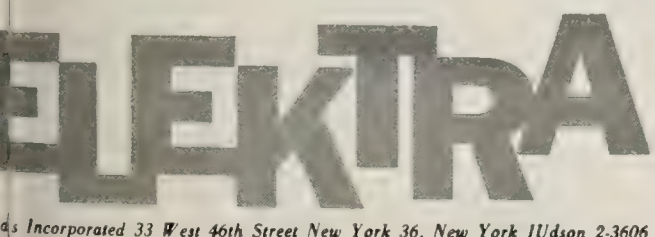
Ross Addresses Detroit Ad Club; Shows Award Winners

☆ The Detroit Adcraft Club meeting on October 6th featured an address by Wallace A. Ross, Director of the American TV Commercials Festival, as well as a 45-minute film presentation of the 1961 Award Winners.

This was the last 1961 in-person presentation by Ross, who said that five 16mm versions of the award winners have begun a national tour of advertising clubs. Thirty-two scheduled bookings have already been set. Over 20 advertising associations have already featured the reel at special luncheons. The national convention of the Association of National Advertisers will feature a three-part screening of the winners at its convention at Hot Springs, Virginia on November 1st.

Within two weeks, the Festival will anounce the availability of 2700 TV commercials in the form of product category reels which can be booked by advertisers and agency creative and research staffs.

Entry forms and brochures for the 1962 Festival, which is scheduled for the grand ballroom of the Waldorf-Astoria Hotel in New York on Friday, May 4th, will be mailed soon.



s Incorporated 33 West 46th Street New York 36, New York JUdson 2-3606



MOVIEMATIC and DUOLITE
Rear Screen and Repeater
16mm Sound Projectors
Are Now Members of the

KALART VICTOR

Family of Precision
Audio-Visual Equipment

GET THE FULL STORY

Send now for complete information on special purpose 16mm projectors to TELL—SELL—INSTRUCT, also for the name of your dealer who will be pleased to arrange a demonstration at your convenience.

Department 2

VICTOR ANIMATOGRAPH CORP., DIV. OF KALART, PLAINVILLE, CONNECTICUT



Mel Dellar



Charles Dubin



Lew Jacobs



Joe Kohn



Murray Lerner



Joe Lerner



Larry Madison



Ira Marvin



Dave Monahan



Marvin Rothenberg

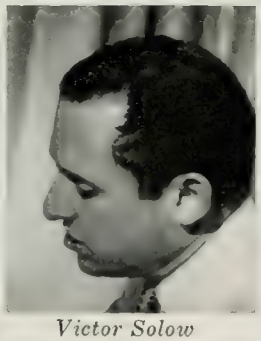
directors...



Lloyd Ritter



Mickey Schwarz



Victor Solow



Chuck Wasserman

"Film is a director's medium"... and the largest permanent group of experienced gifted directors in the commercial field are on staff at MPO. The awards so consistently won by this group is tribute to their talent . . . but beyond awards, and more importan to the sponsor, is their ability to creatively interpret the client's message and transmi it through the film medium.

MPO Productions, Inc., a subsidiary of MPO Videotronics / 15 East 53rd Street, New York 22, N. Y.
also in Detroit, Chicago, Hollywood

MPO

close-ups and long shots

N. Y. Film Producers, National Advertisers to Hold Workshop in January

The Film Producers Association of New York, in cooperation with the Association of National Advertisers and its Audio-Visual Committee, have cleared the final date for the projected ANA-FPA film workshop.

The day-long event, in which numerous business, industrial and government film people are expected to participate, will be held on Wednesday, January 17 at the Plaza Hotel in New York City.

* * *

Coronado Festival Honors Nine

The First Coronado (Calif.) International Festival of Films has made a quiet but auspicious beginning. And out of the nine factual films with pictures designated for honors, the jury chose five sponsored films.

Thirty pictures were exhibited and among those designated as "A Selected Film, Coronado International, 1961" were *The New World of Stainless Steel*, sponsored by Republic Steel and produced by Wilding, Inc.; *The Ages of Time*, sponsored by Hamilton Watch and produced by MPO; *Seconds for Survival*, sponsored by the Bell System and produced by Audio Productions; *Talking About Northrop*, sponsored by Northrop and produced by McNamara Productions; and *Barpali*, sponsored and produced by the American Friends Service Committee.

* * *

Yankees Star Again in '61 World Series Film

☆ Emphasizing defensive play in the recent World Series games between the N. Y. Yankees and the Cincinnatti Reds, professional baseball's film chief Lew Fonseca brought home another great Series' motion picture. These color prints account for *tens of millions of viewers*, including worldwide showing to men in the Armed Forces, and new records of attendance are set at each gathering when the annual baseball film is announced!

* * *

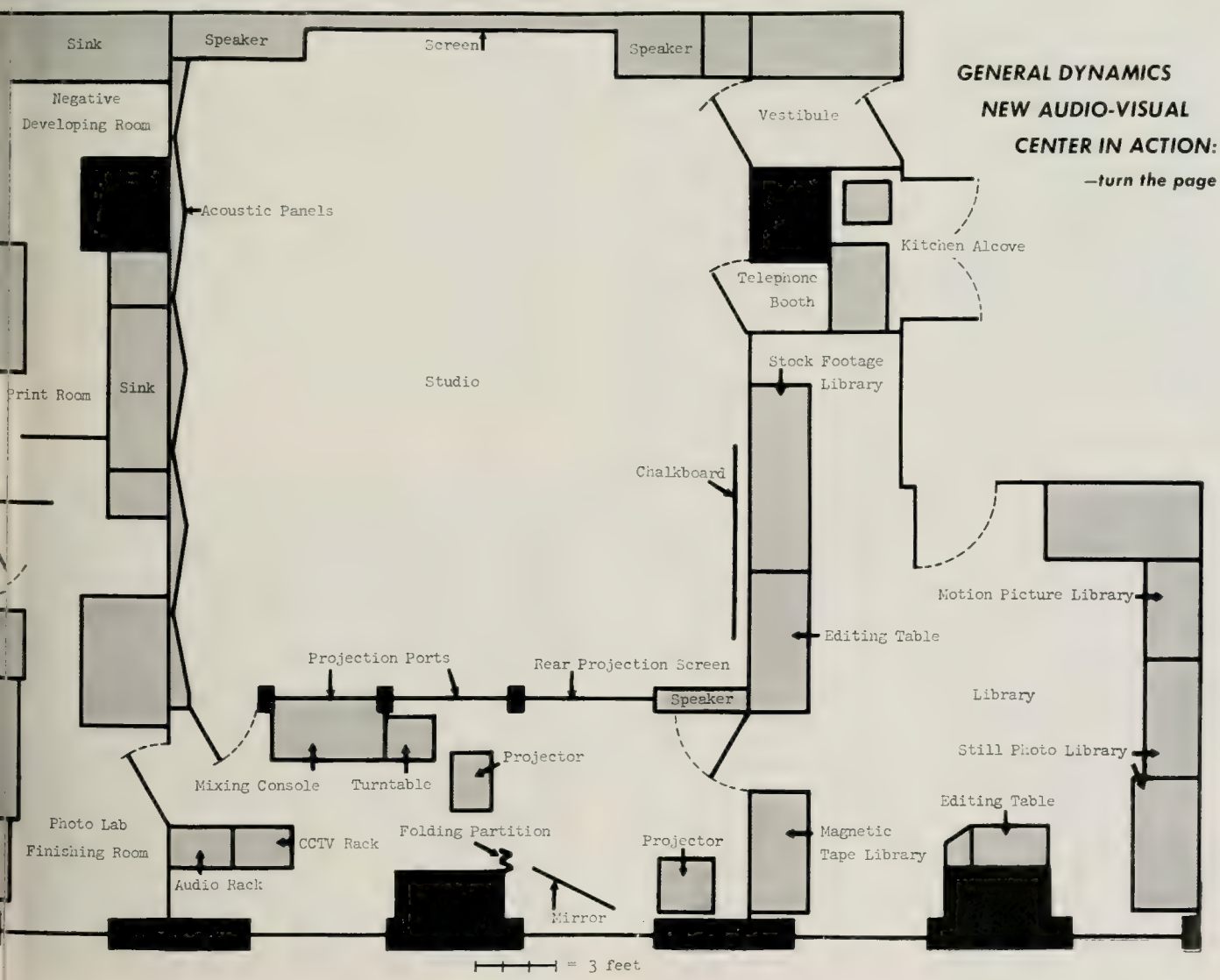
Dodge Dealers See '62 Line on the Screen

☆ Films they're talking about: That 102-minute Dodge Division color film, *The Wheel of Dodge*, introduced the company's 1962 line of cars and trucks to dealers and salesmen across the country. Produced by the Alexander Film Company in Colorado Springs, Detroit and California, this spectacular film was recently shown in 28 cities coast-to-coast at Dodge dealer meetings.

* * *

"Our American Heritage" in Slidefilms

☆ Walter Knott, of the world-famous Knott's Berry farm in California and founder of that state's Free Enterprise Association is the man behind a new sound slidefilm series, *Our American Heritage*. The series was planned for use on DuKane's "Micromatic" sound slidefilm projectors. For a copy of the *Our American Heritage* program, write the California Free Enterprise Association, Ghost Town Station, Buena Park, California. And let's pray that there's nothing significant about that address for the free enterprise system.



GENERAL DYNAMICS NEW AUDIO-VISUAL CENTER IN ACTION:

—turn the page





Above: view toward projection room area in General Dynamics' Audio-Visual Center. Rear-projection screen of Polacoat-coated Plexiglas shown at left. **Right:** another view in the Center showing (left) sound absorbent walls and RCA color TV set on cart; Transpaque overhead projector is in background.

General Dynamics' Audio-Visual Center

A Highly-Functional Working Area Is Designed to Meet Company Objectives at N. Y. Headquarters

A NEW AUDIO-VISUAL CENTER has recently been completed by General Dynamics Corporation at the company's headquarters building in Rockefeller Center, New York.

Highly functional in design — a real working area in all respects — the Center will serve as a meeting room for management, a private projection room for viewing progress report films, a studio for production of still and motion pictures, a sound recording studio and a closed-circuit television studio.

Easily Set Up for Conferences

The Center is equipped with tables and chairs for a meeting room in its normal use, but these are fold-up portable and the room can be quickly converted for other uses.

Sheldon Nemeyer, in charge of audio-visual activities for General Dynamics Corporation, designed the room beginning in the middle of 1960. With long experience as both producer and user of audio-visual materials (U.S. Navy, Audio Productions), Mr. Nemeyer was ideally suited to fit his company's objectives into the completed Center.

General Dynamics had taken over the building — formerly the Time Life Building — in 1960, and Mr. Nemeyer was able to work almost from scratch in perfecting the ideal facilities to meet the corporation's needs.

The floors now occupied by General Dynamics were completely rebuilt — all partitions were torn out — so that the design of the Center was only limited by ceiling height and certain building supports. Construction began in November, 1960, and the major part of the work was finished in May, 1961.

Little Non-Functional Equipment

Although the amount of tools and facilities available for use in the Center is thoroughly complete, there is actually very little "expensive" equipment, and none which is non-functional. One outstanding feature of the room is a lavish amount of wiring. There are power, television and sound channels enough to meet all forseeable needs and spares beyond that. Mr. Nemeyer believes that the wiring you have to put in tomorrow always seems extravagant, but the extensive wiring you put in at the beginning during construction costs relatively little and is good insurance against future needs.

Nationwide TV Hookup

The General Dynamics' Audio-Visual Center feeds closed-circuit television cables to the Board of Directors' room, to other office spaces in the building, and to the Telephone Company's Central Switching Center in New York. Thus, it is possible to arrange closed circuit television from the Center to any part of the country, and theoretically to any plant location of the corporation's widely separated eleven manufacturing divisions.

Other TV lines feed in signals from a master antenna and from other closed circuit facilities in the building. The Center has a TV camera on loan at the present time, and it has a color TV set which can be wheeled on its functional cart to any office in the building and plugged into the master antenna system.

All of this television activity can also be made available to the General Dynamics public display center on the first floor of the building. This area also has a projection booth and sound outlets which can be serviced from the Center.

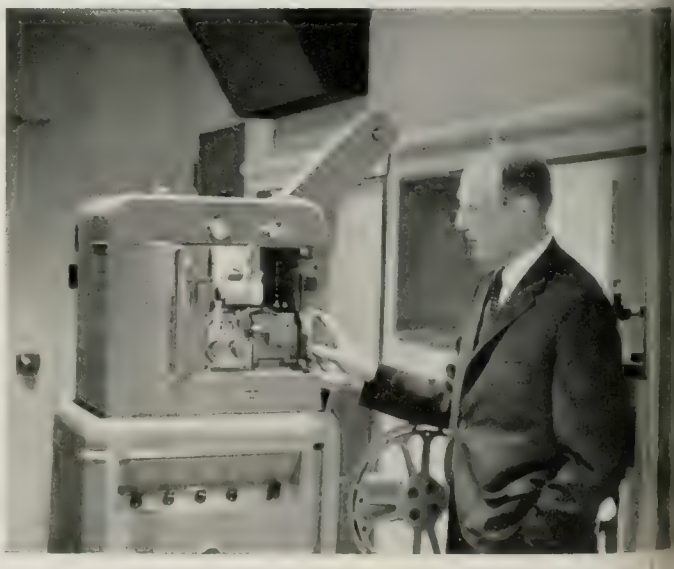
General Dynamics, an important contractor in national defense work, is highly security conscious. The Audio-Visual Center h[as] special locks on all doors, el[ectron]ically operated, and a p[ush-button] switch operated from with[in the] studio-meeting room whic[h] connects all communication [lines] coming into or leaving the [room].

Quality in Sound, Project[ion]

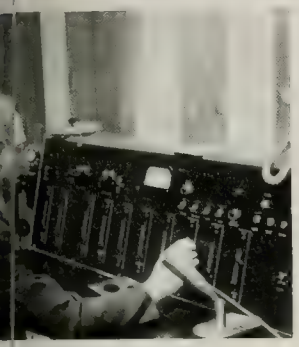
Basic equipment in the [Center] includes a 16mm sound proje[ctor] (Eastman 25B), slide proje[ctor] (Kodak Cavalcade), overhead pro[jector] (Projection Optics Tran[s]paque), opaque projector (Bau[sch] & Lomb), a rubber mounted len[ti]cular front projection [screen] (Hurley), a rear projection [screen] (Polacoat coated Plexiglass) and assorted audio equipment (Som[mer]berg Carlson, Ampex, Rangertone, RCA).

The studio-meeting room [in the] Center measures 22 feet [by] 2[4]

Below: Sheldon Nemeyer with the Center's Eastman 25B 16mm optical-magnetic sound projector, always "at ready" in the General Dynamics' [Center]



t has cork floors, which have
sonably good coefficiency of
absorption and also permit
e of camera dollies. Ceilings
walls are of zig-zag non-par-
construction for sound ab-
on. Walls, made of material
r to peg board, permit easy
uting of charts and posters.
Te glass separating the pro-
in booth from the studio is
ecial high-transmission qual-
id is angled so as to reflect
rojector light back and down
from the operator's eye-level.
conditioning and heating fa-
its are contained in three long



le-type control panel serves
ral Dynamics' modest but
ent studio-projection facility.

g ducts especially designed
igh volume — low velocity
which completely eliminates
from this source.
bles are folding and Formica-
d. The 28 chairs also fold
asy storage. They are similar
mfortable theatre seats.
ce the studio is designed as
rking room, four wall-mount-
roduction lights are part of
permanent decor — as are



Audio control panel for Stromberg-Carlson tuner, Ampex tape recorder with Rangertone synchronization.

two microphones — one on floor stand and another on boom.

A magnetic chalk board is installed on one wall. Floor plugs and sockets are standard AC power, a special supply of 300 amperes for film production purposes, a "gong" to signal the projector operato, microphone sockets, and the TV sockets mentioned before. Three speaker systems are built into the wall.

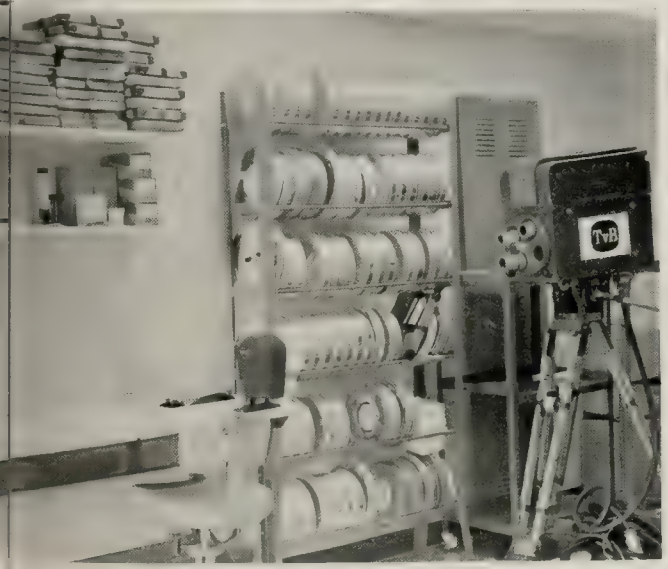
On the Center's Sound Rack

Inside the projection booth are racks with FM tuner (sound can be piped practically anywhere in the building), amplifiers, and tape recorder with Rangertone pulse synchronization for synchronous recording of sound for film.

A console is equipped for any kind of mixing. The console is also able to put a signal on tape for automatic sound slidefilm production, and has provision for con-

(CONTINUED ON PAGE 53)

w: racks hold films frequently "on call" by General Dynamics' execu-
e. The television camera is on loan from Television Bureau of Advertising.





Left: government and industrial representatives confer in the control room of Bermuda station along global network.

The Behind-the-Scenes Story of a Missile-Tracking Network

The Western Electric Company Presents "A Voice for Mercury"

ONE OF THE MAJOR TASKS in sending a man into space is to keep constant track of him as he hurtles around the world, to talk to him, guide his progress and monitor the instruments in the spacecraft.

In the National Aeronautics and Space Administration's Project Mercury, this job was assigned to a five-company team headed by Western Electric Company and including the Bell Telephone Laboratories, International Business Machines Corporation, Burns & Roe Inc. and Bendix Corporation.

Global Facility Is Pictured

A new motion picture just released by Western Electric describes the complex communications system which this team has developed and put into operation. *"A Voice for Mercury,"* 14 1/2 minutes, color, produced by Audio Productions, Inc., shows the global network which will track and communicate with a man traveling in orbit at more than 17,500 miles an hour.

Under NASA's supervision, the plan was to string a belt of eighteen integrated tracking and communications stations around the world. The information that the stations would collect on the orbital progress of the spacecraft . . . about the physical and psychological condition of the astronaut and about the performance of the equipment . . . would be funnelled into the Goddard Space Flight Center at Greenbelt, Maryland.

Data Transmitted to Cape

Here it would be processed instantaneously by computers, and the data transmitted to a Mercury control center at Cape Canaveral, Florida. Scientists at the Cape would interpret the data and communicate with the astronaut during his orbital flight and, if necessary, bring him down from orbit before the scheduled time of descent.

When it was completed, the integrated system covered 60,000 miles. Along this global chain of stations, each link was joined to another by a communications sys-



Camel-back labor teams up with space-age electronics on remote Canary Island near North Africa.

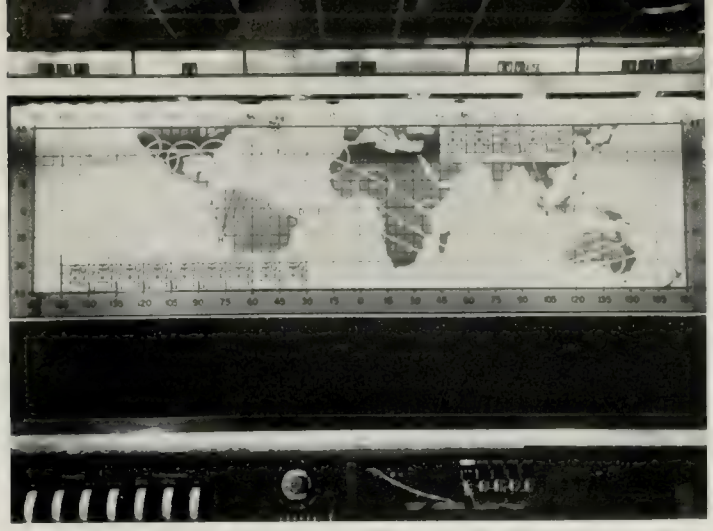
tem, adding up to more than 140,000 miles of circuits.

Teletypewriter circuits covered about 100,000 miles. Telephone circuits stretched across 35,000 miles and high speed data circuits spanned some 5,000 miles. Almost every type of communications facility was employed to tie the network together.

Many kinds of radar and telemetry equipment were used, as well as the latest data transmission techniques and test analysis systems.

A Voice for Mercury contains dramatic behind-the-scenes shots of the nation's space program seldom seen on film. Some sequences were photographed at the actual ground communications and track-

(CONTINUED ON NEXT PAGE)



Panoramic status board in Project Mercury control center at Cape Canaveral, Florida tracks orbiting spacecraft as it passes over each station.

(CONT'D FROM PRECEDING PAGE) ing stations in remote parts of the world. Some of this footage was procured from monthly film reports made by Western Electric for NASA.

In carrying out his responsibilities for production of these reports, Bob Perry, then with the Defense Activities Division (but now with Western Electric's Public Relations motion picture staff), shot some of the site location footage himself and delivered a 16mm Bell & Howell automatic exposure camera to the site manager of each of the stations on the global Project Mercury communications network.

The cameras, used by the site managers when needed, resulted in two or three minutes of useful sequences on the construction of sites in such out-of-the-way places as the Canary Islands and northern Nigeria in Africa.

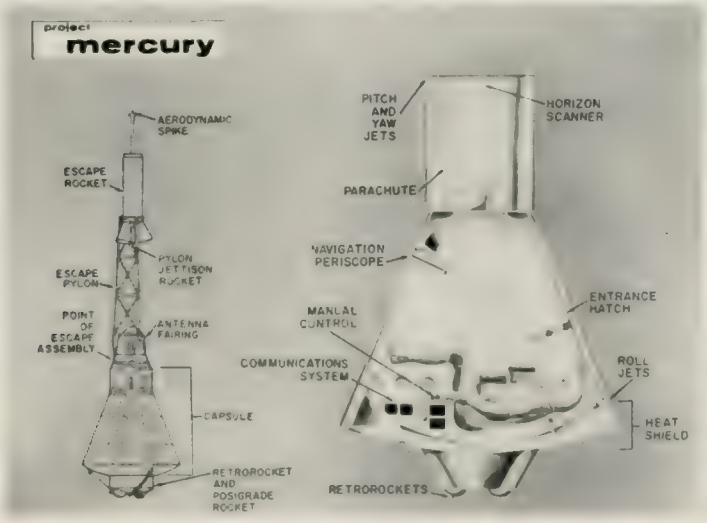
The 16mm footage was blown up and color-matched into the 35mm Eastman color film by the Audio staff so that it blends perfectly. Release prints are in both 16mm and 35mm.

Distribution of this exciting and impressive motion picture started on September 13th — when NASA's Mercury "robot" man-in-orbit flight was successfully carried out. Bell System companies, which handle distribution of the film on a free loan basis to club groups and television stations, were able, in many cases, to supply the picture to TV stations as an up-to-the-minute public interest program that night and the following day.

Replacement footage for the film — which speaks of a successful manned orbital flight, will be distributed to the Bell System Companies on a stand-by basis pending completion of the manned flight which may be undertaken by the end of this year.

A Voice for Mercury was produced under the supervision of Western Electric Company's Motion Picture Bureau. Audio Productions' staff included [illegible] Frank Beckwith, writer [illegible] Boldt and editor John Ba[illegible]

The Mercury space capsule is graphically diagrammed to show control mechanisms and astronaut's position. Smaller drawing shows other components.





Young America on the March

"Holiday for Bands" a Tribute to Millions of School Musi[illegible]

SPONSOR: American Oil Company.

TITLE: *Holiday for Bands*, 25 min., color, produced by Parthenon Pictures, Hollywood.

☆ All over America, *ten million* boys and girls are taking part in the 25,000 school bands that echo within practically every elementary, high school and university building in the land.

They're something "extra" on the American scene, especially in the fall afternoons when their spirited maneuvers and marching cadence take the field at football stadia. The kids who play in the bands are a breed apart — on stage but not upstage — as they wear their brilliant uniforms with pride.

Answer to Juvenile Problem

And every one of them is a solid answer to juvenile delinquency, which is just a phrase to these earnest young people with their instrument cases under their arms and rhythm in their souls. *They* are the essence of *Holiday for Bands*, born of *reality* [illegible] happy a bit of inspired er[illegible] ment as there is on the [illegible] across the U.S.A. Americ[illegible] Company is sponsoring t[illegible] ture as part of its service [illegible] youth of America.

Story of Tri-State Festival

There's a strong pull to[illegible] viewers toward the ba[illegible] when *Holiday* hits the [illegible] among the nation's schoo[illegible] it's also a tribute to tho[illegible] played and won—or lost–[illegible] famed Tri-State Music Fes[illegible] Enid, Oklahoma where t[illegible] was lensed. The picture is' [illegible] documentary of the Festiva[illegible] but that doesn't stop it fr[illegible] ing a good story, a thrill[illegible] enactment of competition, [illegible] ing crowds and the drama [illegible] feat and of victory.

The story line takes a [illegible] real youngsters through the [illegible] meets-girl experiences at E[illegible] where their warm friendsh[illegible] ries through the events of [illegible]

The spirit of Young America is on the march as majorettes and m[illegible] step out for Enid, Oklahoma's famed Tri-State Music Festival parade. top: closeup of a champion in a scene from "Holiday for Bands."



i-bm's big day, climaxed by "illion Dollar Parade" where rred bands compete before rig curbside throngs.

ny Stewart Does Narration

hfilm is narrated by film star n Stewart. His comments t his rare participation in a s ed film bears repeating: N v-a-days, with all the talk t *bad* kids, I took pleasure a ating *Holiday for Bands* as o about *good* kids — work-



id view of Festival parade shown in American's "Holiday for Bands."

rching and playing together; n g, losing and just living. ad an industrial company s he same way strongly enough ke the film's circulation pos-

Stewart makes an admir- ommentator with his low- pproach and obviously sym- c understanding of the kids eir music. As an important s there are also some rous- sical numbers, recorded on tion.

Listen to These Numbers!

The "Stars and Stripes For- doesn't bring you out of r seat, wait for "Polonaise *and* "Semper Fidelis" or ng the Blues" followed by e Washington Post March," h of the Champions," "Dry ," "Dixie," "The Eyes of x" and the stirring "Grandio- arch." They're all played h the toe-tapping exuberance t hly young musicians can con- with such rousing abandon. *Holiday for Bands* has aroused nsiderable interest among band stors, music groups and music b ations as well as among elle delinquency authorities. The Honorable Roger Alton f presiding judge of the Con- icted Domestic Relations and Conciliations Courts of Los Angeles County commented:

"*Holiday for Bands* particularly appeals to me because it shows American youth in action, young people with a pride of accomplishment, a sense of belonging. As the narrator points out, 'a juvenile delinquency problem with *these* kids? Not a chance.' "

A Parthenon Film Production

This excellent tribute to "young Americans on the march" was produced at Enid and completed in Hollywood by Parthenon Pictures. Charles (Cap) Palmer served as executive producer and writer; the picture was directed by John E. R. McDougall; Jack Meakin was the music director. American Oil, as noted, is sponsoring nationwide showings of *Holiday for Bands* (with nary a commercial except the credit title) as part of the company's service program for the youth of America and is currently handling the distribution.

What America needs, on TV, in the theatres and out along the 16mm distribution lines, is a thousand more pictures like this one!

Freedom Awards Entries Due

☆ Motion picture entries from the field of factual documentary films, eligible for the annual awards program of the Freedoms Foundation, Valley Forge, Pa. (given in February, 1962) are due in November.

Write W. C. (Tom) Sawyer at the Foundation for entry forms. Films which carry a theme on "the American way of life" are eligible for Freedom Award honors.



Winners of Chris Statuette awards at Columbus Festival banquet included representatives of Lockheed Aircraft, Carson Davidson Productions, Coleman productions, British Petroleum Ltd., WBNS-TV, Ohio Bell Telephone, Coronet Films, Film Board of Canada, and U.S. Department of Agriculture.

Camera: The Winner's Circle at Columbus

☆ Pictured at the recent 9th Annual Columbus Film Festival awards banquet were these winners and the officers and chairmen who presented Chris Statuettes and Certificates for outstanding motion pictures among the 300-plus entries submitted.



Columbus Film Council officers (l to r, standing): Galvy Gordon, Business & Industry chr.; co-chairman Ed Chapman; R. L. Damm, Information & Education chr.; Council president Dan Prugh; Ruth Sherwood, Religious chr.; Norman Gutry, Health Mental chr.; and the Rev. Colby. Seated (l to r): Mrs. Damm; Mrs. Margaret Carroll; librarian Nancy Hankins; Mary Rupe, secretary-treasurer of film council; and Mrs. Gutry.

Below: Wilding, Inc. sponsors display awards (l to r): John Senn, Perfect Circle Corp.; Charles Nelis, Republic Steel Corp.; Cliff Storey, Perfect Circle; and Bill Gaughan, Clint Hatcher, Jack Keyes, L. T. Young of Wilding, Inc.





Narrator Chet Huntley (center) discusses first development of Neoprene by DuPont scientists.

DuPont Film Starts Them Thinking About Elastomers

SPONSOR: E. I. Du Pont de Nemours & Company, Inc.

TITLE: *A Report on Du Pont Elastomers*, 28 min., color, produced by Audio Productions, Inc.

☆ This report is a thought-starter for technically-minded people in industry. It describes the important role of "elastomers" — a new word for rubber-like substances, both natural and synthetic — in modern technology.

Television newscaster Chet Huntley, narrator of the report, takes us back to a momentous series of events over 40 years ago when Du Pont scientists developed the first commercial man-made rubber — Neoprene. Since that time Du Pont has worked constantly to develop superior elastomers — now markets four: Neoprene,* Hypalon,* Viton* and Adiprene.*

Properties of the Four DuPont Elastomers

Each of these elastomers differs from each other chemically, while in Neoprene alone, the company makes over thirty different forms. Supplied in the form of small chips, Neoprene is used by rubber manufacturers to make products outstanding in resistance to weathering, common chemicals, flame, oil, grease, oxygen, ozone and abrasion.

Hypalon is very color stable and ozone resistant, among other properties. Viton is extremely heat resistant. Adiprene can be cast into molds, is resistant to abrasion and impact.

The film explains that Du Pont makes no finished rubber products, but works constantly with users of its elastomers to help develop new and improved products.

450 Elastomer Parts in Auto Body, Chassis

All four Du Pont elastomer types are used in automobiles — in body and chassis alone are more than 450 elastomer parts. The products also provide the basis for whole new industries: Hypalon is now used as a roofing material; Viton provides vital new parts in jet planes — seals, hoses and tubings for refineries; Adiprene is now used in textile machinery to replace metals subject to high abrasion.

Du Pont intends its research to continue to create new and better elastomers to meet the demands of the future.

Chet Huntley has a long part as narrator of the film, and does his usual highly professional job under the direction of Hans Mandell. Technically, the film demonstrates a very effective new technique of matting with A & B rolls — a method of superimposing one scene on another without going to expensive optical effects and many generations of printing.

"A Report on Du Pont Elastomers" was a feature at the fall meeting of the Industrial Audio-Visual Association in Wilmington on October 24th.

*Registered Du Pont Trademark



This animated wall outlet has some timely hints on home safety for viewers of "Just Plug It In."

Utility Companies Sponsor New Film on Home Safety

☆ An animated wall outlet that "speaks up" with the voice of Harold Peary, creator of the Great Gildersleeve, presents a novel and entertaining way of getting across the message of electric home safety in a new production sponsored jointly by six Eastern electric companies: Boston Edison Co., New England Electric, New England Gas & Electric, Western Mass. Electric Co., Conn. Light and Power Co. and Hartford Electric Light Co.

Making Electric Living Happy and *Safe*

Just Plug It In, narrated by the animated outlet with Peary's voice, goes into all the safety hints that assure electric home living the many benefits possible, rather than a hazard. Such items as frayed electric cords, the use of too many appliances in one outlet, the need for adequate house power and proper grounding of equipment are graphically covered.

Also shown in the film is the work of the Underwriters Laboratories in the inspection of appliances in one of their New York laboratories.

Included in the cast of *Just Plug It In* are, in addition to Peary, other well-known stars of television and Broadway: Nancy Lester, George Jones and Paul Larson. The production is the third in a series of safety films produced for the six electric companies by Bay State Film Productions. It joins *Electric Power & Common Sense* and *Cause Undetermined*, both winners of top awards in National Committee on Films for Safety Contests.

How to Obtain Prints of This Film

Prints of *Just Plug It In* are available from Bay State Productions, Inc., Box 129, Springfield, Mass.

NOTE: other "case histories" of current films appear on pages 18, 32, 33 and 40.



Mr. Connelly begins preparations for script visualization for showing to executives on company's overhead

How to Create Your Pre-Script Visualizat

ONE OF THE PROBLEMS IN pl slidefilm, or motion picture is gling script conference. Whil body in the company concerned wit technically — or esthetically — needs something about what the finished look like and sound like, often it is to achieve a meeting of minds becau one visualizes a situation differently.

The *written* two-column script is many people to judge visually, and audio column often *reads* differently *sounds*. Thus, script decisions become a time-consuming headache than th need be.

The closer that script conferences ulate the final film the better. When can be actually seen and heard — e rough form — those concerned with ect will understand its content and great deal better.

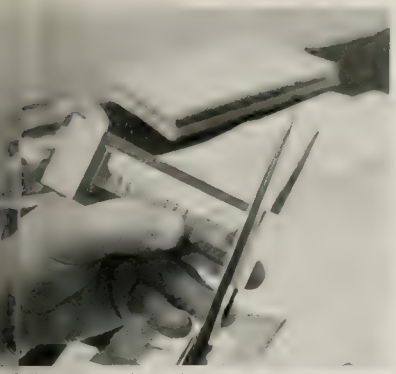
One of the most efficient approach problem has been worked out by W Connelly, Assistant Advertising Ma Union Carbide Plastics Company, i of many audio-visual activities for t pany. Mr. Connelly produces slide a film presentations for his company and needs technical advice and marketi sel from a great many Union Carb people.

Before any film is finally approv Connelly has presented it in a dry ru screen — and completely visualized form.

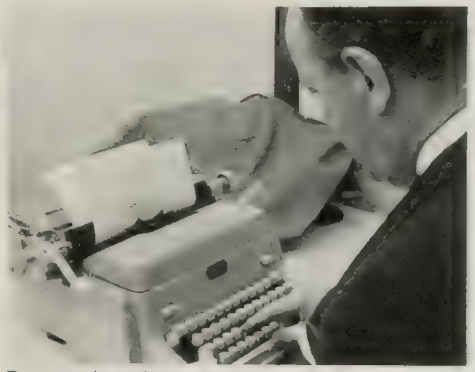
Mr. Connelly's technique is to visu film by rough hand drawings, clippin a great variety of sources, artist's ro typed material which can be quickly m transparencies on the Thermofax mac projected on a small portable overhe jector in sequence to a script reading recording.

Script conference advisors now un film format and content much quic more thoroughly. It has been found t easy to make changes at the confer marking right on the transparency grease pencil, and obtain full coordinati out further time-consuming meetings.

Thermofax script visualizations ha used at Union Carbide Plastics for the months. They have proved to be a r to the company.



rid for "story board" transparencies may obtained from variety of printed media. llustration was cut from a Bakelite pamphlet.



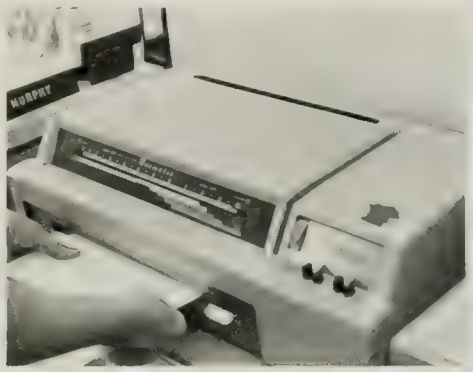
Type titles for this pre-script visualization were made on a Royal typewriter which has special "bulletin size" display characters.



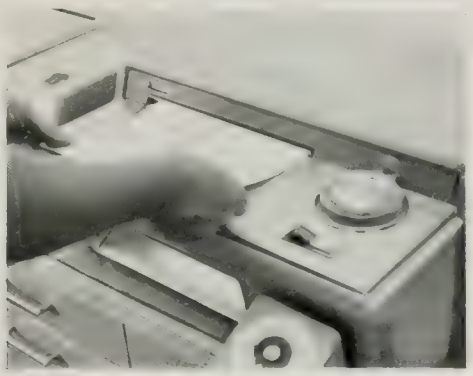
Then the "title" was cemented into position for the first step in completing the original for an overhead transparency . . .



lped illustration goes into position with- andard frame dimensions and this origi- ady to become an overhead transparency.



But, first, the original is placed in an Apeco copier to eliminate paper edges of original and to obtain contrasty, black-on-white copy.



Next, the Apeco copy is fed into Thermofax machine which makes either negative or positive transparencies. Dials regulate the contrast.



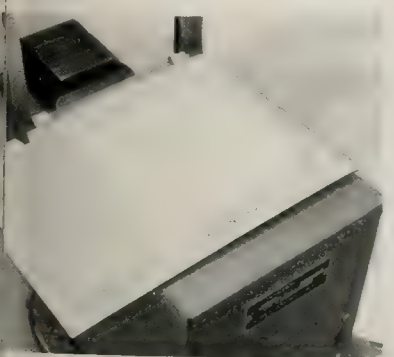
nnelly inspects finished transparency. x 5" transparencies can be made togeth- 1 2" x 11" piece of Thermofax material.



Mounting on Vu-Graph 5" x 5" frame is next . . . and it's a simple step that requires only a pair of scissors and some Scotch tape!



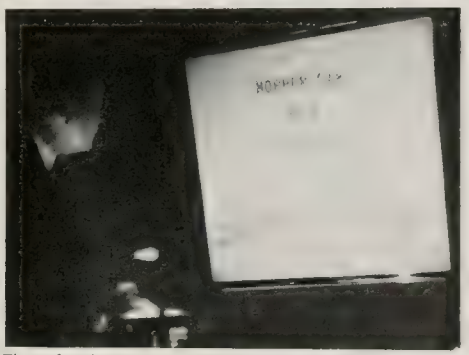
Transparency is "tacked down" at corners with tape. Vu-Graph mounts are inexpensive and are re-usable for future visualizations.



nnelly uses a Beseler Vu-Graph "55" d projector. It's light (16 lbs) and ansported where it's needed.

Below: the finished transparency is placed on the Vu-Graph projection stage and you're ready to show . . .





The finished slide is "on screen" and the whole process took less than five minutes. Cost of materials: only a few pennies . . .



Columbus sings to Queen Isabella of "Great Big Wonderful World."

Gibson Airlifts Dealers to Another Record Ye

Appliance Maker Rewards 5,034 Dealers for "Greatest Year, Ever" With Jet Holiday and 1962 Product Premiere Amidst a "Festival of Stars" in Panama

PRESIDENT W. C. CONLEY of the Gibson Refrigerator Sales Corporation told his company dealers this fall, "you've succeeded in making 1961 Gibson's greatest year, ever."

The occasion for his remarks was another of the Michigan appliance makers' highly-successful "holiday" sales conventions. This year, 5,034 Gibson dealers and distributors jet-streaked to Panama for the Wilding-staged "Festival of Stars" that climaxed the unveiling of the company's 1962 lines of ranges, refrigerators and air-conditioners. It's Gibson's annual order-taking time as well as a means of rewarding the dealer family members for sales achievement.



Giving dealers the "P's and Q's" about Gibson's 1962 features . . .

Something "Extra" This Year

Last year's happy "Hawaiian Holiday" was staged (also by Wilding) in Honolulu but the 1961 presentation wound up in mid-October with notable "extras" on the scoreboard as well as solid indications that Gibson's Greenville plant will break previous output records. Here's a couple of "dividends" worth noting:

To attend the 18 separate performances of the Panama convention, the 5,000-plus dealers traveled in Braniff International Airways' newest Boeing 707 Dorado Super Jet. Running up a total of 21,054,177 passenger miles, Gibsoneers participated in what Braniff calls the largest commercial airlift in the history of transport."

Braniff's Super Jet [illegible] from one of 28 cities in the U. S. each day for 35 consecutive days, providing dealers with a non-stop-over at Montego Bay, Jamaica enroute to their ultimate stay in Panama. The Jamaica [illegible] was another of those Gibson extras."

How to Make Friends A[illegible]

Still another "first" was achieved as Gibson demonstrated the goodwill potential of Air business by providing free transportation to 90 Latin American students to study visit the U. S., otherwise impossible because of the transportation co[illegible]

Hawaiian musicians and dancers remind Gibson dealers of islands' delights awaiting them in 1962.



And, at the finale, the dealers "sign up" to [illegible] plant's appliance output next year.



efore, the Gibson conven-
ws thoroughly "visualized"
products emerged in a
f well-pointed tunes and
he Bella Vista Room at
Panama Hilton accommo-
apacity audiences at each



ector Lloyd Norlin (r) super-
ereo recording and wrote
riginal tunes.

8 performances which be-
arly September, concluded
smashing finale in mid-
b).

ials Show Product, Ideas

ab-Visuals and top-quality
sonal showmanship then
ver as the "Festival of
set the stage for product
a" interspersed with many
songs, Panamanian music
sits. Background music was
recorded in Chicago by



dealer's eye view of one
show number and (below)
she Las Vegas' show girl.





The El Panama Hilton was the setting for the "Festival of Stars."

Wilding music director Lloyd Norlin, using a large group of singers and musicians.

The visuals included appropriate Vista-Strip slidefilms (a Wilding creation), standard slidefilms and three wide-screen Cinema-Scope motion pictures. All showings were on *three* matched screens, with the widest center screen displaying the Cinema-Scope films. Wilding's Commercial Picture Equipment division had an airlift of their own, totaling 55 cases of stage and screen gear worth $150,000 to Panama and back. Paul Bowman supervised the near-perfect sound and projection presentations at Panama.

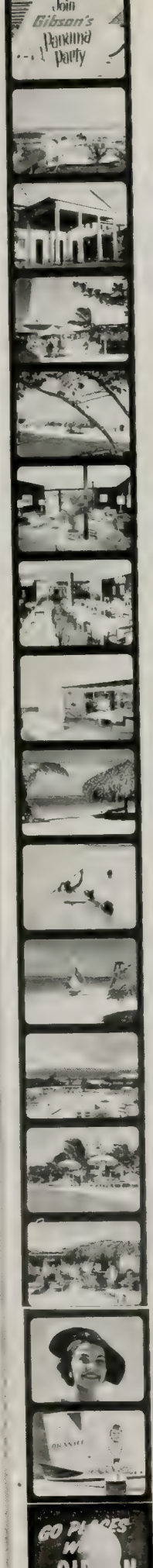
Building That "Extra Margin"

The Gibson show was replete with "extras" and well it should be for its main theme was that "Extra Margin" the company promised in dealer profits, potential and protection. Original calypso music and words echoed the "Extra Margin" theme. Skits pointed the dealer audiences into growing U. S. market potentials as one happy number depicted Christopher Columbus giving Queen Isabella the "business" in a prophetic song "Great Big Wonderful Land" that lead directly into a "Census Taker" bit that underscored the families who are doing without freezers and other Gibson appliances.

On to Las Vegas and Hawaii

The '62 Gibson presentation, teasingly unveiled toward the end of the Festival, was climaxed by the sudden entry of a troupe of 18 Hawaiian singers, dancers and musicians; onstage Las Vegas showgirls provided pulchritude and on the screen, an 8-minute color film on Las Vegas' attractions set the pace for '62.

Byron Keath supervised the show for Wilding's Show Division. It was scripted by Tom Byrnes, assisted by Tom Clark. *Very* live music at Panama was furnished by Lucho Ascarraza and his Panamanian troupe. The 1962 trek to Hawaii and Vegas brought a tremendous response from the dealers.





POST covers revolve on a center trylon as Bob Hills narrates . . .

POST SHOW

A Banner Event On the annual calendar of publication presentations is Bob Hills' traveling editorial promotion show for the Saturday Evening Post. This year — with a brand new Post to show — Hills also had more effective visuals than ever before to match his always appealing platform presence.

Called *Revolution by Design*, the colorful and dramatic stage presentation, produced by Visualscope, Inc., tells the story of the development of the new design of the Post. It traces the evolution of the new magazine beginning with the clean white pages with which the editors were to create the dummy.

"New Adventure in Reading"

Their objective: "to build on the great strengths of the Post, create a magazine with more intense readership, provide more urgent reading appeal to youth, and, weekly, with each issue, to offer a great new reading adventure."

To achieve these ends, the leaders in the world of letters, design, illustration and photography were enlisted. A new cover, logo, layouts, new departments, design, art and photographs were studied, considered and eventually adopted along with a new type face and especially developed paper and printing process known as "Deep Value Reproduction."

Hills takes his audience, through the use of an intricate electronics control board and especially built panels to simulate actual Post pages, to visit such diverse people

(CONTINUED ON NEXT PAGE)

VISUALIZING THE POST'S FORMAT:

(CONT'D FROM PRECEDING PAGE)

and places as Bob Newhart at Philadelphia, Casey Stengel at his California home, Robert Preston and Shirley Jones at the River City, Iowa, set for *The Music Man*, the Broadway musicals *Carnival* and *Donnybrook*, then to the shores of Plymouth, Massachusetts for a glimpse of the Mayflower and to the South Pacific island where President Kennedy's PT boat 109 was sunk.

Equipment by Wilcox-Lange

Backstage at the new show is much of the same basic equipment, designed by Wilcox-Lange (Chicago) that has been used to such advantage in past POST presentations. There is the master console which controls the numerous circuits employed, projectors, lights and sound systems, but this year there are more circuits and more elaborate devices than ever before. It takes a good-sized tractor-trailer to transport the show.

Hills starts out with dozens of POST covers moving across the three wide screens. He stops them at will, comments on this or that particular one, and on they go. This effect is achieved with three special triple-frame 35mm slidefilm projectors with crawl devices. The projectors were supplied through the courtesy of Eastman Kodak.

Has Direct Control of Show

Hills goes through his complex routine controlling all devices from a cord and switch up his sleeve, but if anything should ever go wrong with this connection he is still safe — he has a goof-proof crew of two, with intercoms, who can, if necessary, scurry about and turn on and off the machines manually. Luckily Hills hasn't needed them yet.

Along with his crawl projectors Hills also has traveling sound on four speakers placed around the room. He plays catch with Casey Stengel. He steps backstage and into the motion picture for a trombone session with *Music Man* Robert Preston — then comes back on stage live — with the trombone.

Revolving Center Panel Trylons

The set for the presentation consists of two 10 by 18 foot side panel screens and a center panel consisting of four 5 by 10 foot trylons, which revolve individually revealing the new POST. The intricate control console has 16 separate channels and permits automatic operation of four slidefilm projectors, sound systems, stage lights, crawl devices, and 35mm Cinemascope motion picture projector. Two tons of equipment (plus a large exhibit of editorial and advertising "firsts" in the long history of the POST) are used for the presentation, which has been shown in 27 major cities throughout the country.

EDITOR'S NOTE: continuing feature articles on how America's leading magazines and other media are using audio-visual tools will appear in forthcoming issues.

The Post's Promotion Director, Bob Hills, works in front of three wide-screens in this scene but he also "plays" directly into projected scenes.





The ensemble in the opening scene of the 90-minute 1962 Ford int[roduc]tory filmed dealer presentation. It's a gay, wake-up and watch audien[ce-get]ter.

The Ford Show's "Got It Ma[de]

40,000 Ford Dealers and Salesmen See Division's 62 [mod]els in a Lively, Tuneful and Star-Studded 90-Minute Col[or] Fi[lm]

THE FORD DIVISION took the road this fall to again present its 1962 line of Ford cars and trucks to its nationwide dealer family with another spectacular 90-minute color motion picture that sparkled with stars, pretty girls and top-quality production.

This year's Ford show, *Got It Made*, featured Harpo Marx and Mickey Rooney in starring roles with support from vocalists Louise O'Brien, Eileen Rodgers, Paula Stewart, Ann Vivian, the Little Dane & Mason trio and comedian Arnold Stang. The show was again produced by MPO Sales and Training Programs, a division of MPO Videotronics, Inc. — and many weeks of preparation, planning and casting preceded the painstaing detail of professional production which illuminated theatre-screens during its coast-to-coast tour.

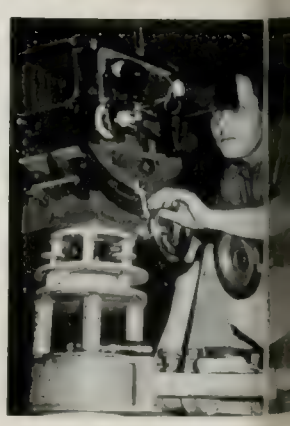
Over 40,000 Ford dealers and their salesmen packed major houses in 36 cities following the show's gala premiere on August 21st in Ford's own Glas[s Ho]use Theatre in Dearborn, Mi[ch.] pictures on the facing pa[ge] *Got It Made* from those ea[rly] of planning and rehearsal [to] final, colorful picture that [rou]salvos of dealer applause.

From opening curtain, [the] Ford show was obviously [treat]as a vehicle for new mo[del] play. Each sequence, ev[ery] morous touch, obviously [pins] the main theme but entert[ains] gets and holds rapt attenti[on] the dealer-salesmen audie[nce] whom intended.

MPO Producer-Direct[or] Marvin's staff includes wr[iter] lyracist Ed Eliscu, scrip[t wri]ter Sam Moore, composer-mu[sical] rector Sol Kaplan and [pho]tographer Lee Sherman.

* * *

At right: producer-director Ira Marvin takes a peek through the camera's aperture during an interlude in preparations for the filming of the 1962 Ford show.



E PLANNED IT, REHEARSED IT AND SPRINKLED FORD'S SHOW WITH STARDUST TO MAKE IT GLOW



the game — writers, arrang-
nt coordinator — talk it out.



Choreographer Lee Sherman, producer Lee Marvin work out problems.



Rehearse, rehearse, rehearse . . . until that routine starts to look good . .



A star in the '62 Ford Show, Paula Sherman gets her hair done.



ehearsals begin to look like
e a real show ready to film.



Musical director Sol Kaplan plays familiar role in the show— himself!



Showtime! The ensemble goes into raptures about the Falcon Futura . .



. . . and here the ensemble winds up a ring-a-ding Falcon presentation.



Marx takes time out to auto-
his new book, 'Harpo Speaks.'



50 years in show biz and Harpo's gone unkissed until this part . . .



Count the people it takes to make a scene for an important film . . .



. . . and here's Mickey Rooney living the life of . . . Rooney . . . who else?



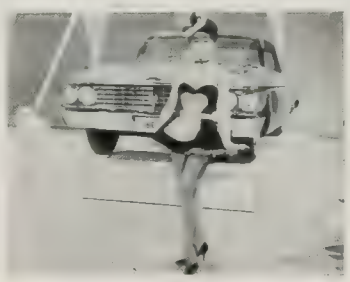
ndsome moose (at right) al-
rred in last year's show.



Mickey Rooney considers buying a new truck from Ford's Bob Bricker.



Harpo gets his first look at '62 Ford . . . and . . . he likes it!



A pretty miss introduces dealers to the great new '62 Ford . . .



io of Little, Dane & Mason
ave starring roles in show.



Arnold Stang is slightly diverted from his role as a Ford salesman.



But Arnold sells the millionth (!) Falcon and winds up a winner . . .



Finale . . . the final reel is in the can . . . the '62 Show is on the road.



Yorkco, the animated polar bear, answers knotty sales problem posed on the adjacent screen.

Duo-Pic Helps York Premiere Line

Slides and Motion Pictures Are Combined in This Dealer Presentation

FOR SLIGHTLY MORE than its original cost, an average slide presentation can be transformed into a "spectacular" by using a good technique that combines the best features of both slides and motion pictures on a single screen.

Called "Duo-Pic," the process has been developed by Carter & Galantin, Inc., an Atlanta, Ga., producer and promotional organization. It automatically correlates slides and motion pictures shown from separate projectors, simultaneously, on a wide screen or two screens standing side-by-side.

Slides Emphasize High Points in Show

A presentation, which is 70 percent slides and 30 percent movies, is much more effective in some instances than a 100 per cent motion picture offering, according to Henry Carter, president of Carter & Galantin. Yet, the production costs are only slightly more than a slide program alone, and considerably less than for a full motion picture.

For example, a product can be shown on one slide, produced at a nominal cost, for any length of time less expensively than if put on 20 to 30 feet of the more expensive motion picture film, Carter explains.

The Duo-Pic method features a standard slide projector, which automatically advances 35mm slides, and a standard motion picture projector beside it. The two are connected by a synchro film interlock cord.

30/50 Cycle Note Activates the Projectors

The sound track of the motion picture has an inaudible 30 50 cycle tone that activates the slide projector when the signal is transmitted. The device permits just the motion picture to be shown, both the movie and slides or the movie can be stopped, leaving just the slide on the screen.

The technique was devised by Todd L. Owens, advertising and sales promotion manager of the York Corporation, subsidiary of the Borg-Warner Corporation, York, Pa., a manufacturer of air conditioning equipment. It evolved after a debate as to whether a slide or motion picture presentation would best be suited to introduce a new line of residential, commercial and room air conditioning systems to the firm's 5,000 to 6,000 dealers across the country.

Two-Fold Objective for Duo-Pic Problems

York utilized Duo-Pic to attack two problems: First, the firm naturally wanted to hold the dealers' attention and win their support and that of their salesmen. This can be a difficult task inasmuch as most dealers handle several lines and attend a number of distributor's meetings in a comparatively short time.

Second, both dealer and salesmen had to be educated in the ways of selling, without being offended. For example, they had to be shown that it is not always profitable to sell an item by price alone.

York solved these problems by using the company trademark, "Yorkco," a polar bear, animated on slides. Meanwhile, the "salesman" was on the movie screen.

Yorkco and Salesman "Team Up" on Problems

Confiding in "Yorkco," the "salesman" described two typical, knotty sales problems he faced. Then "Yorkco" analyzed the problem and got the "salesman" to work out the solution. Significantly, neither talked down to the audience.

Using fadeouts that left "Yorkco" or the "salesman" alone on the screen or talking to each other from movie to slide, York was able to make the audience a third party to a believable situation without seemingly ing them as if they were apprentice s

"Duo-Pic was new and refreshing," reports. "The use of two screens a cally kept the viewer interested. It el the need to concentrate on one spot, ways tends to make people drowsy. combination of film and slides gave a of pace to gain even greater attention.

Set-Up Ideal for "Before-After" Ap

Duo-Pic's physical set-up made it show "before and after"; how not, a to. "The bear," Owens adds, "became hicle to interrupt a poor selling appro then instruct on the proper sales a without being obviously critical of ar the audience.

"The incorrect sales approaches w lievable and brought experienced from the audiences. Backed up with t to' via the bear's example, they gave thought," Owens explains.

He also points out that, although t entation cost less to produce than film, it "gave the impression of being costly production."

York ordered 100 prints of the 22 "spectacular." Although the originals color—16mm Ektachrome Commerci 7255—the prints, made by George burn Laboratories, Chicago, were bl white positives. The slides were shot o Ektachrome and reduced to 35mm.

The presentation was part of a kit distributors for $100 each. It was s about 100 dealer meetings within 3 days after York's national convention.

Programs Varied for Different Produ

Actually, three different productio made, but the formats were similar. troduced a new commercial air cond system. Another dealt with central re air conditioning, while the third was ge the dealer of room air conditioners.

Owens says the results were gratifyin different approach in dealer meeting sulted in our selling 25 per cent more distributors," he notes. In the past, th house approach was common pract most York distributors.

The effect on dealers was reflected per cent increase over previous years ders for sales demonstrators used in th

(CONCLUDING ON FOLLOWING PAGE

☆

Right: DuKane sound slidefilm projector was interlocked with a Bell & Howell 16mm sound projector for interlocked sequences of Yorkco (on screen, left) answering problems raised in motion picture scenes.





"...28 minutes after I flip this switch, can count on 25% of my audience becoming buyers"

like to imagine the sound of switches click- among our 'fleet' of Kodak Pageant Pro- rs. For with every click, we know this 28- ute movie will open another portion of the 00 sales leads we expect from it this year." ese are the words of sales genius Herman Chairman of the Board of Charlex Realty ., Newark, N. J., selling agents for General lopment Corp., developers of huge Port lotte, Florida, homes and sites.

A convincing film is a formula for sales suc- " says Mr. Perl. "From experience, we w films sell. Any of our salesmen can show Port Charlotte film to anyone, anywhere, at time, and produce leads. And because it's ed, the presentation is never diluted, always ectly duplicated, always successfully the same, whether shown in Bangor or Kokomo.

"This film program gives us another bonus: an enthusiastic sales force. Salesmen know that to *show it* means to *sell it*. So they eagerly pack equipment and show it. We are careful that the equipment we give them guarantees a smooth-running performance."

Mr. Perl's firm owns 60 Kodak Pageant Sound Projectors. They have made approximately 6000 showings in the first half of 1960 without a single projector mishap.

"Our salesmen aren't mechanics," Mr. Perl continues. "Their projectors must be easy to set up and operate, without a hitch. They must have a projector that doesn't get in the way of their presentation. And these Kodak Pageants fit the bill."

If you would like full details about Kodak Pageant 16mm Sound Projectors, tear out the coupon and mail it today.

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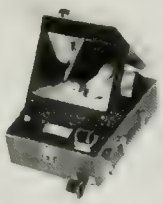
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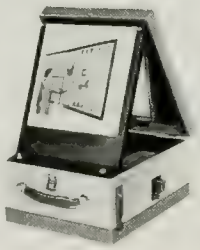
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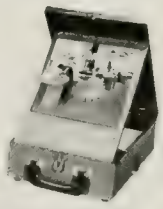
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WASHINGTON FILM COMMENTARY

(CONTINUED FROM PAGE 22)

ton, D. C., has also been on view over in the National Institute of Health's medical research equipment exhibit.

Paragon Productions has recently named, as director of sales, Bill Legg, formerly in the Armed Forces Radio and TV unit.

* * *

"Beargrass Creek" Pictures Fight on Water Pollution

. . . Beargrass Creek is a tumbling stream that cuts its way through the rolling hills of Kentucky. Like other tributaries of the Ohio — and like streams everywhere — it *offers* the promise of an abundance of clean water. But like so many waters in our nation today, it has a split personality; the creek is clear and fresh in the open fields, but foul and polluted where it skirts the edges of urban life.

Happily, Beargrass Creek won't be full of raw sewage and industrial waste for long — for the Ohio River Valley Water Sanitation Commission (ORSANCO) has enlisted the aid of eight and a half million citizens in eight neighboring states to do something about water pollution in that region.

They've gone a long way, already, and they've documented their progress in a frank, colorful report, titled *Beargrass Creek*.

This 20-minute film will be an invaluable tool in the hands of progressive business and community leaders faced with disagreeable sewage problems which can no longer be ignored. Its message is convincing. Its photography is superb. And it is aimed directly at



city fathers and responsible citizens who may be dragging their feet over the cost of modern treatment facilities — but who cannot fail to realize that clean waters are good business.

ORSANCO will distribute the film throughout its member states; other prints are available from Stuart Finley, Falls Church, Virginia, who produced the film and who has gained the reputation of being a crusading consultant for healthy rivers. The script was by Ralph Burgin, and camera and editing by Theodore W. Jones.

Scene in "Beargrass Creek" shows a torrent of sewage pouring into an Ohio river.



* * *

New Interior Dept. Films Show Water Resource Needs

. . . When President Kennedy delivered his special message to Congress last February regarding the need for public action to save America's wealth of basic resources, the ideas for several films were born in the Department of Interior.

Now, Dwight Rettie, Information Officer for the Bureau of Land Management, announces the completion of *Watershed Conservation*, an 11-minute sound and color film about the need to save valuable water resources on the national land reserve. This 16mm film stresses the point that now is the time to do something about protecting the country from flood, erosion, pollution, and water shortage.

A second film, in the script stage at Coe-Peacock, Inc., Washington, D. C., has been tentatively titled *A Matter Of Concern*. It will be a 28 minute color film, directed to the 180 million Americans who are, in the long run, responsible for protecting our natural resources.

* * *

NEA's Pre-School View

☆ The National Education Association, Washington, D. C., has selected Vision Associates, New York, as producer for a new documentary film dealing with the kindergarten child. The film will deal with the role of the kindergarten in terms of the child's development and will be directed to the general public.

Helen Kristt and Lee Bobker will produce and direct the film, which will be ready for release early in 1962.

Man With an Idea for That Holiday Business ft

☆ A new advertiser in the pa is already well-known to th of businessmen for his unic tributions to the annual gift problem. Meet Harr



Gift innovator . . . Harry Ki

whose Automated Gift Pl is introduced on another pe.

His idea involves a n proach to gift-giving. A ha 12-page folder shows a ch Gift-Bookards which give cipient a choice of 20 to 2- lar gift items for selectio donor simply sends these B to his list and the Automat Plan fills individual reque

This Automated Gift also being applied to sales tive programs so that a popular and original holid will soon become a yea habit for companies em this incentive-gift approac

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on adoption of the Model "U" Inspect-O-Film and their new concept of "Certified Inspection"

KUDOS to Sterling Movies U.S.A. for your recent acquisition of the latest electronic film inspection equipment . . . the Harwald model "U" Inspect-O-Film equipment now being added to your film library operations. We salute you, not only for the added benefits that Certified, Top-Quality film inspection brings to your sponsors and film users, but also for leading the way to 100% quality programming!

Why is this so important to your company and to ours? Because progressive managements everywhere are seeking better and more economical ways to serve their growing film audiences. We at Harwald pride ourselves on our Research Program that has initiated an important forward step in making every film showing a trouble-free, rewarding experience.

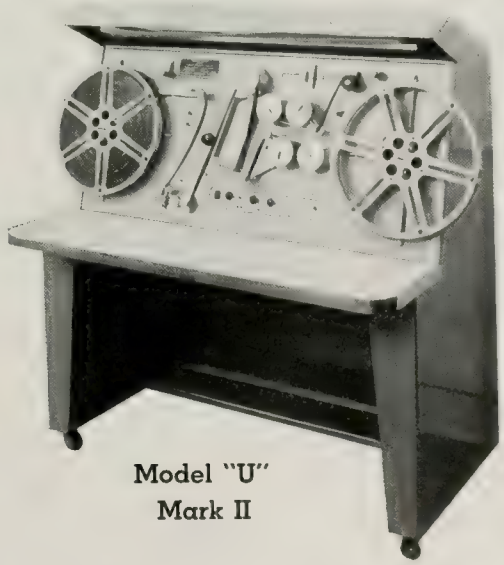
We at the Harwald Company have made it our exclusive business, for over 15 years, to research all phases of film handling problems. First to provide the industry with all-electronic film inspection, we have also pioneered in film splicing methods, film cleaning and conditioning solutions and, finally, in the most advanced electronic equipment for applying and using these methods.

There's a Harwald item for every phase of film library operations, including such essentials as film carts, cabinets, projection stands, etc. And there are now SEVEN custom variations of automatic film inspection equipment of which today's advanced "Model U" is the ultimate.

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*Certification means a set of standards of film condition set by leading libraries like Sterling Movies U.S.A., together with Harwald Engineers. It includes accurate detection of film defects that cause faulty projection . . . defines true-quality film inspection and service . . . includes a program of upgrading print quality by eliminating torn sprockets, detecting scotch tape on splices . . . assures splice quality and scratch protection.



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Ellsworth Dent . . . wins award

Kansas State College Honors to Coronet's Ellsworth Dent

☆ Ellsworth C. Dent, vice-president of Coronet Instructional Films, is the recipient of an Alumni Award from Kansas State Teachers College in recognition of his contribution to audio-visual communication.

Dent pioneered the establishment of film distribution centers at the University of Kansas and at the Brigham Young University. He set up the first 16mm film distribution rental library at the University of Kansas in 1926. This first library was the forerunner of the now more than 100 such libraries in the United States.

Author and Government Pioneer

He is the author of THE AUDIO-VISUAL HANDBOOK, one of the first definitive volumes in the field, originally published in 1934 and released in subsequent revisions. As publisher of VISUAL INSTRUCTION NEWS, an early audio-visual journal, Dent brought audio-visual information to educators on a regular basis.

Dent helped to develop a pattern of proper use of audio-visual material in government and established the division of motion pictures under Harold Ickes, secretary of the interior during the Franklin Roosevelt administration.

Active in Industry Affairs

For several years he was an active member of the education-legislative committee of the National Audio-Visual Association and has been chairman of that committee for five years. He has also been a member of the Board of Associated Exhibitors, National Education Association, formerly serving as a vice-president and in 1959-60 was president. Dent is now a member of the nominating committee and the joint AASA-AE committee.

Loyola, Los Angeles, Builds Communication Arts Program

Loyola University of Los Angeles has embarked upon a broad range academic program for television, advertising, journalism, motion picture and radio writing.

The program includes an undergraduate sequence leading to a bachelor of communication arts and a graduate curriculum leading to a master's degree. The department will be housed in a $900,000 Communication Arts Center, a three-story structure designed by Architect Edward Durell Stone, creator of the American Pavilion at the Brussels World's Fair and the American embassy in New Dehli.

Included in the Center's facilities will be a 242-seat indoor theatre, a 200-person-capacity roof garden theatre, television studio, an audio-visual distribution center for on-campus TV broadcasting, rehearsal and seminar rooms, a news and advertising section, and 40 faculty offices. Regent Edward T. Foley is the principal donor of the facility.

The new courses will still be based on the liberal arts tradition, which places emphasis on writing and particularly writing in the popular mass media. The undergraduate program, slated to begin this fall, will consist of a general application to the techniques of the various media. At the graduate level, scheduled to start in September, 1962, the student will concentrate on one medium.

Jack K. Massard, as director of communications, is in charge of coordinating the various aspects on the new program.



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basketball's 'dream gam
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tegically placed camer
Syracuse War Memorial
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of the greatest professi
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including Elgin Baylor
Angeles Lakers, Dolph
Syracuse, Wilt "The Stil
berlain of the Philadel
riors, Clyde Lovellette
Hawks, Bill Russell of B
Tommy Gola of Philadel
form in dramatic closeu
full-court perspective s
climax of the action is
"Big O"—Oscar Roberts
cinnati — and Bob Pet
St. Louis Hawks lead
team to a stunning 153
tory over the Eastern T

The 11th Annual NB
Basketball Game is na
Tommy Roberts. Prints
able to civic, social, ch
fraternal groups from Mil
ing Co., Film Section,
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* * *

Sterling Offers Videotaped Series for Free Loan t

☆ A new videotaped pub
mation series of program
use by television stations
announced by Sterling
U.S.A. The series, titled
Information, features
Jim Bishop and erstwhil
politan TV star Fran Allo

Format of the series,
being taped in the N
studios of CBS, include
terviews, demonstrations
hibits covering such topi
rent events, travel, sci
search, education, e
cooking and homemakin

The series, according t
F. Dolan, president of
Movies U.S.A., "is g
serve the public's appeti
formation, new ideas an
ter understanding of our
times."

For Your Information
able in either half or qua
lengths. Thirteen half-h
grams and 26 quarter-h
grams have been taped.



Richard Borden (left) is pictured with actor at Caxton Hall premiere.

Europe Likes American Sales Techniques

NGLAND'S Incorporated ales Managers Association, nors of a recent London pre- er of the Dartnell sales train- m, *How to Prevent Objec- n in Selling,* turned out 750 o to hear and see its star, k Borden, re-enact one of the ts in the great Caxton Hall.

Following the performance in non, Borden and Dartnell's sident, B. Gordon Fyfe, went t Oslo, Norway, where they e ed the showings to an even g audience of more than 1,000 es executives. The business di ace came from all over the nent! A final show in Stock- n three days later, again filled eatre.

Europe, high in industrial pro- tivity, is turning to American es techniques and the use of e training films with enthus- r Borden, under Dartnell's rorship, has been a prime te in making the Continent a of the importance of sales- mip and training techniques. Overseas distribution of the en- Dartnell library of sales films nadled by the Rank Organiza- tion. The growing popularity of these pictures in Europe has a message to offer U. S. sales managers who have a similar job to do, both at home and abroad. Take a fresh look at your own program!

* * *

Kodak's Wide-Screen Travel Show Premieres in New York

Eastman Kodak Co. premiered its newest wide-screen travel show, Photoscenic Mexico, at the Photographic Society of America's national convention in New York, Sept. 27 through 30. Produced by John I. Fish and Frank S. Pallo of Kodak sales service division, the show combines slides and motion pictures. Pallo is currently vice-chairman of PSA's techniques division.

Other Kodak specialists on the convention program were Leslie H. Buckland who discussed Eastman's new Kodachrome II Film, John F. Englert Jr. who presented a two-screen tour of nature photography, Dr. Grant Haist and Peter Chiesa of the Kodak Research Labs and Charles A. Kinsley, Kodak sales service division.

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BUSINESS SCREEN EXECUTIVE

NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS

Cahaney, Bastable Appointed Vice-Presidents of Sterling

☆ G. Roger Cahaney and W. M. Bastable have been appointed vice presidents of Sterling Movies U.S.A., national film distribution firm. Mr. Cahaney is Director of Promotion for the company. Mr. Bastable is mid-Western Sales Manager.

Before joining Sterling Movies U.S.A. three and half years ago, Mr. Cahaney was Executive Director of the National Press Association. He previously held positions with General Electric and with Fuller and Smith and Ross Advertising Agency.

Mr. Bastable was head of Swift and Company's audio-visual services for 15 years before joining Sterling Movies U.S.A. Prior to that he directed the film activities of International Harvester. He is a former president of the Industrial Audio-Visual Association and was a member of the ANA Film Committee.

* * *

Society for Crippled Names Radio and Television Chief

The National Society for Crippled Children and Adults has announced the appointment of Barbara J. Emerson as supervisor of its television and radio relations, succeeding Mrs. Marita C. Rowland who has resigned to take a position in Long Beach, Calif.

Miss Emerson, who is based in the Society's New York office, brings a wide range of experience in TV and radio to her new position. Her background includes work for NBC-TV on the Arlene Francis show and "The Nation's Future," for CBS-TV as assistant to the producer of "Conquest" and as publicity director for the year long National Library Week program in 1959.

She has also worked for the National Federation of Settlements, Child Study Assn. and other welfare agencies. Miss Emerson is the wife of John W. Gerber, a New York public relations executive.

* * *

Buhl Announces Sales Reps for Eastern, Mountain States

☆ Buhl Optical Co., Pittsburgh, has announced the appointment of three new sales representatives. George Koch and Vernon Schultz, both formerly with Audio-Visual Corp., have been named eastern area representatives. E. K. Curry has joined the firm as representative for the Mountain States area.

Chapman Directs Marketing of Fairchild Ind. Products

Carlos A. Chapman's appointment as marketing manager-consumer products for the Industrial Products Division of Fairchild Camera and Instrument Corp. was announced by the Division's general manager, R. G. Hennessey.



Fairchild's . . . Carlos Chapman

Formerly with Argus Camera Inc. for 13 years, Chapman will be in charge of all marketing of the Division's line of consumer products.

* * *

Osmun to Manage Cleveland Offices for Wilding, Inc.

Robert R. Osmun, an account executive with Wilding Inc. for three years and manager of its Akron office for the past year, has been named manager of its Cleveland office, H. Williams Hammer, president, has announced.

Wilding's Akron office has been consolidated with the Cleveland office which, last July, was incorporated into the firm's Central Division under the direction of L. T. Young, vice-president.



Wilding's . . . Robert R. C

* * *

Van Praag Elects Baker a V.P., Plans Board Member

Douglas J. Baker, Director of Production of Van Praag Productions, Inc., New York, has been elected a vice president of the corporation and will also serve as a member of the plans board.

Mr. Baker has been in the motion picture industry since 19[illegible]. In 1946, he joined the U.S. Information Agency and became chief of production. Since 1954 he has been producing and directing industrial and television films.

* * *

Howard to Direct Sales for Gerald Productions, New York

☆ Hampton W. Howard has been appointed director of industrial sales for Gerald Productions Inc., a division of Advertising Radio and Television Services, Inc.

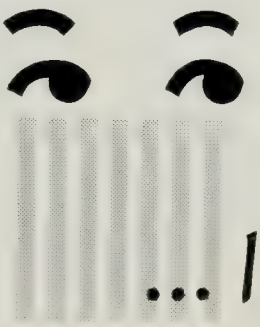
Mr. Howard, a veteran of [illegible] years in the motion picture business, served as national director of the American Red Cross Hospital Motion Picture Service and was officer-in-charge of the U. S. Army Overseas Motion Picture Service. Prior to joining Gerald, Mr. Howard worked for Wilding, Inc. and Robert Klaeger Productions.

* * *

Animation, Inc. Appoints Cazanov Production Manager

☆ Earl Klein, president of Animation, Inc., has announced the appointment of Sherwin (Cazanov as production manager. Cazanov will head the firm's animation and live action departments at the Hollywood, Calif. studio.

Prior to joining Animation, Inc., Cazanov was, for the past [illegible] years, vice president-general manager of Jules Fielding and Associates, now a subsidiary of Video Tapes.



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Wson's George Luscombe

ombe Joins Wilson Corp. Executive Vice-President

Gerge Luscombe has joined Wson Corp., Chicago manurs of audio-visual tables and rojection units, as a partal executive vice-president, ring to the announcement of al Wilson, president.

uombe, with 15 years in the ofisual field was national chndising manager of Keye Camera Co. prior to joinWson.

* * *

ader to Natural Lighting

ebert A. Hollander has joinfdural Lighting Corp., North ypod, Calif., as sales promoanager of Colortran pros. Part of his duties will be to dce 19 new products, in- the recently-developed ran Foto-Sure camera. Holewas formerly with Victor e, N. Y.

* * *

e Kinney at On Film

ert J. Kinney, formerly with e Lawrence Productions, has e On Film, Inc. of Prince- J. as commercial producordinator. Kinney will be te in the firm's New York e

McMillan Heads Ohio Sales for Atlas Film Corporation

Robert L. McMillan has been named vice president for sales in the Cleveland office of Atlas Film Corp., according to the announcement of James Kellock president of the Oak Park, Ill. production firm.

Fred Jochum has joined Atlas as an account executive at the Oak Park headquarters.

* * *

Filmex, New York, Elects Dick Jacobs Vice-President

Dick Jacobs has been promoted from supervising film editor to vice-president in charge of completion services at Filmex, Inc., New York film production firm.

Jacobs' appointment is indicative of Filmex's method of operation, under which the film editorial side is integrated with production from pre-planning, through discussion, during shooting and into editing and printing.

* * *

Portman Animation Seminars in New York and Hollywood

☆ The second annual Portman Animation Seminar and Workshop will be held in New York, Nov. 10 to 12, 1961, and in Hollywood, Jan. 12 to 14, 1962.

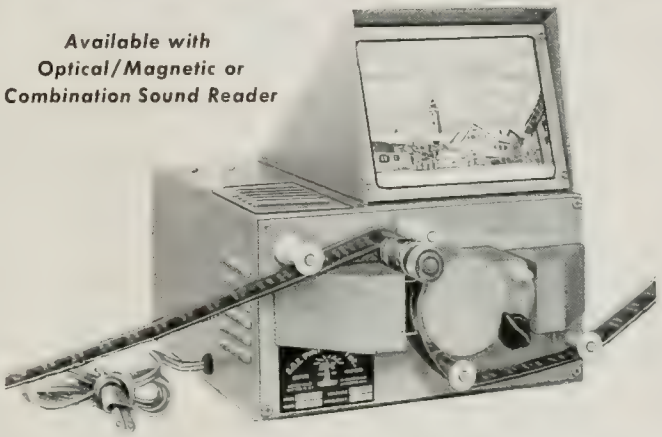
The Seminar and Workshop was conceived and directed by Warren C. Portman, president of Photo Animation, Inc.

Attendance will be limited to 100 vitally interested persons wishing to improve professional status. Those interested must register promptly with Joe Sanford, S. O. S. Photo-Cine-Optics Inc., 602 W. 52nd St., New York 19 for the East, and Alan Macauley, 6331 Hollywood Blvd., Hollywood 28, Calif. for the West. Registrants from the Western States will receive more detailed plans for the Hollywood seminar by mail.

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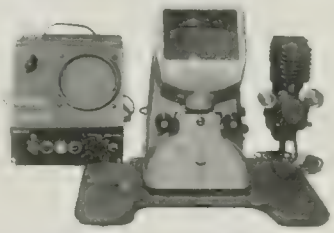
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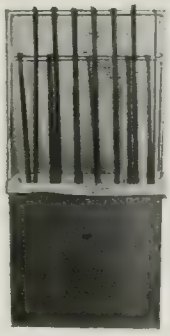
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How to Plan a Film: Select a Produ

Crawley Commentary Provides Guide-Lines for the Sp

☆ Graeme Fraser's CRAWLEY COMMENTARY, the newsletter of Crawley Films Ltd., Canada, always interesting to us, gives some potent pointers on film production planning. Here are some useful steps as outlined for *your* approach to that new film:

First, think through and put on paper the answers to five basic questions:

1. What is the message to be conveyed?
2. Who is the message for?
3. What should the audience do about it or how should it make them feel?
4. Is a film the best medium to accomplish this purpose?
5. Is now the time to make it?

Next comes the selection of the producer, made on seven bases:

1. What broad general experience has he had in film making?
2. What specific experience has he had in the area of my film (medical, safety, PR, training, animation, etc.)?
3. Does he have all facilities or will he be sub-contracting many phases of my film, thus spreading the creative responsibility?
4. How stable is he financially? Can I be *sure* he will be in business to complete my film?
5. Do his functionally-targeted films also 'happen' to win awards?
6. Does he have a record of repeat business from sponsors similar to us?
7. Can he show me films I wish we had made?

Having selected the producer, lean heavily on his experience and advice. Try to give him enough *time* to do the job without rushing, enough *budget* to do it without scrimping. Also have a budget for sufficient prints and for promotion.

Assign *one* person to act as liaison with the producer and tell him to take direction from no one else. If necessary, also give him a technical advisor.

Plan distribution and promotion before the film is completed. Finally, before running all prints, have one or two 'sneak previews' before audiences of the type for which the film was designed. ☆

* * *

Copeland TV Documentary on Hollywood Film Museum

☆ Jack L. Copeland, executive producer of the Informational Films Division of Allied Artists Productions, Inc., launched his own independent production of an hour-long documentary for tel si September.

The documentary, w len Malvin Wald, will tell the to the Hollywood Motion Pi re Television Museum. Firs foo was shot during the muse y's eral assembly session at Dis land attended by such fa movie and television per na as Edward G. Robinson, au O'Hara, Ralph Edwards, Ve Cory and Mervyn Le Ry. picture will be available or vision early in 1962, acc di producer Copeland.

* * *

Opthalmology Foundation to Catalog Films on the Ey

☆ A new catalog of film on care and diseases of the e is ing prepared by a com tee the Ophthalmology Fo da under Executive Coordinator Patricia Ranier.

The committee will g ner formation on, and eva ate films on ophthalmologi jects, and the resulting ca will be distributed world- de der a special grant f m American Cyanamid Co pa

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SIC in the BUSINESS FILM

h Jack Meakin, *President, Jack Meakin Enterprises*

s is certainly one of the rst abstract of all art forms. nng, or a piece of sculpture, ook are abstract only until mpletion and then they nquite tangible . . . a conoject which can be seen and

usical composition, even mpletion, is still an abic until it is performed and nd we find this abstract laying a specific and a ole in industrial motion e.

& Functions of Music

rust perform its definite o in the total sound track he functions may be classix general headings:

T establish mood . . . not fo particular scenes, but the ll mood of the entire film. us of the "underscore" is the iportant function of music fin. It not only establishes tin mood, but also gives a an cohesion to whatever acs aking place on the screen.

T establish locale . . . the cristic drone of a bagpipe s lou in Scotland considersoner than the scene of the s Moor.

T change locale or indicate lse . . . either one or both e together can be accomcpy music in one fell swoop ipredibly short time.

Fr punctuations . . . music aable as the punctuator in d notion pictures. The fast tier takes a spill . . . the c its a "stinger" as he hits rand, and then builds sus- hile we find out how badly lrt.

Br specific rhythmic effects prtically every moving thing nae a specific rhythmic musical effect to enhance its action . . . *but*, if these rhythmic underscores are used too often and too much in a picture, they lose their effectiveness. Only those action scenes which best lend themselves and which actually call for specific rhythms should be so scored.

6. For subtle sound effects . . . at times music can take the place of actual sound effects in a film . . . *but* don't ever use music where the actual sound effect is better, and it is usually advisable not to use music and sound effects at the same time when dialogue or narration is fairly thick. The audience cannot absorb all that is going on and the words suffer.

Let It Be Heard, Not Seen

Film music in general should be heard but not "seen," which means if the music is too loud, or too obvious, it is a detriment rather than a help to the picture. If the right kind of music is used for a valid, logical reason in the right place in the picture, it follows that the music score will be right. I have always suggested setting up the music for a film in three steps:

a. From the shot list for preliminary blocking out in sections of themes and underscore ideas.

b. From the script for further indications of mood and relationship of music to the words.

c. From the completely edited picture itself for final setting and the relationship of music to action, words and sound effects.

This Is Music With Purpose

Everything I have said about film music in general applies completely to music in the business film with *one* important exception: Business film music is not music; it is, rather, music with a purpose . . . a business purpose.

First of all, right from the beginning of the main title, music must establish importance (which the client expects and deserves) without being too pompous, and the general mood of the whole picture should be established.

Business films are primarily commentary rather than live action with synchronized dialogue. Therefore, the music has quite a different job to do. It must take the place of the screen action and dialogue. For good contrast it is generally advisable not to underscore synchronized dialogue except in specific cases.

Business film music must also

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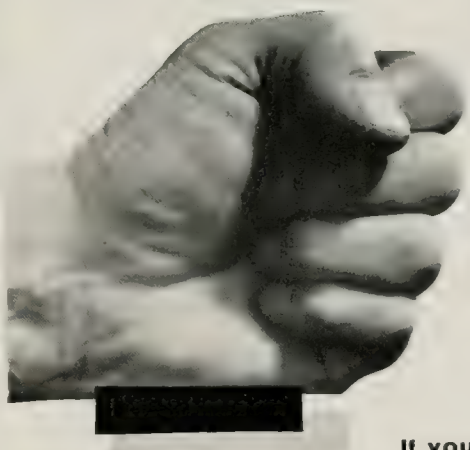
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FILM MUSIC:

(CONTINUED FROM PAGE 49)

create movement where no movement on the screen exists. It must tie subject matter together and even "remember" for the viewer previous scenes which refer to the one on the screen. Hence, the use of recurring themes is of great importance.

Don't Intrude on Picture

Business film music, along with these specific functions, must also be "nothing" music . . . to underscore long sections of rather dull establishment or description which are a necessity in a great number of business films. "Nothing" music is certainly the hardest to come by. It can't be too sweet or sticky, nor can it be too busy, or brassy or sweepy . . . if so, the music detracts from the words which are important to make a point for the sponsor.

Budget restrictions on the majority of business films preclude the expenditure for individually composed and recorded scores, thus, most of the business films being produced today are scored with library music tracks. Such a score is cheaper and there are no problems with usage rights; however, there are some difficulties. There are quite a number of music libraries, but some of them have certain limitations . . . one may be loaded with adventure music, but very little romantic or dramatic music.

Rates Capitol Library High

I found during the last few years that Capitol Records Hi-Q Library has one of the best selections of all types of recorded music for business films. Along with all their music designed for the TV market, they have concentrated on building up a fund of good selections (including "nothing" music) appropriate for industrial and business films of all kinds.

Capitol has gone a long way to alleviate the difficulties of the "track" music supervisor and the music license they grant provides maximum protection for the user.

Now comes the most restricting and, I might add, the most frustrating procedure . . . fitting the music tracks to the picture. Only once in a blue moon will the music cue be the correct length for the sequence under which it is to play. So it is up to the music editor to start cutting, tucking, hemstitching, plaiting and shirring to make it fit.

Fortunately, the Moviola Company has developed a new machine with a "scanner" . . . a device on which the sound head travels up and down the stationary sound track. By means of moving upper and lower cut-off switches, the sound on the track can be pinpointed down to one frame.

This improvement has made it possible to increase not only the accuracy but also the speed of editing. After the complete voice, sound and music tracks are finally edited, comes the dubbing session.

Increases Speed of Editing

This is one of the most critical operations in all of picture making, and a million things can go wrong. All the months of writing, producing, shooting and editing can fly right out the window if the dubbing is not right. But after a few dry runs everything seems to smooth out and the composite sound track (the "compo") has been made. The next step, of course, is merely to print the composite track along the cut negative and the picture is all finished. Thank the Lord!

* * *

Kodak to Manufacture, Sell Magnetic Recording Tape

Eastman Kodak Company has announced that it will manufacture and sell magnetic recording tape, beginning later this year.

Entry into the magnetic tape field is a new but not unexpected step for Kodak, company officials said. Kodak's French associate company, Kodak Pathe, has been producing and selling quality tape abroad for more than twelve years in a program that has been backed by extensive research and development in France a[nd] in K[o]dak's Rochester, New Y[ork] oratories.

Kodak magnetic tape will be supplied for professio[nal] amateur sound recording [use] will be on triacetate b[ase] packaged in rolls $\frac{1}{4}$-in. [wide] standard lengths.

Sale of tape for popul[ar] recording uses will be [through] Kodak's regular distribut[or] ganization of established [photo]graphic dealers, many [of] are already familiar with [the] of tape recorders and rel[ated] terials.

In its professional mo[tion] ture film business, the [company] has also been in close t[ouch] customers who use pr[ofes]sional magnetic tape, and the [profes]sional motion picture s[ales] sion of the company w[ill] the distribution of Kodal[ak] this trade.

Kodak has previously had interest in the tape fiel[d] United States as a su[pplier] Kodapak plastic sheeting [for] by other tape manu[fac]turers. Since 1952, the company has provided for coating of a [magnetic] track, called Kodak Sho[t] Coating, on amateur mo[tion] ture film for sound recor[ding].

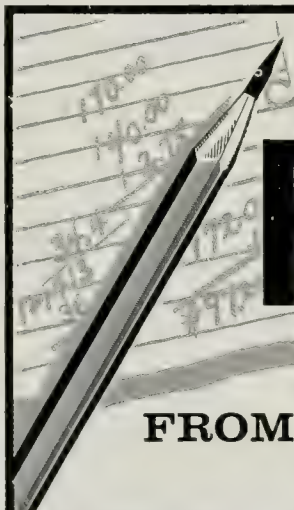
Kodak research scientists [are] continuing investigation [of] plete range of magnetic [re]cording varied applications such [as] ment recording and [auto]computing.

* * *

Karas & Associates Cr[ate] Televised Science Prog[ram]

Jonathan Karas & A[ssoci]visual science specialis[ts] been retained by the West[inghouse] Broadcasting Company, [Inc.] to produce *Man On Th[e] Moon*, a monthly television seri[es] reviews progress in astr[onautics]. The series began on Sun[day], 30 at 4:30 p.m. with Fre[d] Durant, III, as the speci[al guest].

The subject matter w[ill] from the advisability of [sending] men to the Moon from a [political] and economic standpoint [to] cussion of conditions on [the] face of the Moon. Specia[l] picture footage from pri[vate] government sources will [be used] to explain launching tec[hniques], progress in lunar resea[rch], vehicle and engine de[sign] vances. Scientists and [engineers] will be invited to comme[nt on] status of the work. They [will] plain the significance [of] breakthroughs of the Unit[ed States] and Russia.



The man who sharpens his pencil to figure costs...

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P... will sell the projectors di...r... or will lease them on a ...-purchase plan which will av...e ... dollar a day per salesman. ...p...n was worked out in or...to... permit a company with a ...s...les force to fully equip its ...e... staff with projectors without ...ma... major capital investment ...m... equipment.

...re... main features made the ...o...tronic 8 a useful marketing ...sa... aid:

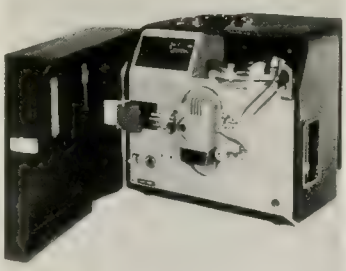
...) ... is portable, weighing 18 ...ds

...) ... has a large, 9-1/4 inch ...l... 3/4 inch built-in rear ...n... which looks bright in day...A... sales prospect can view the ...ri...ht on his desk top. A ...r-... mirror adjustment ...h... to conventional screen ...co...n if desired for larger ...p... presentations.

...) ... film rewinding is automatic ...a... film can be projected con...u...ly without an operator. ...m...kes the Videotronic 8 well ...d... for use in convention ex...s... and retail displays.

...a... innovations and patented features are found in the Videotronic 8. The magazine, which holds up to 15 minutes of 8mm film, is held in place by patented guide arms that perform a unique function: the arms shape the film coil within the magazine to create an open space between the film coil and the magazine's center core. The film feeds into the projector from this friction-free space. The film is not drawn tight against the magazine center which can cause strain and wear. Another feature is the machine's unique film path, said to be the shortest found in any 8mm repeater, and making it easy to thread and less susceptible to operational mishap.

MPO engineer Don Woelfel also designed special rollers and gate to carry the film with minimum tension along its path. He incorporated a power-driven film platter into the design — unique with the Videotronic 8. A further aid to increased film life is the treatment of all film used in the projector with a protective film coating. Lab tests of coated films run through the Videotronic 8 are said to have shown no visual signs of film wear in up to 800 showings.



"Videotronic 8" mechanism features a short film track; automatic rewinding.

The Videotronic 8 is permanently lubricated and operates quietly. A four-fan oversized cooling system would seem to assure dependable all-day operation.

Optically, the machine is equipped with a custom-made lens. It has a newly-designed Sylvania projection lamp available throughout the country. The sound system uses transistors and provides distortion-free sound at high volume. Overall carrying size is 12-1/2 by 14-1/2 by 8-1/2 inches.

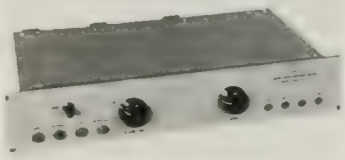
New AUDIO-VISUAL Equipment

Recent Product Developments for Projection and Production

Distortion-Free Amplifier to Compress Sound Tracks

☆ A compressor amplifier which permits compression of dialogue or music tracks for film use without introducing detrimental distortion to the program has been developed by Magna-Tech Electronic Company, New York.

Designated as the Model Number 31, the unit was designed specifically for use in stationary installations so that the power supply, meter, and attenuators of an existing console can be employed. The compressor incorporates a solid state variable gain device and a two-stage push-pull audio amplifier on one chasis.



Model "31" Compressor Amplifier

The price of the unit is listed at $650. Further technical information may be obtained from the New Products Desk, BUSINESS SCREEN.

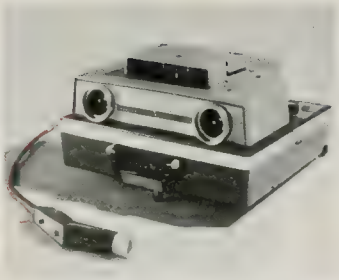
* * *

Natural Lighting's Gaffer Grips Useful on Location

☆ A handy new accessory called the ColorTran Gaffer Grip has been introduced by Natural Lighting Corp., Burbank, Calif. The Gaffer Grip, constructed of cast aluminum with strong clamping jaws, can be used to support lighting equipment in locations where it is not practical to use stands. The jaws are studded with high friction rubber grips affixed so they cannot be lost and will not mark the gripped surface even after prolonged use.

ColorTran Gaffer Grips are available in several models. Model GAG with 5/8 inch stud to support lights of largest ColorTran size, baby kegs or flags, is priced at $6.90. Model GBG with a universal swivel mount and special spring-loaded brass fittings is priced at $8.90. Other models are available with medium or mogul porcelain sockets. Write New Products Desk, BUSINESS SCREEN, for additional data.

For additional data on new audio-visual items mentioned here, write New Products Desk, Business Screen, 7064 Sheridan Rd., Chicago 26.



Bell & Howell's "Tandem-Matic"

Tandem-Matic Projector Brings Dissolves to Slides

☆ A new slide projector that gives still pictures the "lap dissolve" effect of a professional film production has been introduced by Bell & Howell.

Called the Tandem-Matic Professional, this projector is said to represent the first major innovation in still picture presentation since the invention of the slide projector. A touch of a button on the projector's remote control, and one slide fades slowly from screen as another takes its place giving the "lap dissolve" effect, the first time that this effect has been produced by a single standard projector.

The Tandem-Matic is two separate 7-element optical systems housed side by side in a single unit, key components being two 5-inch, f/3.5 lenses focussed on the same spot on the screen. Synchronized blades gradually closing the diamond-shaped iris of one lens while opening that of the other produce the "lap dissolve" effect. A touch of the remote unit can stop the "fade-over" at any point to produce a double exposure effect useful in sales shows where lines can be made to spurt across charts and graphs. Both optical systems use one 750-watt lamp giving enough light for long projection distances. The remote unit also contains focus-control and reverse button and a light pointer to show details on the screen.

The projector has a special Tandem Tray holding 54 slides that loads slides alternately into detatchable look-'n-load editors of the two optical systems. The first slide goes into the left-hand editor, the second into the right. A signal light indicates whether left or right editor is ready to be loaded. Slides move into position on either side of the lamp rather than in front of it and 45-degree mirrors reflect the images forward through the lenses. Two slides are always in position at once, one being projected, the other following when the iris of its lense opens, thus virtually eliminating "popping" on

(CONTINUED ON NEXT PAGE)

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Specifications:

- 500 ft. capacity
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- Rheostat with light intensity stop switches
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- Complete set various focal length projection lenses
- Forward and Reverse controls
- All connecting cables
- All components—completely blimped for very low noise level
- Projector mounted on dollied pedestal with horizontal and vertical adjustments

Approximate projector weight:		1500 lbs.
"	sync generator:	300 lbs.
"	rheostat:	90 lbs.
"	accessories	150 lbs.

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A-V EQUIPMENT

(CONT'D FROM PREVIOUS PAGE)

the screen by allowing a slide to be warmed to normal projection temperature. After the second slide comes completely into view, the first is automatically pushed back into the Tandem Tray and slide three put into place for the "dissolve."

Made of die-cast magnesium, the Tandem-Matic weighs less than 22 lbs. and accepts Bantam, 35mm or Super Slides in cardboard, glass and metal mounts as well as plastic binders. The standard professional projector, Model 700A, sells for less than $300 including case. A 7½-inch lens for use in large rooms and auditoriums is available as an accessory. Write the New Products Desk, BUSINESS SCREEN, for additional information

* * *

Admaster's New Viewer for Overhead Projection Slides

A new viewer for overhead projection slides has been announced by Admaster Sales Corp., New York.

The Admaster Viewer, which is incorporated integrally in a lightweight attache case, is intended for previewing presentations for small audiences, retouching or viewing any type transparency.

The unit holds 40 overhead projection slides in a cover gusset. It pops open in seconds and is illuminated by a micro switch-operated lamp. The panel for viewing is eleven inches square. Weight is 9 and ¾ pounds.

The Admaster Viewer will be sold by authorized audio-visual dealers and producers. The price is $42.50.

* * *

Stereoflex Adds Dimension to High-Speed Motion Study

The study of motion in military, industrial and scientific research programs has been given added dimension by a new high-speed stereo motion picture camera.

The Stereoflex, said to be the first high speed rotary prism camera which photographs its subjects in full-scale stereo pairs, is capable of exposing up to 15,000 frames per second. It was developed by Benson-Lehner Corp. in Santa Monica, Calif. for the U. S. Naval Weapons Laboratory in Dahlgren, Va.

To achieve its 3-D effect, this camera uses a system of mirrors that are adjusted along a track in front of the camera and tilted to bring the desired image coverage to lenses mounted at right angles to the camera's viewing axis. Two 16mm images are recorded side-by-side on a single strip of 35mm film which, when shown on a special projector designed so that an image can be adjusted on the screen for 3-D viewing, are in slow motion reducing the speed of an operation up to 1,000 times.



Right: here's setup for new Stereoflex camera developed by Benson-Lehner for high-speed motion study and research.

High acceleration rate (film goes from standing start to optimum speed in 0.5 to 0.6 seconds) of the camera's synchronous motor and drive system which maintains a constant exposure rate once top speed is reached delivers an end product in which 80 per cent of the footage is exposed at maximum speed.

This longer, constant speed running time increases the value of films to those observing slow motion studies. For further information on the Stereoflex Model A, write the New Products Desk, BUSINESS SCREEN

* * *

Microwide Lens Doubles the Size of Stripfilm Pictures

It is now possible to double the size of pictures on strip film projectors using a lens of 1.242" outside diameter with Buhl Optical Co.'s new Microwide short-throw, wide angle lens. The 1.5 E.F.L. Microwide lens is priced at $40. Write to the New Products Desk, BUSINESS SCREEN, for added information.

Protect-a-Print Leaders Help Reduce Print Damage Costs

A heavy-base, special coated green-toned acetate leader helping to eliminate or significantly reduce film damage from primary sources — misthreading and scratching. It is being currently used by business and educational film libraries, by instrumentation groups and producers.

Protect-a-Print, as the special leader is called, is manufactured by Photographic Specialties, Inc., Hollywood, Calif. It virtually eliminates misthreading hazard through greater thickness. Shoes cannot be closed unless perforations are seated in the sprockets and attempts to force shoes shut make puncturing difficult because of the thickness of the material. Library field reports indicate that avoidance of misthreading damage reduces leader and print replacements by about 90 per cent.

When used as a leader, in the camera or projector, Protect-a-Print eliminates the basic cause of scratching through the abrasive bound into its surface which automatically removes dirt and built-up residue emulsion.

Since both the abrasive and binder in this leader are softer than metal, there is no cutting of film gates. This was determined



dury tests by micrometer urements after a long run ot-t-a-Print alone. The only vs a fine polishing of film-ctg surfaces which might e erforation wear.

rmal practice is to use a 10-ngth of Protect-a-Print ojectors are known to be ually cleaned. If projectors nd n to be cleaned regularly, Protect-a-Print is used on all n, a 7-foot leader is suf- – or a 4-foot tail leader ves the equipment clean- he next reel. Splicing on ct-Print is done using nor-ecniques.

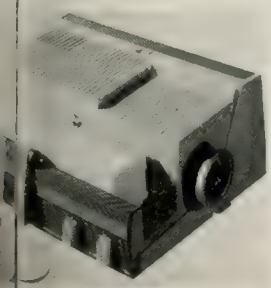
lop of Protect-a-Print has effective in reconditioning cts and cameras when run gh about 30 seconds, re-de with the cleaning surface pposite direction and run other half minute.

ailable in 16, 35 and 70mm, product is unconditionally ted by the manufacturer r the life of the print. For er etails, write New Products USINESS SCREEN, Chicago linois.

* * *

ew Shows "500" E R 2 Slide Projection

win Sawyer's "500" line of ctn equipment is company's ar priced slide projector remote control. The "500" Projector includes a 12-foot te control cord with handy button to change slides. A



new Sawyer "500" E R

tical control knob on the ctr control panel reverses di- of tray movement at any during projection.

unit has a 4-inch, f3.5 ani- lens, coated and color ctd, and slide-on carrying The ER uses a 500-watt d takes all 2 x 2 inch slides ny amount. Sawyer's "Easy ays providing slide arrange- d editing without removing from the projector and riced TDC-type trays can on the projector.

"500" ER lists for $84.95 g case. Sawyer's projectors are marketed nationally by H. A. Bohm & Co. For further information, write the New Products Desk, BUSINESS SCREEN.

* * *

GENERAL DYNAMICS

(CONTINUED FROM PAGE 31)

trol of synchronous motion picture recording with the 16mm magnetic sound projector.

The Eastman 25B projector is probably the only really "expensive" piece of equipment in the Center, but this redoubtable machine is well-known as one of the finest obtainable and a workhorse requiring a minimum of maintenance. It has optical and magnetic sound and projects either direct or via a permanent wall mirror to the Plexiglas rear projection screen — which, incidentally, gives a picture of fantastically good quality.

One interesting innovation is a 6X spotting scope permanently mounted adjacent to the projector so the operator can always be sure of absolutely sharp focus.

Winding up the booth equipment is a slide projector, which also projects via the mirror to the rear projection screen.

General Dynamics is not maintaining a headquarters still photography operation at the present

(CONCLUDED ON NEXT PAGE)

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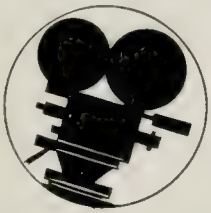
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Association Films, Inc., 347 Madison, New York 17.

Buchan Pictures, 122 W. Chippewa St., Buffalo 2, N. Y.

Crawford, Immig and Landis, Inc., 480 Lexington Avenue, New York 17, New York.

The Jam Handy Organization, 1775 Broadway, New York 19.

National Cinema Service, 71 Dey Street, New York 7. WO 2-6049.

S. O. S. Photo-Cine Optics, Inc., 602 W. 52nd St., New York 19.

Training Films, Inc., 150 West 54th St., New York 19.

Visual Sciences, 599BS Suffern.

United World Films, Inc., 1445 Park Ave., NY 29, TR 6-5200

• PENNSYLVANIA •

Appel Visual Service, Inc., 963 Liberty Avenue, Pittsburgh 22.

Audio-Visual Equipment Rental Service, International Film Center, Sales and Repairs, 1906 Market St., Philadelphia 3, LOcust 3-7949.

Oscar H. Hirt, Inc., 41 N. 11th St., Philadelphia 7, WAlnut 3-0650.

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

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B. S. Simpson, 818 Virginia St., W., Charleston 2, DIckens 6-6731.

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Colonial Films, 71 Walton St., N. W., JA 5-5378, Atlanta.

United World Films, Inc., 287 Techwood Dr., NW., Atlanta.

• LOUISIANA •

Stanley Projection Company, 1117 Bolton Ave., Alexandria.

Delta Visual Service, Inc., 715 Girod St., New Orleans 12. Phone: JA 5-9061.

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Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago.

Midwest Visual Equipment Co., 3518 W. Devon Ave., or 27 N. Franklin St., Chicago.

United World Films, Inc., 542 S. Dearborn St., Chicago 5.

• MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit Zone 11.

• MISSOURI •

Swank's, Inc., 621 N. Skinker Blvd., St. Louis 30, Mo.

• OHIO •

Academy Film Service, Inc., 2100 Payne Ave., Cleveland 14.

Films Unlimited Productions, 137 Park Ave., W., Mansfield.

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M. H. Martin Company, 1118 Lincoln Way E., Massillon.

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The Jam Handy Organization, 1402 N. Ridgewood Place, Hollywood 28.

Photo & Sound Company, 5515 Sunset Blvd., Hollywood 28.

Ralke Company, Inc. Audio-Visual Center 849 N. Highland Ave. HO 4-1148, Los Angeles 38, Calif.

S. O. S. Photo-Cine Optics, Inc. 6331 Hollywood Blvd., Hollywood 28.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.

United World Films, Inc., 6610 Melrose Ave., Los Angeles 36

SAN FRANCISCO AREA

Association Films, Inc., 799 Stevenson St., San Francisco.

Photo & Sound Company, 116 Natoma St., San Francisco 5.

Westcoast Films, 255 Minna, San Francisco 3.

• COLORADO •

Cromars' (formerly Audio-Visual Center) 28 E. 9th Ave. Denver 3.

Davis Audio-Visual, Inc. 2149 S. Grape St., Denver 22.

• OREGON •

Moore's Motion Picture Service, 1201 S. W. Morrison, Portland 5, Oregon.

United World Films, Inc. 5023 NE Sandy Blvd., Portland 13

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GENERAL DYN (CONT'D FROM PREVIO

time, but provision for possible future activity made. Small negative, finishing rooms are in the Center with built-i tanks and dryers, but still equipment is cur stalled.

Next to the projectio a room with basic min tion picture editing equ viewer, sound reader, r



This 6X spotting scope aids sh projection of General Dyna

splicer. Also here are a tography (b/w and colo for public relations use. picture library, stock brary, tape library and ual equipment for use in quarters building.

Thus far, in the past s the General Dynamics ual Center has served tion for extensive day meeting room use. It se larly as a projection progress report films. It the-spot on-the-air t e l broadcasts of General activities to top manag has already been a still motion picture studio, dio and a sound studio completion.

There is little doubt Center's built-in versa serve the corporation in many other ways for come.

* * *

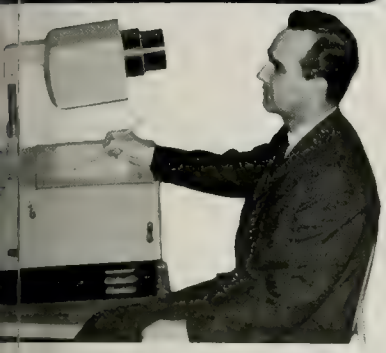
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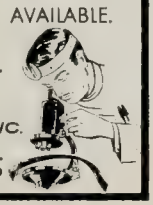
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YORK PREMIERES WITH DUO-PIC:

(CONTINUED FROM PAGE FORTY)

Besides acquainting dealers and salesmen with York's line and proper sales approach, the production also showed them how to use a new, specially-designed demonstrator book.

Black-and-white prints of the slides and motion picture film and the synchro film interlock cord were included in the kit along with instructions on their use. Any slide projector that automatically advances the slides and any movie projector are suitable for the Duo-Pic method.

Owens believes the production "played an important part in our over-all program." He adds, "All in all, we felt the kit was very successful and would highly recommend its use to any company that wants to put a spark into its meetings . . ."

EXECUTIVE NAMES IN THE NEWS:

(CONTINUED FROM PAGE EIGHTEEN)

Lange Becomes Vice-President of Niles

☆ Harry Lange has been named a vice-president of Fred A. Niles Communications Centers, Inc. The company's Executive Producer, he will continue to be based in Niles' Chicago headquarters. A 30-year veteran of the film business, he was general manager of Sarra's Chicago studios, joining Kling Film Enterprises as executive vice-president in 1956. In 1958 he became supervisor of TV film production at McCann-Erickson, Chicago and joined Fred Niles from that post.

* * *

Shaw to Supervise Films for DoALL

☆ Wilfred (Dave) Shaw, Jr. has been named producer of industrial films by the DoALL Company, Desplaines, Ill. A film editor, cameraman and director in both commercial studios and in the television field, Mr. Shaw will take full charge of DoALL's extensive marketing film program.

The company is producing a film about each major product in its machine tool, cutting tool and precision gage lines. It was the first U.S. firm to make 8mm sound films a regular part of its marketing program.

* * *

Traid Names Racine Asst. to Gen. Mgr.

☆ Fred G. Roberts, Jr., president of the Traid Corporation, California-based manufacturer of photographic instrumentation systems, announces the appointment of Warren E. Racine as Assistant to the General Manager.

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PRODUCTION SOURCES

Additional listings of producers abroad supplement the 11th Production Review

ARNO STUDIO A/S

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Phone: Minerva 3080

Date of Organization: January, 1950

Tage Arno, *President*
Arved Tholle, *Vice-President*
Ilse Schultz, *Secretary*
Knud Johansen, *Treasurer*
Carl Otto Petersen, *Production Manager*
Axel Pless, *Chief Sound Engineer*
Jorgen Thomsen, *Chief Sound Engineer*
Soren Bredsdorff, *Asst. Sound Engineer*
Borge Madsen, *Studio Manager*
Per Bressendorf, *Asst. Photographer*

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MOTION PICTURES: *Delightful Denmark* (Caltex Oil), *Contex-20* (Zeuthen & Aagaard, Copenhagen), *Methods Analysis* (Danish Industrial Council), *Arresohoj* (Association of Danish Employers), *The Mailman* (General Post Office, Copenhagen). TV COMMERCIALS: for Plumrose A/S (Canned Food), Copenhagen.

A. B. KINOCENTRALEN

Drottninggatan 49, Stockholm C, Sweden
Phone: 23 05 35 Vaxel

Date of Organization: 1918

A. Rönnlöf, *Managing Director*
F. Terselius, *Sales Manager*
L. Alm, *Studio Manager*
H. Hallbjörn, *Laboratories Dept. Head*

SERVICES: Production and distribution of sponsored, advertising, education and instruction films, filmlets and slidefilms; live action and animated. FACILITIES: Complete studio, including sound and cutting departments, 16mm and 35mm cameras, projection rooms and laboratories; black and white and color. Exhibition with exclusive screening rights in 600 theatres.

HERSCHELLS FILMS PTY. LIMITED

31 Agnes Street, East Melbourne, Victoria
Phone: MF 1956

Date of Organization: 1910

F. F. Knight, *Chairman*
Roy A. Driver, *Managing Director*
A. L. King, *Director*
F. W. Thomas, *Secretary*

SERVICES: 16mm and 35mm production services for industrial, sales promotion, public relations, educational and training films; color and black and white. FACILITIES: Production, scripting, recording and editorial facilities; 16mm and 35mm laboratory for same day rush service; theatrette.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *This Is My Home* (Hospitals & Charities Commission); *Flames and Heat* (State Electricity Commission); *Continuous Casting of Lead Sheet* (Broken Hill Assd. Smelters); *Opportunity & Achievement; The Future is Ours* (Royal Victoria Institute for the Blind); *D24* (Hector Crawford Productions).



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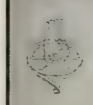
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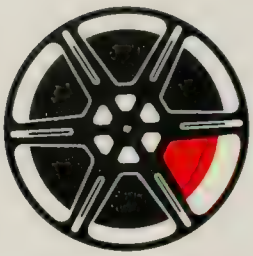
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NUMBER 7 • VOLUME 22 • 1961

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RIGHT off the NEWSREEL

A Brief Preview of Some of 1962's Film Award Competitions

WHAT'S AHEAD in film award programs in 1962? This single query accounts for a lot of mail and calls to our editorial bureaus, so let's preview the main events for the year ahead. They'll all be covered in detail in your 12th Annual Production Review issue of BUSINESS SCREEN (in mid-February) but these pointers will help:

Overseas festivals are coordinated by the Committee on International Non-Theatrical Events, 1201 16th St., N. W., Washington 6, D. C. and film producers and sponsors who wish to enter films suitable for Edinburgh, Venice, etc. have until December 31st to submit application forms for pictures completed in 1961. Write Harold Wigren, administrative coordinator for CINE, for application forms.

4th American Film Festival

The domestic awards program opens with the 4th American Film Festival at the Hotel Biltmore, New York City, on April 25-28. Both motion pictures and filmstrips in a wide variety of categories (34) are invited. File entries by midnight, January 20, 1962. Obtain application forms from the Educational Film Library Association, 250 W. 57th St., New York 19.

Also prominent in film citation, are the annual Freedoms Awards at Valley Forge, Pa. on Washington's Birthday (entries closed) and the subsequent "Day of Visual Presentation" awards program sponsored in Manhattan by the National Visual Presentation Association, later in the spring. Columbus' Film Festival has been moved up to early autumn, so there's time to await your REVIEW copy for entry details on that one!

Television Commercial Awards

Television commercials have their awards days at opposite ends of the country. Entries closed on December 1 for the International Broadcasting Awards sponsored by the Hollywood Advertising Club on the West Coast but there's time to enter the American TV Commercials Awards program in New York this spring. Write Wally Ross, who ably directs this affair, at 40 E. 49th St., New York 17, for entry details.

One of the greatest of all awards programs, specializing in a field of vital importance, is the National Safety Film Contest, conducted by the National Committee on Films for Safety. Write Secretary Bill Englander of the Committee c/o the National Safety Council, Chicago 11, Illinois for entry details.

And for *Canadian* film news *only*, there's the 14th annual Canadian Film Awards contest which includes theatrical, non-theatrical, television and amateur films. Entry deadline for professional product is January 15.

There are others and this report will be supplemented in our Issue 8 (next up) and reviewed in detail in that big 12th Annual Production Review issue which will grace our 23rd volume in mid-February '62!

* * *

New Film, Television Studios Point Up New York's Growth

☆ MPO Videotronics, Inc. has announced plans to construct a new integrated production center with studios and offices to house all the firm's New York activities on East 44th Street.

Producing Artists, Inc., TV commercial production firm will put up a new studio, now budgeted at a half million dollars, on East 59th street.

Two blocks south, on 57th Street between Tenth and Eleventh Avenues, CBS has announced plans to erect a $14,500,000 television center.

* * *

Air Force Personnel Attend Seminar on Communications

☆ Photography's potential as a teaching tool was demonstrated to Air Force personnel attending a special seminar on visual communications at the Rochester headquarters of the Eastman Kodak Company.

Seventeen representatives from major commands attended the four-day seminar, held Oct. 20-23, planned by Kodak at the request of the Air Force. The representatives will apply their new knowledge of visual communication techniques to briefing, training and reporting operations.

Thomas W. Hope, assistant adviser on non-theatrical films, and Adrian TerLouw, of the customer service division, arranged the program. Included were visits to color technology departments and other pertinent areas of the company's facilities .

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Season's greetings

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CHICAGO OFFICE OF PUBLICATION
7064 Sheridan Road Building, Chicago 26, Ill.
Telephone: BRiargate 4-8234-5

IN NEW YORK CITY
Robert Seymour, Eastern Manager: 250 W. 57th St.
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Issue Seven, Volume Twenty-Two of Business Screen Magazine published Nov. 30, 1961. Issued 8 times annually at six-week intervals at 7064 Sheridan Rd., Chicago 26, Illinois by Business Screen Magazine, Inc. Phone BRiargate 4-8234-5. **O. H. Coelln, Jr., Editor and Publisher. In New York: Robert Seymour, Jr.,** 250 W. 57th St. Telephone: CIRCLE 5-2969 or JUdson 2-1957 **In Los Angeles: H. L. Mitchell,** 1450 Lorain Road, San Marino, Cal. Telephone: CUmberland 3-4394. Subscription $3.00 a year; $5.00 two years domestic; $4.00 and $7.00 foreign. Entered as second class matter May 2, 1946 at the post office at Chicago, Illinois, under Act of March 3, 1879. Entire contents copyrighted 1961 by Business Screen Magazines, Inc. Trademark registered U. S. Patent Office. Address editorial subscription inquiries to the Chicago office.

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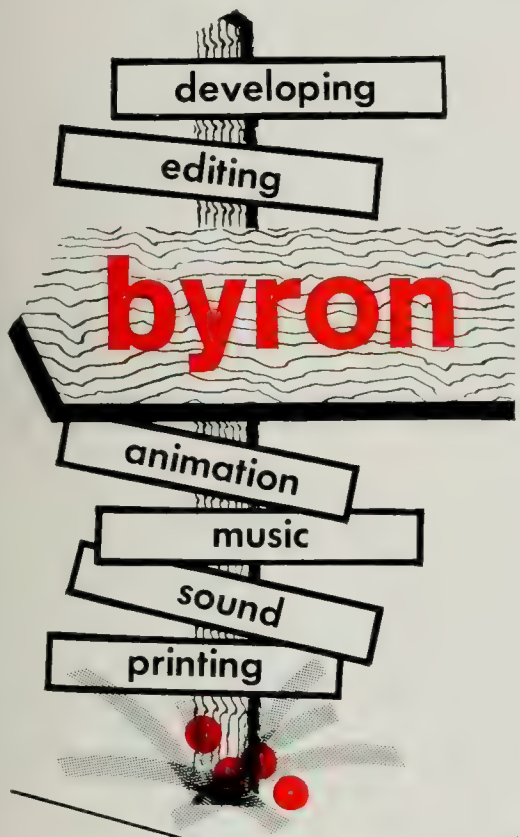
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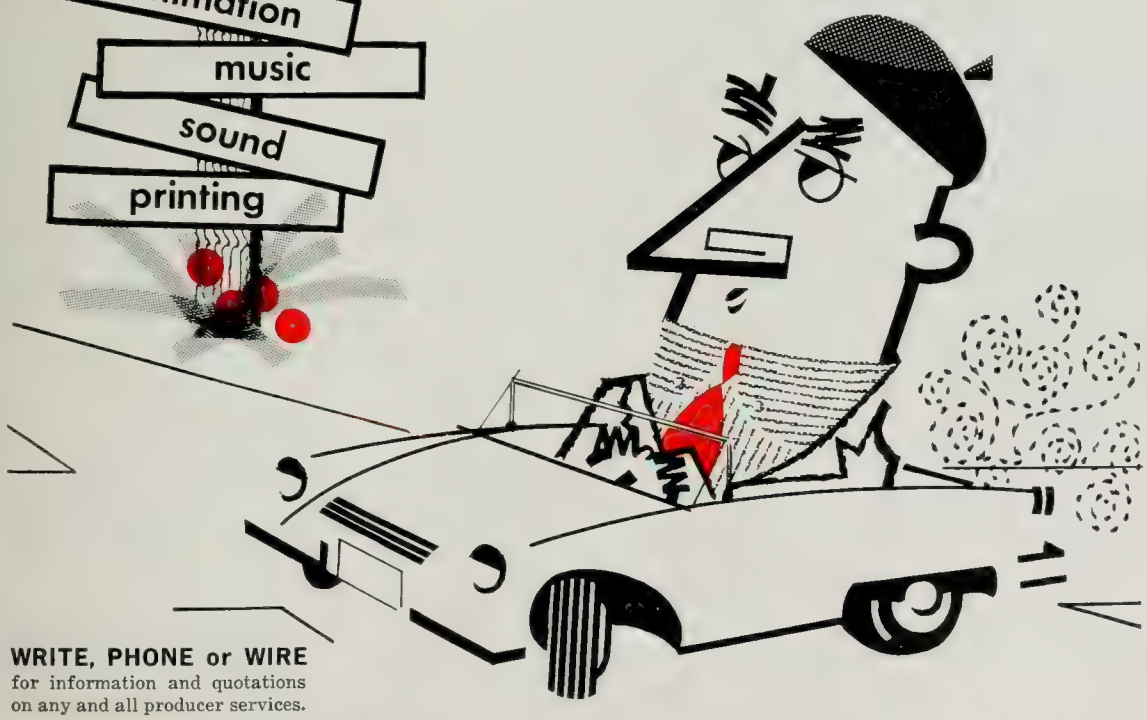
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SIGHT AND SOUND

Attorney Sydney Mayers Will Head Movielab Legal Division

☆ Sydney A. Mayers, a well-known attorney in the film industry for many years, has joined the legal department of Movielab Film Laboratories, Inc. Mayers will head a newly-created legal division, handling the firm's corporate and stock exchange activities, as well as transactions with producers and distributors.

In announcing the new appointment, Saul Jeffee, president of Movielab, said:

"With the continued growth of Movielab, and particularly since the listing of its shares on the American Stock Exchange, many new and complicated legal operations have developed. To relieve Dan Eisenberg, our secretary-treasurer, from some of his legal burdens, and to free him for increased executive duties, we are happy to have with us in Sydney Mayers one who is not only experienced as corporate and financial counsel, but also is unusually well-grounded in all phases of the motion picture field."

* * *

Aufhauser to Direct Division as Elgeet Acquires Vicom, Inc.

☆ Vicom, Inc., Rochester, N. Y., has been acquired by Elgeet Optical Company, also of Rochester, and will be operated as a wholly owned subsidiary of Elgeet.

Viscom has been a specialist organization in the audio-visual communication field. Fred E. Aufhauser, general manager, will continue



Fred Aufhauser . . . joins Elgeet

as the operating head of the Vicom Division of Elgeet, and will assist David Goldstein, president of Elgeet, in developing a full line of audio-visual equipment and related products.

Mr. Aufhauser has been active in past years in developing marketing theatrical projection lenses; fixed and variable anamorphic lenses for wide projection; overhead and projectors; and was first to duce an 8mm sound rear tor, the Vicaudio.



Above: this forest of poles will become the new customer entrance and lounge of General Laboratories' new two-story addition to the company's main laboratory building in Hollywood. The building, expected to be completed in January, will also provide additional editing rooms for Lab's clients on the coast

* * *

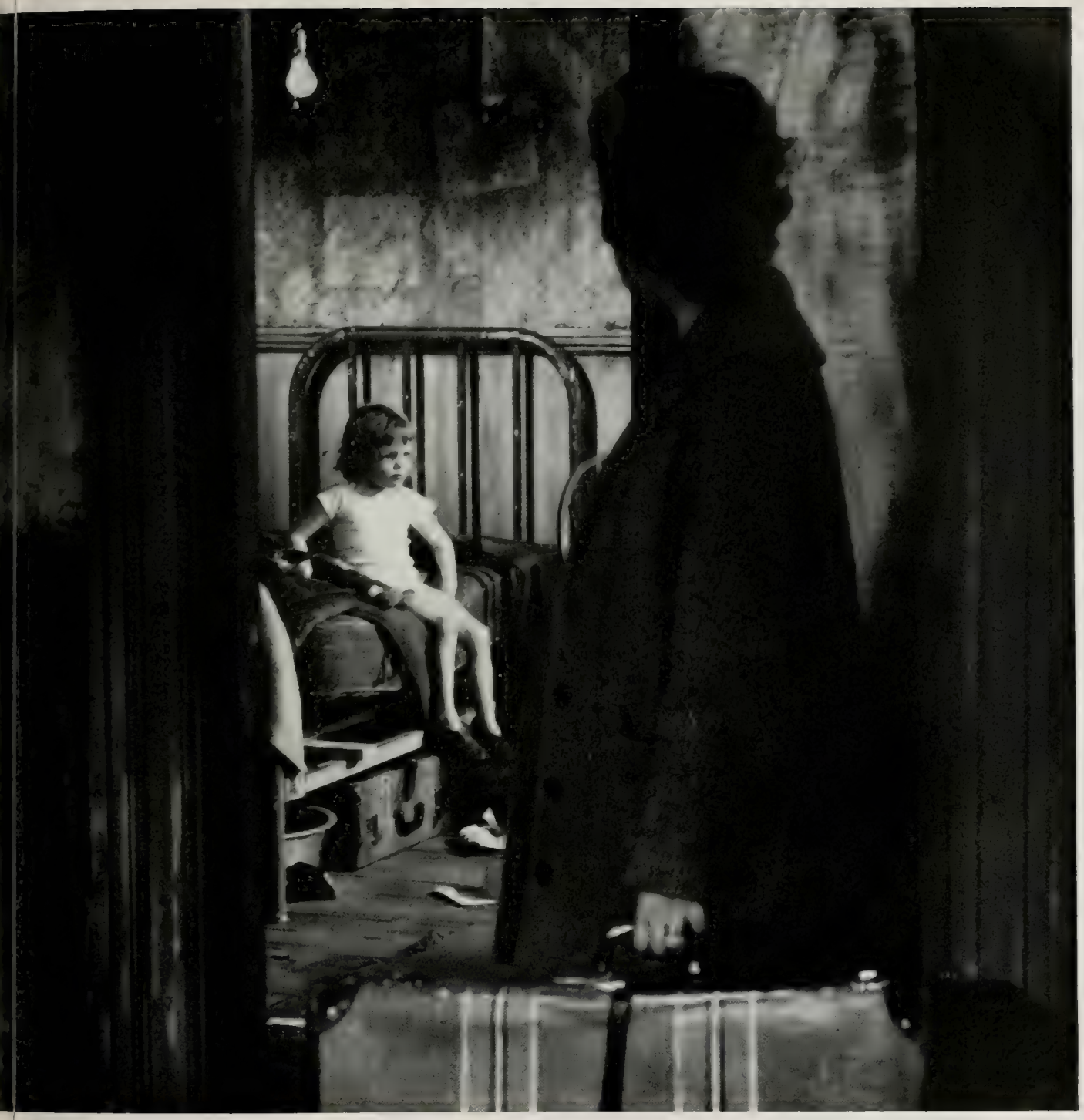
Air Force Contract to B & H for 500 O/M Sound Projectors

☆ The U.S. Air Force has awarded Bell & Howell a $671,7 contract for research, development and production of 500 designed magnetic-optical projectors.

This new equipment will both magnetic and optical tracks and will also be capable recording magnetic tracks sound-striped film. These to be the first standard projectors to have magnetic cording capability and will be signed to meet MIL. P.49-Army-Navy specifications. tract calls for delivery of t starting in 1962.

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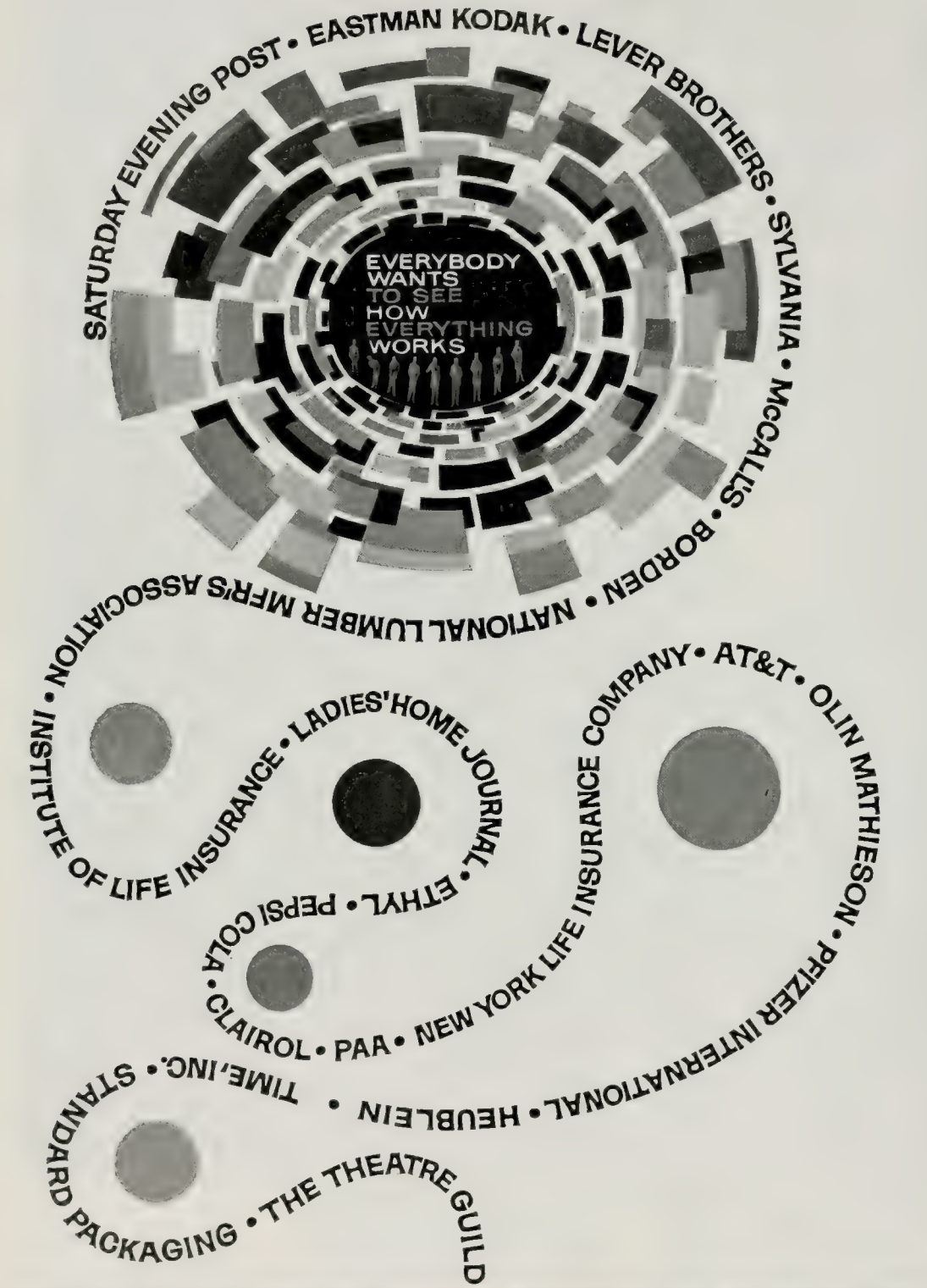
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Edie Albert, as we witness a desertion scene filmed
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"Out of the North" Prints Available to Sports Groups

☆ *Out of the North*, one of the finest outdoor sports films of all time, has been re-released by its sponsor, American Motors Corporation, after a hiatus of several years. It is again available, with 100 prints in circulation, through Modern Talking Picture Service.

The film, produced by NPO Productions and photographed by Larry Madison, was made about eight years ago. BUSINESS SCREEN said about it at the time: *"Out of the North* should be winning friends for Nash for dozens of years to come. It is timeless, and as beautifully portrayed as a flock of Blue Geese on the wing."

The picture was unusual in that it was completely non-commercial but with a hard-selling, but absorbing commercial tacked on the end. People liked the commercial version and seem to like the new version too. More than 10% of all audience comment cards received by Modern mentioned the commercial and overwhelmingly in a favorable light.

Typical comments included these: "this is advertising at its best" — "Even the commercial was a real pleasure" — "the humorous ad at the end was enjoyed by all" — "commercial was witty" — "Nash commercial very cleverly done."

* * *

Bray Studios in Production on "Printed Circuit Story"

☆ One of the significant technical developments in electronics has been the use of printed circuits in electronic components. A new color film is now in production called *The Printed Circuit Story*. It is being produced by Bray Studios, Inc., in collaboration with The Institute of Printed Circuits. The producer terms the film unquestionably the most competent and authoritive instructional material on the subject."

* * *

DuKane Uses the Medium to Show Slidefilm Advantages

☆ A new sound slidefilm *The Brief Case of Modern Business* packs into five minutes a wealth of information on the advantages of the audio-visual approach to effective selling. The DuKane Corporation, will make the program available upon request. Write them at 100 North 11th street, St. Charles, Illinois.

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THE EDITORIAL VIEWPOINT

THE GOLDEN RULE is our holiday front cover "message" and it has meaning for those who sponsor and for those who produce today's factual films. These films are reaching ever-widening audiences, their individual print requirements run into hundreds and thousands to satisfy an insatiable demand for facts, clearly and vividly presented, in a much smaller but infinitely more complex world.

But the picture which fails to "give unto others" in its audience *the full measure* of truly useful information will fall short of its potential. And the producer, fortified as never before with technical advances in both equipment and processes, must give new emphasis to fresh, original concepts and new character to that much abused word, *creativity*.

35mm, 16mm, 8mm are dimensions of projection. Each represents a vast proportion of the actual *or the prospective audience*. But what goes *before the camera and not the dimensions of the film within it* is the everlasting principle which must guide both producer and sponsor.

* * *

Murrow Asks for a "Cavalcade of America;" Pays a Tribute to Pan-Am, Greyhound Films

☆ Speaking to representatives of the film industry in Hollywood on November 5th, the Director of the United States Information Agency, Ed Murrow, asked for the kind of picture some far-sighted sponsor could well afford to provide to the world beyond our borders:

"A type of cavalcade of America would help immeasurably abroad," he said. "An intense curiosity around the world raises more questions about this country than we can ever answer. We answer them in words. You can answer them in pictures. What I have in mind is an epic on America, a travelogue to en travelogues, the trip that any reasonabl telligent man would take, showing what w like, how we live, and what we do." An added this tribute:

"Parenthetically, I might add that con cial films made by Pan American and hound some years back are still impo weapons in any film arsenal that tran America abroad."

* * *

"The Coming of Christ," Told in Paintin Is This Season's Most Sought-After Pict

☆ United States Steel, which last year sored *The Coming of Christ* as an NBC ject 20" telecast, has placed some 550 sound and color prints of this beautiful inspiring subject into nationwide distribu Great masterpieces of art that commem Christ's birth and life on earth are cap on film. First shown as a special Chri television offering on December 21, 196 critical and public acclaim resulting fron presentation brought a flood of request the film from churches, civic, educationa social organizations.

Needless to say, *The Coming of Chr solidly* booked for the rest of 1961 but we you to seek the loan of a print in the months of '62 when seasonal demand has sided. It will be shown again on NBC-T color in mid-December so watch for tim date to preview this truly great film!

* * *

A Salute to Kansas City's Ad and Sales Executives for Memorable "Ideas" Pro

☆ We participated on October 26 in that long and most inspiring "Ideas Today" gram of the Kansas City Advertising & Executive Club, addressing some 350 thusiastic participants on "Today's Autor Communications—a Renewed Challeng Creativity." Our heartfelt thanks to pro chairman M. H. Straight (Director of A tising of the Spencer Chemical Co.) fo opportunity to speak for films among media experts as Doug Smith, adver manager of Johnson Wax; Margaret C copy supervisor of Foote, Cone & Be Gil Weil, general counsel of the ANA Chet Burger, president of the CCI di of Communication Affiliates.

Planned and presented with skill and "Ideas Today" carried us through ensuing a of sadness. For we went from Kansas C to St. Petersburg, Fla., for the services of m father, a Telephone Pioneer, who rests be the warm sun in that state to which he retired and in which he passed away or tober 27. —H

* * *

Domed Theatre to House "Spacearium" Exhibit at the Seattle World's Fair Next

☆ Some new "world records" are pro when the newest experience in cinematog opens in a million dollar domed theatre Seattle World's Fair next April. Calle "Spacearium" and co-sponsored by the U

(CONTINUED ON PAGE FOURTE

Receiving a Columbus Festival award for the film "Hidden City" from H. Williams Hanmer, president of Wilding, Inc., the producer (l) is Hal Golden, director of public relations for the Greater New York Fund. Presentation ceremony was held in Manhattan last month.



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BOWLING has become America's Number One sports attraction with millions of participants of all ages. Reflecting its popularity were capacity audiences attending the recent World's International Match Game Bowling Competition, sponsored by the Bowling Proprietors Association of America, at Chicago's McCormick Place exhibition hall last month.

Something new and vivid in projection was provided as bowlers and spectators were kept informed of individual scores and daily totals by eight huge rear projection sceens above each championship alley and two flanking "summary" screens at each side of the auditorium. Wilding Inc.'s versatile Commercial Picture Equipment division, under the supervision of A. J. Bradford, set up the unique installation.

Project Scores on 10½ x 14-foot Screens

Scoring of bowlers was delivered to the 10½ x 14-foot screens by a battery of specially-adapted Transpaque projectors. The modified equipment delivered a total of 8,000 lumens to the screens, offering clearly vi images despite the 100 foot candles of lig the alleys. Scorers kept in constant phone c tact with each projector operator throu the week-long matches, adding to spectat joyment and match competition by the c and quickly-transmitted scores.

Two "totalization" boards flanking th leys summarized the leaders' positions a day. The screens were also used for dra visualizations, such as opening day cerem when slides of each participating cou flag's and pictures of contestants were sh

Brunswick Equipped Theatre for Compet

This year's installation was furnishe the Brunswick Corporation as sponsoring for the Bowling Proprietors Association. unique, large-screen visualization provid example of the versatility of projected and of CPE's special ability to meet a unprecedented challenge in communicati

EDITOR'S NOTE: Following its big-screen at Dallas for "Deere Day," Wilding, Inc. "the year's biggest" projection award fo

Behind the scenes at the International Bowling competition in Chicago's McCormick Place theatre. Large 10½ x 14-foot rear-projection screens are at left with battery of adapted Transpaque projectors along balcony to the right in the picture below.



500 YEARS AG

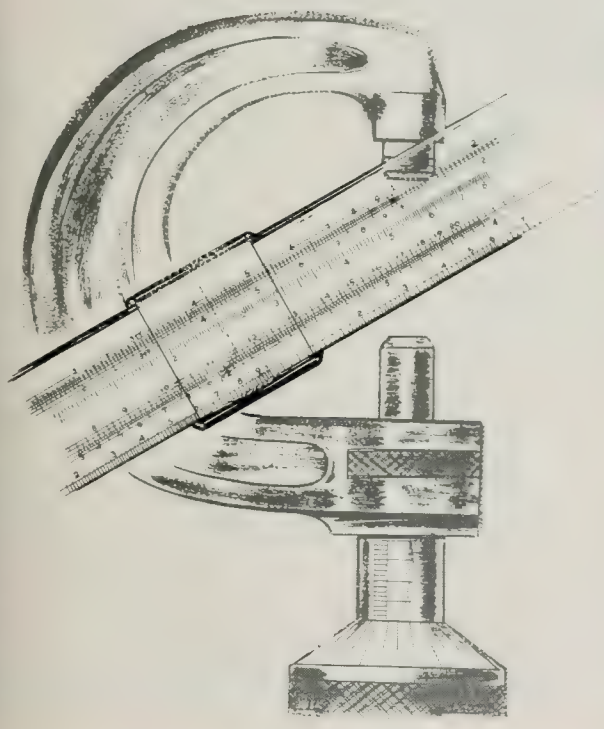
. . . and more Johann Gutenberg set typ same way that most title producers do t Here at Knight Studio, Chicago, where ress is important, we set copy by hand t the fine spacing available in no other w here similarity ends as we cast our hand matrices into NEW TYPE for every fr

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Making training films which merely train is like building boats in closed cellars. Something may be accomplished, but no one is going anywhere. Training films need human-interest like dough needs yeast. Both must rise to the occasion. One way to do that is to spend as much screen-time on "why" as you do on "how."

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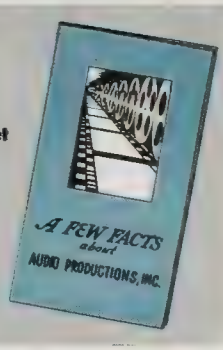
—and many, many others

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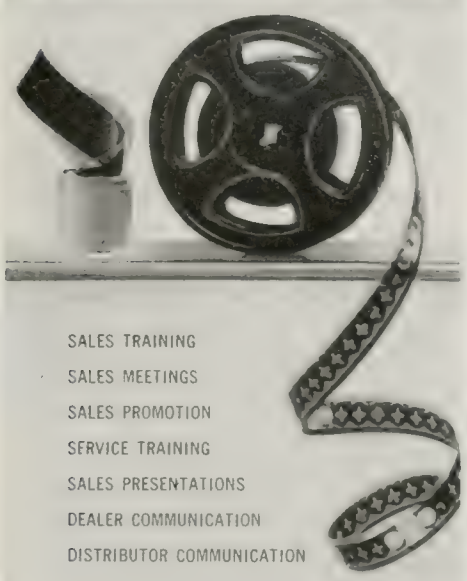
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THE EDITORIAL VIEWPOINT:

(CONTINUED FROM PAGE TEN)

States Science Exhibit Commission and The Boeing Company, the project involves:

The world's largest projection screen, the world's largest and widest-angle projection lens, an unusual undertaking in animation and stop-motion photography, and a realistic trip of more than a billion billion miles at thousands of times the speed of light into intergalactic space.

This filmed presentation utilizes a newly-designed lens to achieve a startling effect for viewers. The lens projects the film over the dome of the theatre—360 degrees horizontally and 160 degrees vertically. In effect, the viewer is surrounded on all sides and overhead by a "window into space" through which to watch a journey at fantastic speeds.

As prime contractor to Boeing, Cinerama, Inc. heads a group of subcontractors supplying the film, lens, projection equipment, and screen. Fine Arts Productions, Inc., of Hollywood, has the complex job of producing the unique space film. The idea for this space-age planetarium was developed at Boeing in 1959. In 1960, the Spacearium became a joint effort of the federal government and Boeing.

* * *

Home Builders, Producers Council Present Awards to Motion Pictures and Slidefilms

☆ The Producers' Council, Inc., national organization of manufacturers of building materials and equipment, recently joined with the National Association of Home Builders in a 1961 awards program, "Ideas for Home Builders."

Motion pictures and slidefilms were cited among other media in the contest. The award for Exceptional Merit went to U. S. Gypsum Company's *Builder's Showcase*, a filmed television program, prepared by Ray-Eye Productions, Inc.

The program was cited as being an "excellent idea which promotes home sales to the public without requiring any tie-in or payment from the builder. The building industry as a whole should be encouraged to get into more of this type of thing."

A Certificate of Merit went to Owens-Corn-

(CONTINUED ON PAGE SIXTY-THREE)

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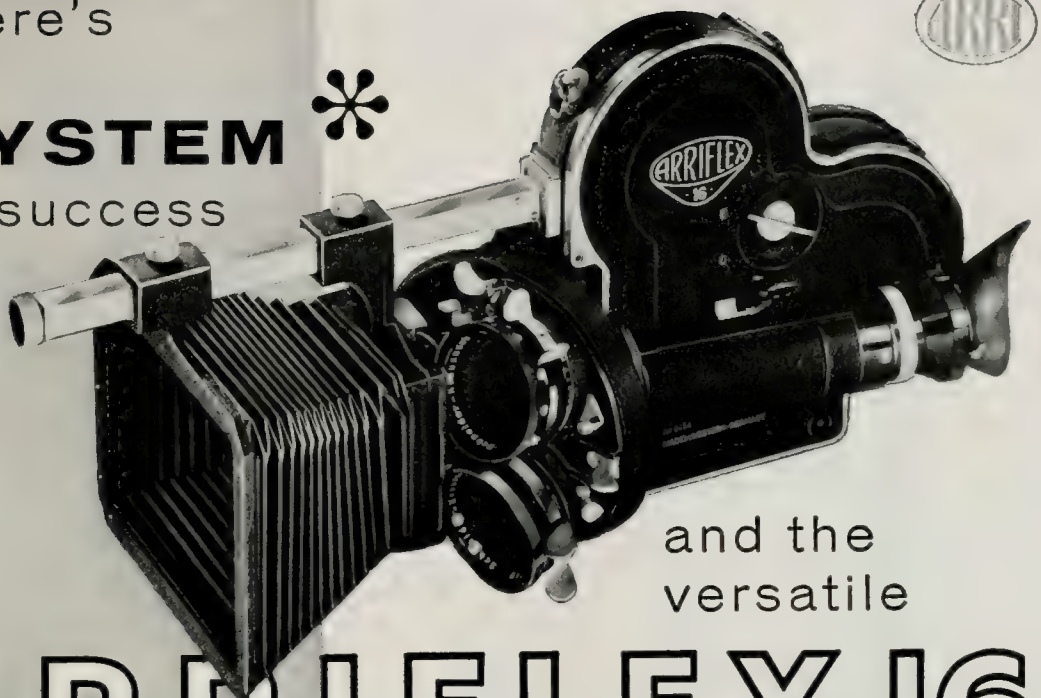
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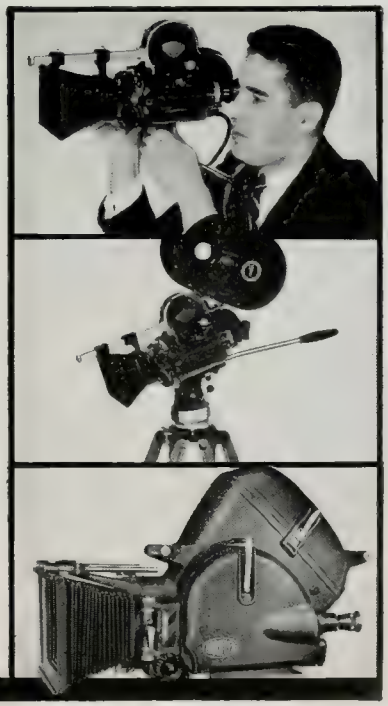
Weighing only 6½ lbs., the compact Arriflex 16 is a pleasure to carry, set-up and operate. And no other hand camera has all its professional features!

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Japanese Industrial A/V M on Tour of U.S. Facilities

A group of thirteen Japane industrial audio-visual men is n touring the United States as study team under the auspices the Agency for International D velopment, Washington D.C.

They arrived in San Francis on November 10th and will spe five weeks studying audio-visu techniques and practices in t United States.

The present state of industr training in Japan, and in partic lar the audio-visual segment, one of experimentation and expa sion. New training programs a being developed and tried by p vate industries and associatio with the assistance of the Jap Productivity Center which h established the Audio-Visu Teaching Materials Utilization S ciety. As members of the socie this independently-financed tea will study and observe traini programs in American indust with particular emphasis upon t role of audio-visual activities.

The findings of the team w be applied by the members with their own organizations and w be disseminated both within the i dustry and publicly, throu speeches, newspaper articles, a pearances on radio and televisio seminars and by preparation a distribution of a comprehensi report.

Among the host organizatio for the Japanese group will Caterpillar Tractor Company, T Brunswick Corporation, Americ Oil Company, Wilding In American Motors Corporatio United States Steel Corporatio Aluminum Company of Americ Eastman Kodak Company, Gen al Electric Company, Standa Oil Company (NJ), and the Un ed States Department of Agric ture.

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Medical Dynamics, Inc. invites inquiries about the Hospital Communications Center from ethical pharmaceutical companies as part of their programming for the improvement of marketing and customer relations.

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WASHINGTON FILM COMMENTARY

by Mary Finch Tanham

Washington Correspondent for Business Screen

Circarama Showings Abroad Show U.S. Life to Millions

. . . 75,000 Russians, every four hours, poured through U.S.I.A.'s "Seven-o-rama" film exhibit in Moscow in 1959 to view 12½ minutes of American life as it is "every day", and on Saturday night, and on Sunday.

Crowds of similar magnitude saw "Circarama, U. S. A." at the Brussel's World Fair; in Ceylon and Casa Blanca, 1,300 people an hour have been squeezing into Geodesic bubbles to experience the unique thrill of being totally surrounded by sights of America in lively sound and motion.

The design, modification, and operation of these projection systems—often handled under difficult conditions—was the topic of a recent film lecture presentation by Willis R. Warren, Chief of the Overseas Coordination Staff, Motion Picture Service, U. S. Information Agency before members of Washington's S. M. P. T. E. and 50 exhibitors in D. C.'s Audio-Visual and Pictorial Equipment Show.

U. S. I. A. has filmed typical operations in Kabul, Afghanistan and Columbo, Ceylon for government field workers in far off countries who may be called upon to erect and use similar geodesic theaters.

This production is not only interesting and well done, but carries a big extra kick for those in the motion picture business—for there can be little doubt about the true impact of the medium when one sees, on film, the faces of strange, foreign audiences, infected with enthusiasm and excitement for "Circarama" scenes which need absolutely no verbal explanation.

* * *

Italy's Ambassador Fenoaltea Presents Venice Film Awards

. . . In the elegant gardens of his embassy, Italian Ambassador and Signora Bruna Fenoaltea recently bestowed official awards on U. S. producers who won at this year's Venice Film Festival. The Ambassador stated that American non-theatrical film producers deserved encouragement and praise for the high standards which they have set, and he added his wishes that the "hope of winning a glittering prize in Venice will continue to act as stimulation to American industry."



Terrytoons' Bill Weiss receives a Venice award for "Drum Roll" from Signorina Annalina Fenoaltea (ctr) and the Signora Bruna Fenoaltea.

The Golden Lion of St. Mark, which was awarded George and Altina Carey for *Interregnum*, was accepted by James Barker of Capital Film Laboratories; Barker also accepted for Nathan Kroll's *Casal's Master Class*.

Terrytoons' William Weiss accepted for his children's entry, *Drum Roll*, his second consecutive year to receive the honor.



Above: Ambassador Fenoaltea presents award to Maj. Gen. Arno H. Luehman. **Below:** Don Baruch (l.) accepts for producer Ernest Pintoff.



Major General Arno Luehman represented the Air Force at the Review, which won a new award.

Ernest Pintoff won special claim for his experimental *The Shoes*, a story about "hu loneliness in a crowd"; his a was received by Donald M. ruch of the Department of fense.

* * *

CINE to Show Prize Films in Capitol on December 12t

. . . Excerpts from prize wi American films and—it is h —Great Britain's highly reg film, *Terminus*—will be scre on December 12 in Washi for CINE members and gue the National Education Associ Auditorium.

The annual black tie even be attended by producers of Films of Merit, embassy off from Italy and Great Britain many others from industry government who are interest the work of the Committee o ternational Non-Theatrical E (CINE).

Information about the ex tion may be obtained from Office of the Coordinator, C 1201 Sixteenth St. N. W., W ington 6, D. C.

* * *

National Geographic Socie Begins Film-Lecture Serie

. . . All in a day, Capitol Hill go-goers had the opportunity to v filmed lectures on everything telephone manners and U Nations accomplishments to a tronauts and a 1,750,000 old man!

The latter subject is on those in the National Geog Society's 74th annual film-le series of 19 weekly programs ways popular with big audie who can choose between two sentations of each subject, films and talks will, this year, ture space, explorations, an discovery of the oldest k shipwreck in the world.

* * *

Interior Films to Feature Eastern, Northwest Fishin

. . . The Department of In has just awarded contracts t dustry for films about two of erica's finest fishing areas – Chesapeake Bay, between M land and Virginia, and the C bia River in the Pacific North Both pictures will feature th toric and present importance fishery resources of the area

fer with other activities and nts of special interest.

he Bureau of Commercial ieries of the Fish and Wildlife ice will direct production of he 28 minute color films, which vi take about a year to produce n rder to show fishery activities o all seasons.

* * *

ddard Space Flight Center reils Film on "Explorer X"

The Goddard Space Flight ter of the National Aeronau- and Space Agency has just re- ed its first motion picture pro- tion, titled *Explorer X*, about h instrumented satellite and pe probe which made front pe news last spring.

lthough basically a technical rt on this Goddard conceived, gned, and tested space pay- d, there is much in NASA's ne film to appeal to the layman rested in space exploration. A there is a wealth of informa- ic here for scientific audiences, cators, and high school physics dents, for whom the produc- id was specifically designed.

his twenty-minute color film, ch was written, directed, and duced for Goddard by John L. shburn in association with By- Motion Pictures, Inc., reviews detail the history, mission and dings of Explorer X.

urprisingly, we find that the ddard center, in Greenbelt, ryland, has a booming, world- e tracking network which ex- ds from Woomera, Australia, Hamilton, Bermuda. We learn t, for this short, 60-hour space ht, 2,000 reels of information e taped for scientific analysis. W are as intrigued—and de- ted—as NASA officials to find t "Explorer X" and earth-based ions simultaneously measured a solar flare traveling at a speed greater than 3 million miles per hour between the sun and the earth.

Indeed, from opening scenes when we are thrown into a darkened sky, and hear the voice of President Kennedy, urging Americans to "explore the stars", we are filled with admiration and wonder for the scientist's imagination and ingenuity.

Goddard's second film, with six production units shooting across the nation, and a story line which deals more with people and less with "hardware", is presently in production for showing to the general public. It's tentative title is *The Story of Echo A-12*.

* * *

Newman Foundation Sponsors Film History of Campus Clubs

. . . A. Tyler Hull Film Productions of Washington D. C., has just begun production of a 27 minute, color/sound film which will document the 70 year history of the Catholic Newman Clubs of America.

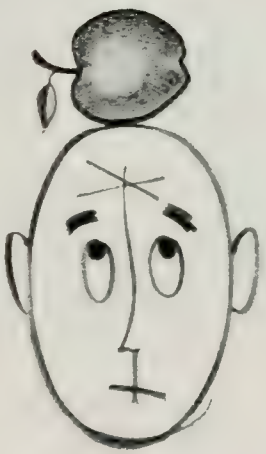
"The production of this film is one of the most important projects ever undertaken in the history of the federation," said Father Charles W. Albright, C.S.P., Executive Secretary of the National Newman Club Federation which is made up of 850 clubs throughout the nation.

One of the main purposes of the film is to inform parents of the activities of the Catholic students on the American secular college campuses. It will also be available for showings to lay organizations, seminaries, schools, and colleges. A shorter black and white version for television release will be made.

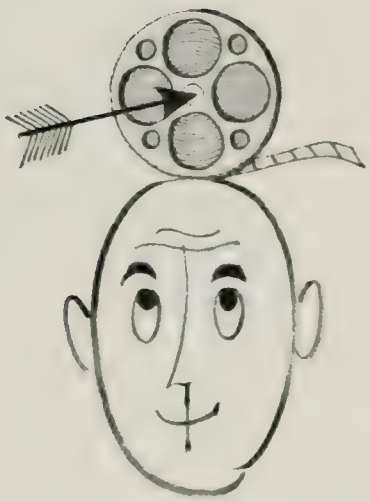
At present, Tyler Hull is shooting background material on the life of Cardinal Newman in Eng-

Pured on conference set during filming of "Explorer X Film Report" at NSA's new Goddard Space Flight Center, Greenbelt, Md., group includes D James Heppner, Project Manager (at head of table) and, to his right, scpt writer Larry Washburn awaits reloading of camera for the scene.





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WASHINGTON:

(CONT'D FROM PREVIOUS PAGE)

land, Ireland and Rome. Release-date of the production is planned for August 1962. Premiere showing will be at the National Newman Club Federation convention in Pittsburgh, Pennsylvania.

* * *

Air Force Paintings Inspire One of Year's Best Pictures

. . . A perfectly beautiful new film —featuring powerfully moving paintings of U. S. Air Force life throughout the world by America's top illustrators—has just been created by Pelican Films, Inc. of New York. Combining live action and animation, with minimum narration and big music, a complete story of the Air Force's globe-girdling missions has been captured in lush, flowing color.

Air Force Chief of Staff Curtis E. LaMay has said of the paintings, which carry the story line of the film, that ". . . the compositions of form, color, and light are more than glimpses of faraway places. Each is a moment in the life of the men in your United States Air Force—caught on the canvas of a well known American artist.

"To posterity, these paintings will furnish a priceless pictorial history of our Air Force in a brilliant era. Future Americans, accustomed to split-second travel through measureless space, may find these scenes as antiquated as covered wagons seem today. Yet they record a chapter in the life of our Air Force as vital as Kitty Hawk."

The Air Force On Canvas has been produced under different circumstances than the other films in the Air Force's $850,000 Sponsored Film Program—in that it was born *without* a sponsor. The producer, so enthusiastic about the artistic possibilities of filming paintings in exhibition at the fabulous new Ar Force Academy,



Pelican's Joe Dunford kne[el]s joins Dick Durrance [at ca]mera in filming an Air Force co[m]

shot the two reeler on his ow[n] cooperation with the Air [Fo]rce and the Society of Illustrato[rs] New York and Los Angeles. Al[l] though, as yet in the answer [is] stage. Pentagon officials are la[u]ding lavish praise on the effec[tive]ness of the film, which see[ms] sure bet for film festival priz[es].

The 18-minute "filmagr[aph]" which is a natural for theatric[al] lease, but can be cut for TV [use] produced by Joe Dunford, p[ho]tographed by Dick Durrance, e[di]ted by Jean Oser, and written by [Lou] Hertzberg.

Air Force sponsored film [are] distributed by the Air Force [and] are purchased for some 140 A[ir] base film libraries all over [the] world.

* * *

Creative Arts Installs Colo Lab; Opens Huntsville Br[anch]

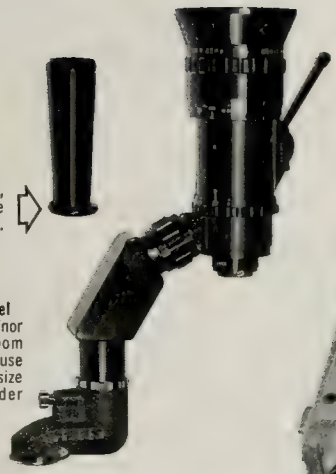
. . . Literally busting out a [the] seams, Creative Arts, Inc., [which] recently set up a new branc[h] Huntsville, Alabama, has als[o] panded to take over another [one] of the Redskin Building i[n] Washington location. A c[om]pletely modern photographic [lab] basically geared for color, [has] been installed in these new [and] facilities, making it possible [for] Creative to handle extensive [film] work in the future.

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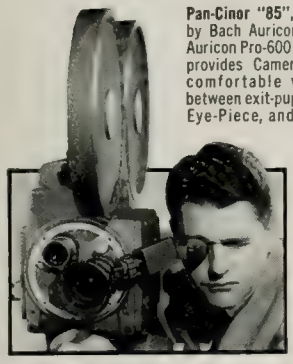
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Pan-Cinor "85" and "85 S-EK" are trade-marks of Societé D'Optique et De Mécanique De Haute Précision, Paris-20, France.



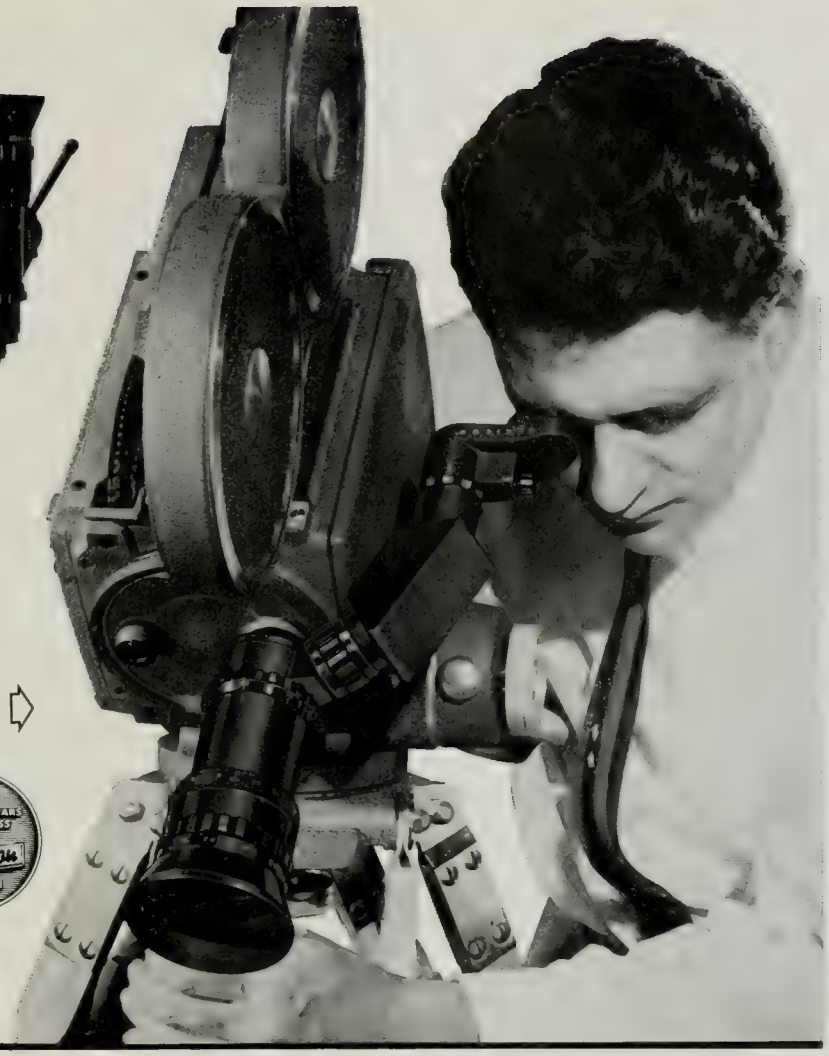
Regular Pan-Cinor "85" Eye-Piece is unscrewed, and Auricon Zoomiscope Model 85 used instead.

Auricon Zoomiscope Model 85, screws onto Pan-Cinor "85" or "85 S-EK" Zoom Lens (only) without the use of tools; you see same-size image and range-finder as regular "straight-back" Pan-Cinor Eye-Piece.



Pan-Cinor "85", custom-modified by Bach Auricon, Inc. for use with Auricon Pro-600 Special. Zoomiscope provides Camera Operator with a comfortable working distance between exit-pupil of the Zoomiscope Eye-Piece, and the Camera Door.

Pan-Cinor "85 S-EK", custom modified at extra charge by Bach Auricon, Inc. to fit the Auricon Super-1200 Camera, with Zoomiscope Model 85 in use.



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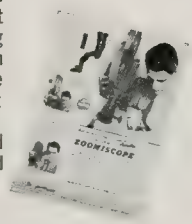
Pan-Cinor "85", custom modified at extra charge by Bach Auricon, Inc., to fit the Auricon Cine-Voice Camera, with Zoomiscope Model 85 in use.

Announcing the new BACH Auricon ZOOMISCOPE

Extension View-finder Eye-Piece for Model "85" and "85 S-EK" PAN-CINOR Zoom Lenses

The Auricon Zoomiscope Model 85 for the Pan-Cinor "85" Zoom Lens provides eye-relief by moving the Camera Operator's eye-position almost two inches away from the side-door of the Auricon camera, while using the Pan-Cinor "85" Zoom Lens. Mounts (without the use of tools) on any Pan-Cinor "85" or "85 S-EK" Zoom Lens View-finder, in place of the regular Pan-Cinor "straight-back" Eye-Piece. Auricon Zoomiscope list price $97.40 for Model 85.

Write for free illustrated information on the Auricon Zoomiscope and details covering custom-modification of Pan-Cinor Model "85" and "85 S-EK" to fit your Auricon camera. Write to . . .



BACH AURICON, Inc.

6910 Romaine Street, Hollywood 38, California

The BACH Auricon Line

AURICON . . . the Professional Camera
STANDARD OF THE 16MM SOUND INDUSTRY SINCE 1931



CINE-VOICE II $967.00 & up
PRO-600 SPECIAL $1295.00 & up
AURICON PRO-600 $1456.25 & up
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NOW... for Ektachrome users...

ONE-DAY SERVICE
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COLOR PROCESSING

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Chemical and sensitometric controls to rigid Kodak standards.

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Camera to Color Print

Let us process your Ektachrome camera film, assemble it, make a
COLOR (11¢)
B & W (6¢)
print with printed edge numbers, then ship to you within 48 hours after receipt of your original.

Write for complete laboratory price list.

News Along the Film Production Lines

Capital Film Services Buys Ansco's Chicago Laboratory

☆ Acquisition of the Ansco processing plant at 247 E. Ontario St., Chicago, by Capital Film Service, East Lansing, Michigan, has been announced by J. R. Hunter, president of the purchasing company. Negotiations were completed on November 7 and the plant will be operated as Capital Film Services of the Midwest, complementing the buyer's facilities in East Lansing.

Expanded color and b&w processing facilities, including a new 8-hour service in Chicago, are being offered and all Ansco clients will continue to be served as before under contractual arrangements made with the seller.

Capital was established in Michigan in 1936. The new facility comprises one of the industry's most modern plants with special, quality-control equipment. In addition to Ansco color processing, the Chicago plant will handle new Hypan negative and reversal black & white materials. Processing of pre-striped film for the Fairchild 8mm sound equipment (double 8mm) and regular 16mm film will be handled on an 8-hour basis. Chicago telephone number is 943-7441.

* * *

Newcomb Elected President of National Film Studios, Inc.

☆ The former head of the government division of Encyclopaedia Britannica Films, Inc. has been elected president of National Film Studios, Inc., Washington, D. C. Elliott H. Newcomb of Rockville, Md. succeeds Harold A. Keats, now chairman of the board.

National's new president came to Washington in 1958 to organize the Federal Government Division of EB Films after service with the company's home office in Illinois where he was executive assistant to the president. Previously, he was executive assistant to the president of Dictaphone Corporation.

A naval aviator during World War II he achieved the rank of lieutenant commander and served as Executive Director of the American Veterans of World War II from 1947 to 1950.

* * *

Canyon Films of Arizona Is Host at Screening in Phoenix

☆ Showing "Arizona in Motion Pictures," a producer and a hotel teamed up on the evening of November 9th to screen seven sponsored films which are "helping sell that state, its products and services throughout the U. S."

Canyon Films of Arizona and the Westward Ho hotel were joint sponsors of the unique event which attracted some 500 persons. Raymond Boley, president of Canyon, introduced the program and talked on the growing use of the sponsored film medium.

* * *

Traid Opens Eastern Branch: A. M. Uremovich in Charge

☆ Increasing volume of business in the area east of the Mississippi River has prompted the opening of a new Traid Corporation facility. Fred G. Roberts, Jr., Traid president, made the announcement.

Albert M. Uremovich, who has been serving as Traid's traveling representative in the East during the past year, will head the new office, located in the new American National Bank Building, Silver Springs, Md.

* * *

MPO Videotronics' Canadian Branch at Lakeshore Studios

☆ MPO Videotronics, Inc., New York, has opened a Canadian branch at Lakeshore Studios, Toronto.

The new working arrangement makes available to Canadian ad agencies and their clients all of MPO's 15 permanent staff directors and other key personnel.

Lakeshore Studios is considered one of the more complete studios in the Toronto area. It includes three sound stages, projection rooms, and film processing facilities.

Appointment of local representatives of MPO Videotronics of Canada, Ltd., in several Canadian markets is expected to be announced soon.

* * *

Bach Directs Rentals, Service of Caldwell A V Equipment

☆ Caldwell A/V Equipment Co., Ltd., of Toronto, Canada has announced the appointment of Chris Bach as Manager, Service and Rentals.

Mr. Bach will be responsible for the organization of a department for the servicing of broadcast and audio-visual equipment and for the re-organization and expansion of the company's Rental Department.

PARTHENON PICTU
HOLLYWOOD

A FILM PROGRAM FOR TI
STANDARD OIL COMPANY (
and its national marketing subs
AMERICAN OIL COMPAN

"THIS IS STANDARD OIL" help each employee to see the whole of what he is a part definitive picture of a great grated oil company in cross-se 84 *minutes, color*

"HOLIDAY FOR BANDS" – warm and fascinating story of and Cindy, and the two millio who play in the nation's ten t and high school bands — as by James Stewart. 26 *mi color.*

"AS YOU TRAVEL IN THE L OF LINCOLN" — a really ne proach to travel pictures. First series — release: January, '62

AND A LETTER FROM
STANDARD OIL CO.—INDI

Dear Cap:

I suppose every client tells he has a special problem to but I'm still impressed with the you helped solve ours with "T Standard Oil."

To have pleased our boa directors and the heads of our sidiary companies – and they pleased – is one thing. But the off is with the intended audi and apparently we hit the tar

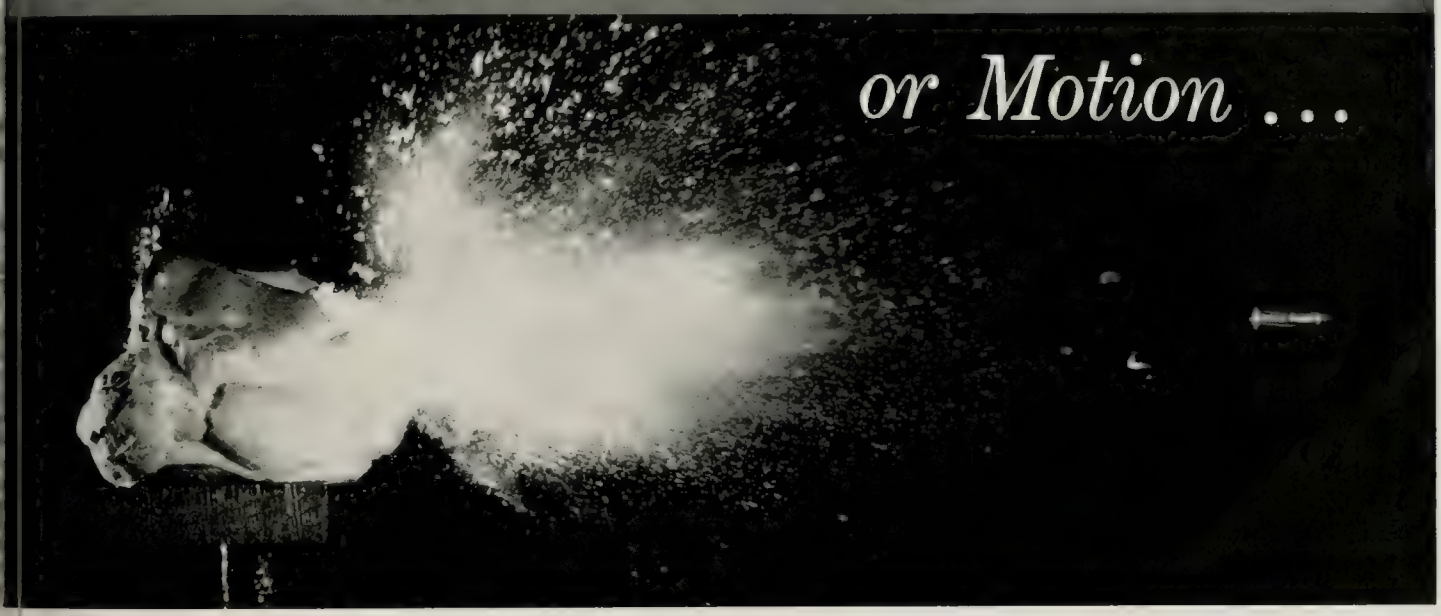
The color photography was tiful and varied, but you som managed to make it a settin our exposition, instead of the When at times it properly stol show, as in the camera-eye down a drilling rig and the copter sweep over the precip edge of a canyon, the "oh's" audience were a great testim But most important of all, the tography demonstrated as no else could our people at work individuality of their character varied occupations tied to the tral theme of the film.

The ability of both you *and* our people to grasp our objectiv pick up the main lines of our ness, even to talk our jargo jargons really, and to translat idea into living action and co tion – this was great. I gues best compliment I can pay you your people is, very simply, the film did the job that we w it to do. Thanks.

Very Truly Yours,
Don Campbell
Director of Public Rela

PARTHENON PICTUR
Cap Palmer, Exec. Producer
Hollywood 26,—DUnkirk 5-3911
Chicago Princeton





there's an Anscochrome® Film perfect in color quality for every application!

Opening up the new worlds of underwater photography and high speed motion photography amplifies the problems of low light, color balance and reciprocity failure.

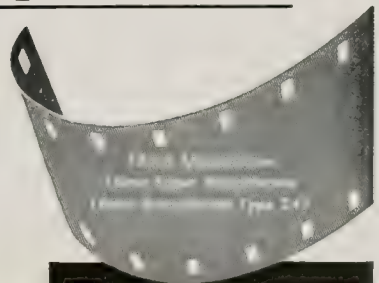
What does the Anscochrome family offer?

Simply, this—*better color* under all types of exposure conditions.

For low light levels 16mm Super Anscochrome film has wide latitude and high speed (100), (or 200 ASA by extended processing if needed).

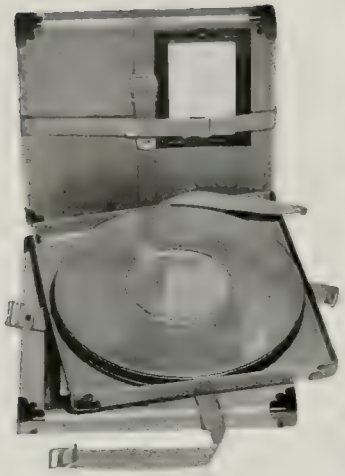
For top quality in release prints 16mm Anscochrome Professional Type 242 camera film has ultra fine grain and low contrast. For direct projection regular Anscochrome film has all the sparkle needed for screen quality.

And *all* Anscochrome films intercut and print beautifully on Anscochrome Duplicating Film. Ask your Ansco representative or supplier today. Ansco, Binghamton, N. Y. A Division of General Aniline & Film Corporation.



Ansco

16mm Anscochrome



QUALITY-BILT

Film Shipping Cases

- **Best quality domestic fibre**
- **Heavy steel corners for added protection**
- **Durable 1" web straps**
- **Large address card holder with positive retainer spring**
- **Sizes from 400' to 2000'**

OTHER "QUALITY-BILT" ITEMS:
Salon Print Shipping Cases
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Write direct to manufacturer for catalog

WM. SCHUESSLER
361 W. Superior St., Chicago 10, Ill.

16MM SOUND PROJECTORS
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NEW AND USED
FILM SUBJECTS — ACCESSORIES
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WRITE FOR FREE LISTS

NATIONAL CINEMA SERVICE
71 Dey St. • N.Y.C. 7, N.Y.



Former President Eisenhower addresses the Campaign Gettysburg dinner.

Wide-Screen View of a New Gettysburg

"CAMPAIGN GETTYSBURG", sponsored jointly by THE SATURDAY EVENING POST and the Gettysburg, Pennsylvania, Junior Chamber of Commerce, was introduced, with over 150 projected wide-screen slides of downtown areas of Gettysburg, to the city's civic and business leaders at a kick-off dinner for the restoration and redevelopment project on September 27, at Gettysburg. Dwight D. Eisenhower, who spoke at the dinner, warmly endorsed the new project.

The slides, which dramatically illustrated what a restored Gettysburg would look like, were produced by Visualscope, Inc., New York. They were shown to merchants of the city to illustrate suggested changes to restore the architectural appearance of the community in keeping with its distinctive personality and historical importance in the nation. Business leaders will be encouraged to carry this restoration work into the interiors of their places of business.

"Campaign Gettysburg" is the first of a series of "Operation Re-Do" projects launched by The Saturday Evening Post with the joint sponsorship of individual civic groups for the redevelopment of more than two thousand towns throughout the country. Following the Gettysburg campaign a Plan Book for town redevelopment will be drawn up and distributed to Mayors, Town Councils and various civic groups throughout the United States.

* * *

Below: Dr. Milton Osborne of Penn State points out sketch detail to Post's Jack Pontius and campaign chairman Don Becker, with assistant, Thomas E. Piper, at dinner.



Custom Built HANSARI Rear Screen Process 35mm Projector

Specifications:

- 500 ft. capacity
- 200 Amp Arc Lamphouse
- Bell & Howell—movement with registration pins
- Rheostat with light intensity stop switches
- Two camera interlock motors—for Mitchell NC & BNC
- Complete set various focal length projection lenses
- Forward and Reverse controls
- All connecting cables
- All components—completely blimped for very low noise level
- Projector mounted on dollied pedestal with horizontal and vertical adjustments

Approximate projector weight: . . 15[illegible] lbs.
" sync generator: . . . 3[illegible] lbs.
" rheostat: . . . . . [illegible] lbs.
" accessories . . . . . 1[illegible] lbs.

SPECIALLY PRICED! **$10,000**
Complete • Guaranteed

CAMERA EQUIPMENT CO., INC.
DEPT. S, 315 WEST 43rd STREET
NEW YORK 36, N.Y. • JUdson 6-420[illegible]

HAWAII • SAMOA TAHITI . . .

- *Stock Shots*
- *16mm & 35mm Photographic Service*
- *Native Music & Effects*
- *Synchronous Magnetic Recording*

Write:

CINE'-PIC HAWAII
Attn: George Tahara
1847 Fort St., Honolulu 13, Hawaii
Wire: CINEPIC • Phone 5[illegible]

TELIC, INC. • FILM CENTER • 630 NINTH AVENUE, NEW YORK 36, N.Y. JU 2-3480

CO-PRODUCERS OF FILMS TO INFORM, PERSUADE AND EDUCATE
SCENE | TAKE | SOUND
Telic, INC.

ELWOOD SIEGEL, *President & Executive Director*
EDWARD F. BOUGHTON, *Vice President & Executive Producer*

...idge Construction, History ...ured in This Steel Film

The Movable Bridge, a new ...ion picture in color on the fas...ating developments of jack-...ife, swing and vertical lift ...ges from the Middle Ages to ...l present, is available for the ...e use of schools, clubs, and ...er organizations through the ...ited States Steel Corporation, ...sburgh.

The picture is one of a series on ...ges and bridge construction ...duced for the American Bridge ...ision of United States Steel by ...Jam Handy Organization, De-...t.

Construction of the new double-...k vertical lift bridge at Hough-...Hancock, in Michigan's Ke-...naw Peninsula, is one feature. ...ges floated the 4,500,000-...nd lift span into place, making ...ossible to complete the bridge ...h an interruption of traffic be-...en two cities of only a few ...rs.

Historic bridges shown in *The ...vable Bridge* include the fa...s Tower Bridge in London; ...496-foot bridge across a part ...New York Harbor, longest of its ...y for years; Chicago River jack-...e bridges, and the Fort Madi-...swing bridge across the Mis-...ppi.

* * *

...tle Against Breakage ...own in "Safepack Story"

Glass has come to be a symbol ...fragileness. However, the battle ...nst glass breakage while in ...sit is being won by packaging ...niques developed by the Shat-...roof Glass Corporation of De-...t. The story of their fight ...nst breakage is now being ... in a newly-released, 16 mm. ...nd and color film, *The Safe-...k Story*, produced by Film ...ociates of Michigan, Inc. for ...tterproof.

Shatterproof Glass Corporation ...the largest independent manu-...acturer of automotive replace-...nt glass in the country. The pur-...e of the film was to tell Shat-...roof's story of its research, ...ng, and development of pack-...ng techniques for the safe ship-...nt of auto windshields.

The audience which *The Safe-...k Story* is aimed at are in the ...ls of transportation, insurance, ...s, packaging, and related ...ups. A free loan print can be ...tained from the Film Librarian, ...tterproof Glass Corporation, ...5 Cabot Avenue, Detroit 10, ...higan.

ANSCO COLOR PROCESSING

IN THE ORIGINAL FACILITIES DESIGNED BY THIS MANUFACTURER

Ansco Professional Color Motion Picture Films and Duplicates

All Ansco Color Motion Picture Films

8 and 16mm Pre-Striped Ansco Color and Black and White Films Processed

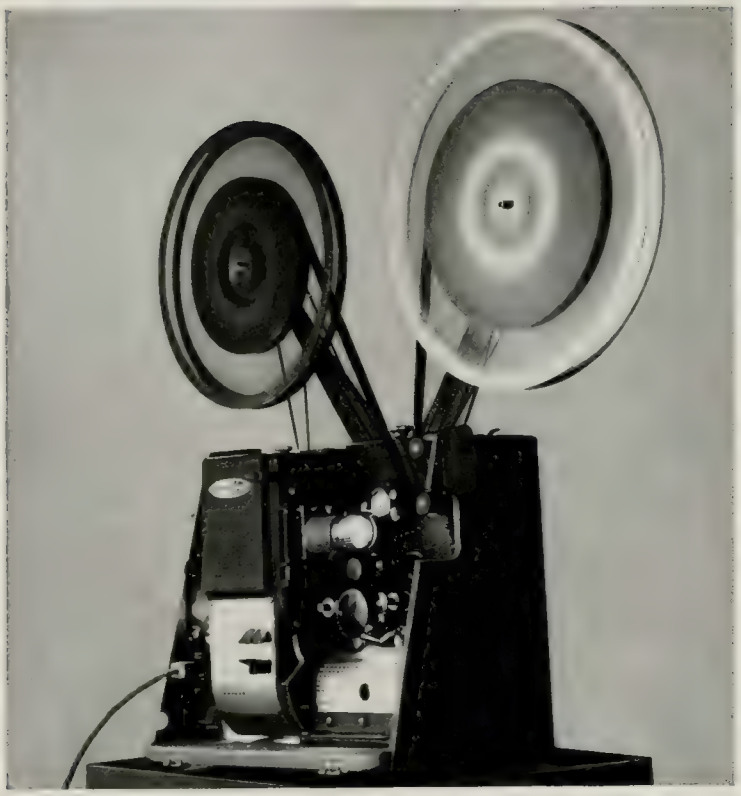
Duplicates Made From Your Original Kodachrome Films and Sound Tracks Processed Prior to 1955

8 Hour 'Round The Clock Service (In at 8 a.m.—Out at 4 p.m.)

IN CHICAGO CALL 943-7441 FOR WHILE YOU WAIT PROCESSING

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The Dependable One

There's something very comforting about the way a Kalart/Victor projector runs. Whisper quiet. Almost without effort. And above all, dependably. It's *always* ready to put on your program.

One reason is the lubrication system designed exclusively for Kalart/Victor projectors. Oil is metered from a large reservoir on "demand feeding" by means of a wick. Parts are given only the amount of oil they actually require. There can be no leakage because the oil travels *upward* through the wick by capillary action. One filling of this oil reservoir keeps the projector running smoothly for some 1,200 hours, or a full year of heavy use. What efficiency!

Of course, there are a score of other features that contribute to Kalart/Victor's reputation as the *dependable* 16mm sound projector. Your authorized Victor Audio-Visual Dealer will be more than pleased to point them out to you.

Free — "How Industry Profits from Films." Booklet is packed with information on use of audio-visuals in every phase of business, from training to sales. Send now for your copy. Address your request to Victor Animatograph Corp., Dept. 4

KALART VICTOR

World's Most Experienced Manufacturer of 16mm Projectors

VICTOR ANIMATOGRAPH CORP., DIVISION OF KALART, PLAINVILLE, CONNECTICUT



Electronic machines are aiding railroad communications; data processi

Modern Science "Rides the High Iron"

America's Railroad Industry Turns to Computers and Rese

SPONSOR: Association of American Railroads

TITLE: *Science Rides the High Iron*, 25 min., color, produced by Robert Yarnall Richie Productions.

☆ "Is my freight car on schedule?" the businessman asked—a question posed many times daily by railroad customers throughout the nation.

And in the moment needed to feed the question to an electronic computer he got his answer: "Yes sir, your car left Chattanooga on train number 153 and will be on your siding tomorrow morning."

Multi-Billion Modernization

The computer is an example of the practical results being achieved by a multi-billion-dollar railroad program of scientific modernization—a program dramatically depicted in the new motion picture *Science Rides the High Iron*.

As narrated by Chet Huntley, the film tells how railroads have teamed up with scientists and engineers to find new ideas and designs for improving operation and services.

The story of progress in the industry whose emblem is the flanged wheel—the only wheel that needs no steering—takes the viewer inside the modern laboratories studying problems ranging from atomic locomotion to research. It shows such innovations as centralized traffic control, automatic classification yards, micro-wave, electronic computers, piggybacking and containerization.

J. Handly Wright at Previ

☆ The film was shown at a recent premiere at the Four Seasons Restaurant in New York, October 30, and introduced by J. Handly Wright, vice president of the A. A. R.

Wright pointed out that the railroads have petitioned Congress for relief from the burden of over-regulation, discriminatory taxation and subsidized competition which "have all but overwhelmed the old iron horse at a time of expanding national economy."

But Mr. Wright emphasized

SOUND RECORDING

at a reasonable cost

High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating.

ESCAR

Motion Picture Service

7315 Carnegie Ave.
Cleveland 3, Ohio

SLIX TREATMENT

NEW FILM TREATMENT FOR CONTINUOUS PROJECTIO

. . . . . guaranteed not to bu up, even in high humidi Gives the hardest, tough slickest finish to any film — new or old — regardless previous treatments. Also g longer wear for standard p jection.

Write for brochure and price li

SALESFILMS 960 South Bi Denver 22, C

the film sheds no tears. It tively portrays how the rail- ds "have done all they can to p themselves before appealing legislative relief."

Science Rides the High Iron is illustrated by Bob Richie's fine pictorial sense. It was written by Tom Orchard and directed by James Petrie.

A Pioneer in Research and Development

The Film Story of United Shoe Machinery's 60-Year Program

RESEARCH AND DEVELOPMENT has taken a major role in U.S. dustry within recent times but or New England firm was well ng the path 60 years ago. At h turn of the century, United She Machinery Corporation, Bos- o Mass. established its develop- nt department. Later known as h United Research Division, the ad ity has developed nearly 900 ne and improved machines to la. The story of these machines in their part in the manufacture of better shoes is the theme of *Re- ch Is Only the Beginning*, a 30-minute color film recently pro- uced by Bay State Film Produc- ns, Inc.

Filmed in United's Plants

ilmed in United's vast facilities n Beverly and Boston, the pic- u highlights steps taken to in- au efficiency and reliability in y piece of equipment designed in manufactured by the Company. n the Research Labs, machines ar built up from custom-tailored pie es. Then motion time analysts te in with recommendations to pr mote speed of operation and re- lu ion of operator fatigue. En- gi ers and designers finalize de- ai of function, materials and m hods to assure ultimate per- on nance.

An exceptional sequence shows h art of casting and forging in U ited's completely-equipped o dry. Color film and camera e nique combine for a fine pic- o l representation of an age-old ar From forge, foundry and machine shop parts flow into United's huge storehouse where aisles a quarter-mile long run between bins and racks holding millions of machine components. Here United's parts system takes over to provide quick replacements when and where needed in the field.

. . . of Many Men and Skills

All along the line from Research to the installation of the completed machine in a manufacturer's plant, the work of many men, employing many skills, is graphically portrayed throughout the 30-minute film.

Research Is Only the Beginning will eventually be made available to technical groups, schools and specialized audiences through United's Boston headquarters.

Below: scene from the United film "Research . . . the Beginning" a recent Bay State production.



FREDERICK K. ROCKETT Company

CREATIVE • IMAGINATIVE • PROFESSIONAL

A Complete Service for Your Every Film Requirement

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KALART VICTOR

MOVIEMATIC AND DUOLITE MODELS



Moviematic Model TM-3 with TV screen and repeater magazine. Weighs only 23½ lbs.

One for the Road

Or the top of a prospect's desk. Or on a counter at point of purchase. Or in a hotel room for a sales meeting. *Or anywhere.*

Moviematic and Duolite projectors by Kalart/Victor are designed for showing 16mm sound films where you want . . . when you want. No need to find a room suitable for projection, set up a separate screen, darken the room or align the picture. These special-purpose (formerly TSI) models feature a built-in TV-type screen for daylight projection and use with small groups.

Moviematic models offer one additional feature—the repeater magazine—to provide maximum convenience when you are featuring a particular film. No rewinding or rethreading necessary. Your message is repeated automatically.

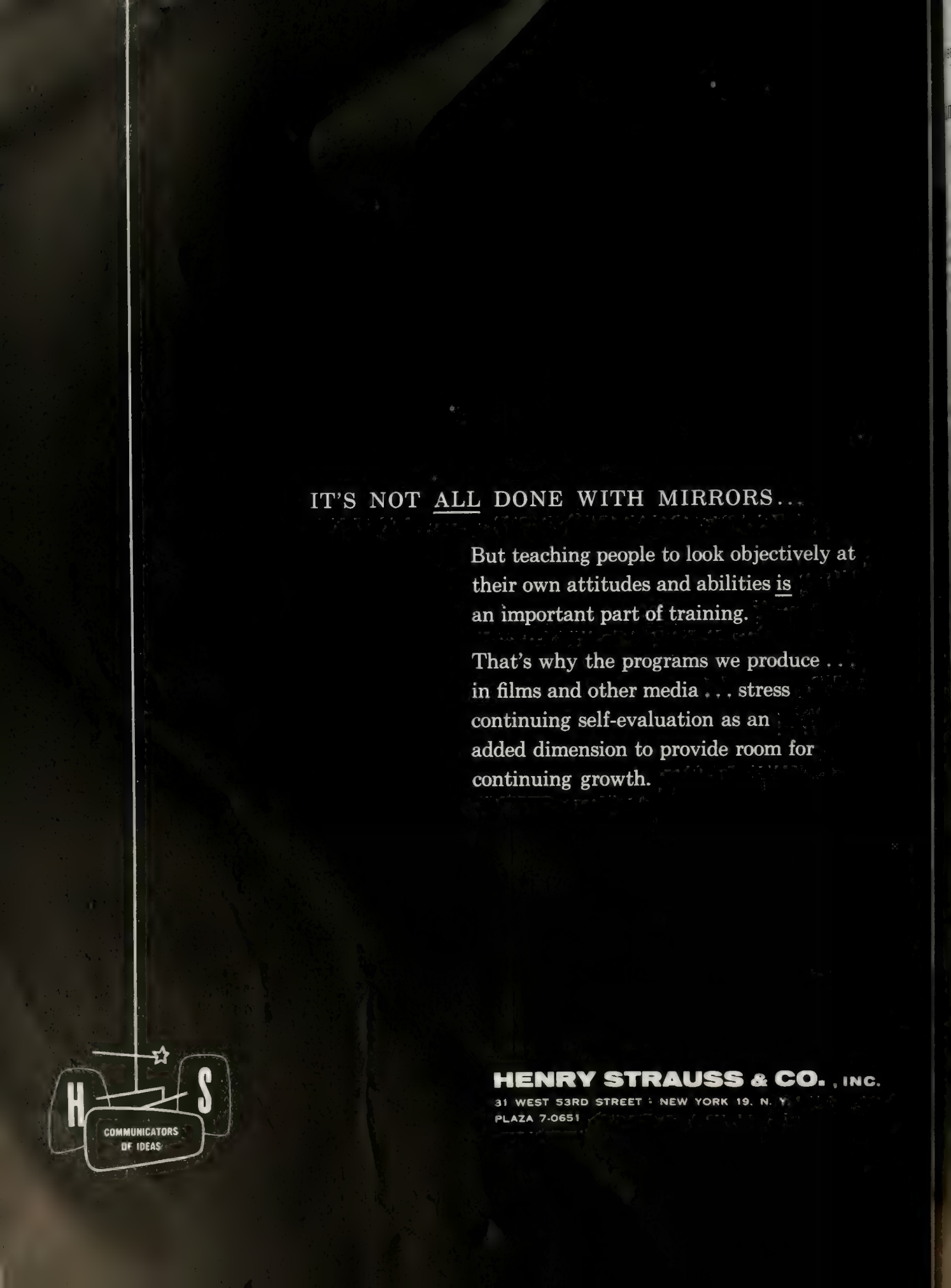
You may also use Moviematic and Duolite models as conventional projectors with a remote screen for large group showings. Choose the model that meets your own specific needs. You may obtain a single projector—or a fleet—on rental, lease or lease-to-purchase basis.

Get the full story on Moviematic and Duolite projectors. For information and the name of your nearest dealer, write now to Victor Animatograph Corp., Dept. 4

KALART VICTOR

Moviematic and Duolite projectors formerly made by TSI.

VICTOR ANIMATOGRAPH CORP., DIVISION OF KALART, PLAINVILLE, CONNECTICUT


IT'S NOT ALL DONE WITH MIRRORS...
But teaching people to look objectively at their own attitudes and abilities is an important part of training.
That's why the programs we produce . . . in films and other media . . . stress continuing self-evaluation as an added dimension to provide room for continuing growth.
H S
COMMUNICATORS OF IDEAS
HENRY STRAUSS & CO., INC.
31 WEST 53RD STREET : NEW YORK 19, N. Y.
PLAZA 7-0651

nnounce Program of N. Y. Film Workshop

With Emphasis on Results, the Film Producers Association and National Advertisers' Group Co-Sponsor Full Day's Program at Plaza January 17

HE FILM PRODUCERS Association of New York, with the cooperation of the Associa- of National Advertisers, has announced gram details for a day-long advertiser- ented workshop "How to Get Maximum Re- s From Your Business Films" on Wednes- , January 17 at the Plaza Hotel, New rk city.

The workshop program, beginning at 9 a.m. continuing through 5 p.m., will feature a cheon address by Roger Tubby, Assistant retary of State for Public Affairs.

elcoming Address by President Van Praag

William Van Praag, president of the Film ducers Association, will open the Work- p program with a brief address of wel- e, followed by the presentation "How Ad- tisers Are Using Films Profitably" in such ses as merchandising and advertising cam- gns new product introduction shareholder relations, customer relations, dealer training expanding business abroad.

uccessful planning, budgeting, production, ribution and evaluation techniques now king for advertiser sponsors will be demon- ted and discussed in a series of round table, and individual presentations by leading cutives. Presiding chairman for the event Willis H. Pratt, American Telephone & Tele- h Co. and chairman of the ANA Audio- ual Liaison Committee. Robert Bergmann Filmex, Inc. is head of the FPA planning mittee. Coordinator of the program is llace A. Ross, public relations counsel to FPA and director of the American TV mmercials Festival.

To Unveil an ANA Report on Budgeting

Highlights of the program include distribu- of the new ANA report on budgeting for , medium and high-cost productions. This rt has just been completed with the coop- ion of the Film Producers Association and be presented jointly by Alden H. Living- of the du Pont Company (for the ANA) and Peter J. Mooney, of Audio Productions, for the FPA.

A unique method of presenting outstanding business films that illustrate specific uses by advertisers has been devised. A battery of projectors, operating simultaneously, will provide this "Screen-O-Rama" feature.

Film Distribution Leaders in Panel Session

All principal phases of the industry will be presented as film distribution facets are discussed by Frank Arlinghaus, president of Modern Talking Picture Service, Inc., and Ray Bingham, president of Association Films, participants in a panel on "Achieving Maximum Exposure for Your Business Films."

Laboratories, optical and other specializing film service organizations are contributing to the program feature on "Creative Contributions." A specializing presentation "Measuring Effectiveness of Your Film Program" will be made by C. T. Smith, General Statistician for Marketing and Public Relations of AT&T.

Advertising managers and audio-visual executives from numerous companies will present case histories on their successful use of the film medium. Company sponsors and film producers throughout the U. S. have been solicited for films, regardless of whether they are members of the ANA or the FPA.

Case Histories of Successful Film Use

Advertising managers and their invited agency guests can secure advance registration forms from the Association of National Advertisers, 155 East 44th Street, New York 17 or the Film Producers Association of New York, at 165 West 46th Street, New York 36, N. Y.

EDITOR'S NOTE: case histories of successful advertiser-oriented motion pictures are being compiled by the Editors of BUSINESS SCREEN from recent issues and further data is being sought in a nationwide survey for inclusion in a New York Workshop brochure.





EDITORIAL PREVIEW

OF NEXT MONTH'S FEATURES

Here are a few of the many features scheduled to appear in the forthcoming Issue Eight of this magazine:

° ° °

"An Association Makes a Film"
by John J. Mullin, Asst. Director, Public Information for the Glass Container Manufacturers' Institute.

° ° °

"The Michigan Story" Preview
Michigan Consolidated Gas Company Pictures State's History, Growth in This Jam Handy Motion Picture.

° ° °

"Unseen Harvesters"
A Fine du Pont Motion Picture Is Featured in an Illustrated Review . . .

° ° °

"Anatomy of an Accident"
AT&T's Hard-Hitting Safety Film — a Jerry Fairbanks' production . . .

° ° °

More About 8mm Sound Projectors
Eyre Branch reports new developments in this new motion picture dimension.

° ° °

Washington Film Commentary
Mary Finch Tanham covers the nation's capitol exclusively for this magazine . . . all the news of audio-visuals from behind the scenes and in the audience!

° ° °

Films on "Maintenance Painting" and "The Magic Hands of A.M.F."

° ° °

"Meet the Marketing Maestro"
A Profile on Adolph Wertheimer . . . the president of Radiant Manufacturing . . .

° ° °

South Dakota's "Open Door"
The Story of Its State Libraries as depicted by Producer Max Howe

° ° °

Picture Story: "The Call"
The Work of Education in India

° ° °

Santa Fe Finds "Better Way"
Film Story of a New Rail Line . . .



Pastors and laymen from throughout the State of Texas gather at the Austin Municipal Auditorium to premiere "Decade of Decision," a 21-minute fund-raising picture.

congregations during the next six months' intensive campaigning.

"How Can You Best Tell the Crus Story?" is the title of a pamphlet distribut at the Convention to each of the pastors laymen representing more than 3000 Te Baptist congregations.

Well-Fortified With Publicity Material

The pamphlet incorporates suggestions showing the film at worship and midweek s ices, church suppers, Sunday School and Tr ing Union assembly programs, youth fell ship meetings and other occasions. A pe rated reservation postcard within the fo enables each church to request the free for "preferred" and "other acceptable" da Local sources of film projectors are also lis

Decade of Decision stars Gregory Walc who appears as Roger Haviland in the we

Below: director Marty Young (l) receives "Ed award from co-chairman, Dr. E. H. Westmorel



They Gathered, 6,000 Strong, at This Film Premiere to Help

Texas Baptists Launch a Crusade

"Decade of Decision" Aids Fund-Raising Campaign for Baptist Schools in State

TEXAS BAPTISTS—6,000 strong—jammed the Austin, Texas Municipal Auditorium November 11 for the Hollywood-scale premiere of *Decade of Decision*.

A 21-minute 16 mm color film produced by Keitz & Herndon, Inc. of Dallas, *Decade of Decision* launched the 28 million-dollar Crusade for Christian Education, a fund-raising campaign to support Texas Baptist schools and colleges, sponsored by the Baptist General Convention of Texas.

Of special significance is the fact that on the day of the premiere the Convention unanimously agreed to ban the acceptance of direct federal and state funds by Baptist schools and hospitals.

4,200 Churches and Missions to Show It

While the 28 million-dollar drive will extend until the end of 1965, the pastors of approximately 4200 Baptist churches and missions will be able to screen the film for their







At left: a Baptist lay preacher in private life, TV detective Gregory Walcott stars as the on camera narrator of "Decade of Decision," produced by Keitz & Herndon of Dallas. **Center:** some of the enthusiastic audience of 6,000 who attended the premiere in Austin's Municipal Auditorium . . .

B-TV series 87*th Precinct* and is actively gged as a Baptist lay preacher in private e

he personable young actor is also featured t Danny Kaye in his recent film *On the ople* and in *The Sixth Man* with Tony is.

Hollywood production schedules prohibited a ott's appearance at the Texas premiere.

Special "Eddie" Awards Were Presented

At immediately following the showing, eal "Eddie" awards were presented to & Herndon's Marty Young, director of lm, and, in absentia, to Walcott.

Crusade co-chairman Dr. E. Hermond Westland of Houston explained that the trophy "Eddie" was chosen as a symbol of the heme, "Education."

Presented in narrative style with dramatic ps-ups of students and professional people, cent changes of pace, skillful use of color background music, and a limited amount imation, *Decade of Decision* effectively cments the need for Texas Baptist school college funds.

The Need is for Students *and* Buildings

Such factors as the decreasing amount of rst students enrolled in Baptist schools and lges, a present shortage of 2600 students training for Christian vocational service — al needs for additional campus buildings l are illustrated with graphic clarity and asive conviction.

Within the State of Texas alone, this film achieve new audience records. For there ore than 1.5 million members of Baptist hes in Texas, and virtually every member ventually be exposed to *Decade of Deci* via local showings.





Operator Billie Mead finds her "Answer for Linda" in her own work.

The "Bell" Motivates for Service

"An Answer for Linda," an Intricate Skill Film, Trains Through Inspiration

SPONSOR: American Telephone & Telegraph Company (Bell System).

TITLE: *An Answer for Linda,* 22 min., color, produced by Parthenon Pictures (Hollywood).

☆ The long distance telephone operator is a busy girl and if she isn't capable of multiple functions during her period at the board, there's discouragement and less efficient service for her callers.

An Answer for Linda, 22 minutes, Ektachrome color, was produced to help Bell companies meet a training problem with *both* experienced operators and those in training. The basic, technical description of its solution: "Overlapping Techniques in a Mark Sensing Office." ("Mark Sensing" is a form of toll ticketing adapted to computer handling.)

The mission of this employee-training "skill" picture is to inform but it accomplishes that goal better than many through motivation, inspiration and simple "one girl to another" guidance. The "Overlapping" principle means that instead of an operator performing her tasks one-by-one, Indian file, she will do two or three or four things simultaneously, with several telephone calls "working" at the same time. Even experienced operators who have been working with Mark Sensing for some years need this "refresher" training.

But viewer resistance would be strong if the film's series of ten basic long distance calls were thrown on the screen. So this training element, a series of overlapping calls which thread the film together, is framed by a believeable story-situation which makes the most experienced *want* to look closely at the action.

Linda's problem *needs* an answer. New to Mark Sensing techniques, she's concerned about loss of speed. She turns to friendly Billie Mead who doesn't know the answer either, until she analyses that series of ten calls and finds that Linda's "answer" is the "something more" she herself has been doing. That is, simply, "keeping one jump ahead."

The script for *Answer for Linda* was converted into a complex chart with every movement and sound detailed with utmost accuracy. Closeups and action along with switchboards were handled with great technical skill. The result is a highly-effective film, justifying itself many times over in greater operator efficiency and resultant customer satisfaction.

Helping Linda Find the Answer:

At Right: troubled Linda (played by Pat George) is concerned about her speed and turns to friendly Billie Mead for answer. Billie finds it to be "keeping one jump ahead."



* * *

A Challenge in Production:

At right: basically black switchboard would normally film as "nothing" but Parthenon's crew met problem by creating reflections, filming "bounce" of cross-lighting off black surface.





COKE'S 75th BIRTHDAY

Dramatic Presentations Translated Merchandising Principles to Practical Application as Coca-Cola's Worldwide Bottler Family Convened in Florida

ORIGINAL MUSIC, COLORFUL SETS with revolving stages, treadmills, giant rear-projection screens and a professional cast of twenty-five Broadway performers combined in Miami Beach this month to mark the 75th anniversary convention of bottlers of Coca-Cola.

The Coca-Cola Company, hosts for the spectacular three-day dramatic musical presentation for bottlers, worked with The Jam Handy Organization to pull out all the stops to create a hard-hitting sales-and-entertainment show which turned out to be the biggest industrial convention ever held in Miami Beach —a city that has seen some big ones!

A "Milestone" in the Company's History

Patrick L. O. Malley, vice-president and general sales manager of The Coca-Cola Company termed the convention presentation a "milestone" in the history of the well-known soft drink firm.

There are more than 1,000 bottlers of Coca-Cola in the United States. Nearly 4,000 people arrived in Miami Beach for the convention. Officials of The Coca-Cola Company pointed out that this was the first such "national" convention of bottlers since 1948—and by far the biggest yet.

Usually five or six regional conventions for bottlers are held on alternate years. Casts, crews, scenery and Company personnel move the convention around the country much in the manner of a large traveling show company. This time, however, since Coca-Cola is celebrating the 75th anniversary of its birth this year, the company decided to stage a single large national conclave.



Convention scene reflects the enjoyment shared by a 19th Century group as they were introduced to the now internationally-famous beverage.



At the left: it takes a lot of "gear" to produce a big convention show. Backgrounds for scenes were rear-projected on giant screens.

Produced by The Jam Handy Organizatio

Overall production was handled by [illegible] Handy which stages most of the special m[illegible] ing and convention activities for The C[illegible] Cola Company. Work began early in 196[illegible] members of the Company's Bottler Sales [illegible] motion Department under the supervisio[illegible] Sam N. Gardner. The basic structural outl[illegible] of the convention presentations occupied [illegible] better part of 1960 since most of the mat[illegible] to be presented had to be based on the ov[illegible]



The opening sequence, "American Heritage" [illegible] traced early history and principles which [illegible] birth to the nation's free enterprise sys[illegible]

marketing strategy for Coca-Cola throug[illegible] the next few years—and marketing strat[illegible] has a way of defying any finalized plans.

Two professional script writers from [illegible] Handy plus a squad of promotion speci[illegible] in The Coca-Cola Company hammered [illegible] the sequence of scenes and basic ideas t[illegible] presented. Gradually through the spring [illegible] this year separate staging requirements b[illegible] to emerge. Some parts of the presentat[illegible] seemed particularly well suited to mu[illegible] treatment so musical director Maurice Le[illegible] and songwriter Wilson Stone began to b[illegible] out musical sequences with director M[illegible] Stanley and choreographer Gene Bayliss.

Cast Had to be Versatile . . . and Tall

A semi-final script reading was given [illegible] officials of The Coca-Cola Company a[illegible] headquarters in Atlanta during August. R[illegible] after Labor Day, auditions were begun in [illegible] York giving actors who had summer com[illegible] ments a chance to try out for the show.

The cast was unusually large for an in[illegible] trial show — twenty-five in all. Most of t[illegible] had to have talents which included ac[illegible] singing and dancing. An additional desi[illegible] feature, especially for male members of [illegible] cast, was height. Because of the huge siz[illegible] the Miami Beach Convention Hall stage [illegible] of the men eventually chosen for the [illegible] ranged in height around 6′ 2″ or better ma[illegible] ing it perhaps one of the "tallest" casts [illegible] assembled.

Intensive rehearsals began immediatel[illegible]



Right: the entire chorus joins in on the special musical arrangement for Walt Whitman's poem, "I Hear America Singing," which was written for the anniversary convention show, climaxed segment.

It's the "Pause That Refreshes" as Coca-Cola's Bottlers Enjoy Stirring, Original Music and Over 100 Dramatic Show Sequences



Left: the familiar "Coke" trademark was translated into many languages as musical scenes depicted worldwide markets. Here, the screen presents Chinese version as singer tells growth thru Orient.

New York rehearsal halls even while final script revisions were being made. Set designer Wm. Morton began construction of special scenery. The unusual length of the script — approximately equal to four standard-sized Broadway musicals—imposed a severe problem on actors who had to memorize parts sometimes longer than normal dramatic plays. In addition they had special songs and dance routines weaved into more than 100 scenes. Six original songs — words and music — were written for the show. Also a special musical arrangement was composed for the Walt Whitman poem "I Hear America Singing" which formed part of one of the sequences.

A week prior to the opening of the convention the entire cast and crew moved into Miami Beach for final technical and dress rehearsals. Also executives of The Coca-Cola Company, who had special parts in many of the dramatic and musical sequences, had to be rehearsed in their parts.

On October 9 at 9:30 A.M. stage manager Gene Perlowin raised the curtain to the familiar strains of the famous Coca-Cola theme song, and the show began.

For three days, four hours a day, twelve full hours in all, the show unfolded. It traced the history of Coca-Cola from the iron kettle of Atlanta pharmacist Dr. John Pemberton in 1886 to the most widely recognized and advertised product on earth. It presented facts and figures about growth and marketing opportunity and presented new plans for the future. The cast and producers received a standing ovation as the final curtain closed.



Right: lively dance numbers added color, excitement to each sequence, helping bring into focus new opportunities for salesmanship by Coca-Cola bottlers. This "Cheerleader" once sequence was one of convention show's musical highlights at Miami Beach . . .

Film Helps Tell Berlin's Story:

Media and Truth Serve the Cause of Freedom

by Edward R. Murrow
Director, U. S. Information Agency*

THERE RESTS UPON ALL OF US today a sane sober sense of our "awful responsibility." Discharging our small portion of that responsibility is the task of the United States Information Agency. We are engaged in that difficult to define area of telling our tale abroad and putting our policy plainly but precisely in the primary terms of understandability. If this country believes that the end of the day will be carried not by force of arms but by force of persuasion, the job we do is a key to our very survival. I for one am persuaded that we have no alternative: we must persuade, or perish in the attempt.

And so it is that we undertake to explain the terms of our existence to the species of man inhabiting this minor planet. We broadcast radio. We make films. We produce television. We wire-service local papers, print magazines and newspapers, and circulate pamphlets. We distribute books. We run libraries and information centers. We teach English. We package traveling exhibits, sponsor exchanges, seminnars, and cultural groups. We seek to persuade foreign editors. We consult foreign cabinet ministers. We talk to university students. In the process, we seek to convince that the goal we seek is a guide for enrichment and not a guise for enslavement.

It is this, I suggest, that makes this generation of Americans a rather unique strain of that unique animal called man. We seek not foreign dominion, not self-aggrandizement, but only the realization of those things in life that other peoples would have for themselves. Does anyone doubt for a moment that with the power this country can marshal and the pressure we can focus that we could command the destiny of man if we so chose? It is a tribute to our way of life that we have chosen to let man choose his own destiny.

And therein lies the nut of our difficulties. It is simple to impose one's own will by force. It is far more bedeviling to let those wills develop as others would will them.

Our adversary crushes freedom. We build it. Our adversary snuffs out the flickering fires of free choice. We seek to light them, then keep them glowing. Our adversary promulgates a premise of power. We postulate a precept of inviolate individuality.

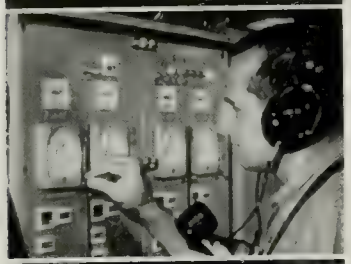
It is this that sets us off from our opponents. And it is this transmission of our hopes and our dreams that engages my colleagues and me in the long execution of our many appointed tasks. We truly labor in the service of an ideal. Our days are long. I myself have never worked

(CONTINUED ON PAGE SIXTY-ONE)

*excerpts from the address by Mr. Murrow before members of the Public Relations Society of America at Houston, Texas on Monday, November 13, 1961.

















SPONSOR: Sperry Gyroscope Company (Division of Sperry-Rand Corp.)

TITLE: *X Marks the Spot*, 15 min., color, produced by Telic, Inc.

☆ From the depths of the sea, the missile-bearing Polaris nuclear-powered submarine is within firing range of 90 per cent of the world's population and industry. With its invulnerable underwater base, the Polaris launching pad covers 140 million square miles. It is an extraordinary weapon that becomes even more extraordinary in the light of the accuracies involved.

To strike its unseen target, the Polaris submarine must know within a matter of yards where it is under the sea . . . within a fraction of a compass degree of which direction it faces, for a single degree in direction will throw the missile 20 miles off course.

Has "Sense of Navigation"

The navigational accuracy of this awesome striking force is the subject of a new film just released by the Marine Division of Sperry Gyroscope Company. It shows that of all the technical achievements that have gone into this weapon system none is more important that "the sense of navigation" built into the submarine by Sperry Gyroscope engineers.

X Marks the Spot documents some of the background of the Polaris project—in which a nationwide team of 7,000 industrial contractors built Polaris in the shortest time ever for a major missile system. Sperry's work was concentrated on the Gyro Navigator, a truly fabulous instrument — ultra sensitive to motion, oriented to the universe and the heart of the world's newest, most accurate navigation system.

Work in Land-Locked Hull

The film describes steps in the development of the system: the gyroscope itself, the NAVDAC computer to provide navigational crosschecks, and the Navigation Control Console which ties in electronic navigators and computers of the submarine with their human counterparts.

At one point where it became absolutely necessary to have a submarine to work in—when none were available—a landlocked hull was built in the midst of the residential skyline of Long Island. Yet, the savings which ensued from experimental work on star-tracking periscopes in this hull more than paid for its cost.

Chet Huntley, one of the narrators on *X Marks the Spot* leaves us with this message: "With no fixed location, hidden beneath fathoms of water, the Polaris brandishes the threat of instant retaliation to any would-be aggressor.

PROJECT POLARIS

The Navigational Accuracy of America's Nuclear Submarines Is Documented in This Sperry Picture



Talking over Polaris' film scenes are (l) C. William Whall, marketing mgr. of Sperry Marine Division and (r) narrator Chet Huntley . . .

The ultimate test of the Polaris system is continued peace. For if it is successful in the fullest sense it will never have to be used."

* * *

A Fine Co-operative Effort

☆ *X-Marks the Spot* was made by the co-production team of Sperry Gyroscope's William Mount, who originated the concept and script treatment, and Telic, Inc., New York specialist company in co-production. It was written and narrated by Telic staff writer Will Sparks (Chet Huntley—on a[n] era—narrated opening and c[lo]sequences), under the super[vi]of the producer-director tea[m] Elwood Siegel and Edward B[ig]ton.

Telic partners Woody [Ge] and Ed Boughton have long [sp]cialized in solving unusual pr[o]tion problems for sponsors, [ag]cies and even for other prod[uc]In this case it was necessa[ry] combine never-before-used [ar]mentary footage of the U. S. [Na]with the tough problem of s[pa]ing—in color—in the extr[em]narrow confines of subm[ar]hulls, yet with maintenance [of]quality lighting.

Special Lighting Was Devis[ed]

Ed Boughton, who di[rec]these interior shots, had to [de]his own miniaturized, contr[ol]lighting system, shoot in [a] wide-angle, but avoid the inherent[ly] tortion often produced in clo[se]-wide-angle work. He has [suc]ceeded admirably.

Several channels of distributi[on] are planned for the film. It [will] shown to armed forces servi[ce] ganizations, prints will be [al]available for public service [tel]sion programs, and prints [ha]been supplied to the Navy.

Sperry Gyroscope's self[-in]est in the film is to make [it] clear as possible that navigat[ion] the key to the whole missil[e] tem, and that the company [is]

☆



At right: underseas navigators on the Polaris submarine Theodore Roosevelt are the picture of concentration as they check a new control instrument — Sperry Gyroscope's Navigation Control Console. In the picture (l to r) are Lt. William Johnson, Navigation Officer; Chief Electronics Technicians Lonnie McCaskill (seated) and John Williams.

b of top performance in many spects of aerospace science and echnology.

* * *

Marks the Spot is a real il-ustration of how a progress report niqure composed of seemingly un-elated footage can be skillfully d-d and dramatized into an ex-ptional public information fi

Psychiatric Film

pp-Ranked Professional Film Care of Depressed Patient

PONSOR: Merck Sharp and Doh-e International.

TITLE: *Recognition and Treat-ent of the Depressed Patient*, 2 min., color, produced by Dy-mic Films, Inc.

This film documents diagnostic io in the field of depression un-enken by Dr. Frank J. Ayd, Jr., ading Baltimore psychiatrist. t shows methods of treatment se by Dr. Ayd (with amitripty-ne [Elavil] and other anti-de-ressants) and explains the results bined.

he patients shown were all hotographed, with their permis-ion during sessions in Dr. Ayd's ffe. Releases were obtained for rofessional use outside the ited States, only.

ade by hidden cameras at ms, when patients were not lered, the film is most revealing, nd has been highly acclaimed in s ecent premiere before the In-rnational Psychiatric Congress in ienna. It will be available abroad n nglish, French, German, Itali-n nd Spanish language versions.

SI S. Feuerman was producer or the Medical Dynamics Divi-ion of this company.

* * *

Short Film from Bissell Offers "First Aid to Mother"

Bissell, Inc. is getting its sales message across to women in a 4½ minute color film produced by Victor Kayfetz Productions, Inc. To show Bissell products in use — floor scrubber, vacuum clean-er, upholstery cleaner and carpet sweeper — *First Aid to Mother* relied a story around a busy woman about to start a clean-up operation after a children's party. The house is in disarray. The phone rings and Hubby informs her that he is bringing a guest home for dinner.

Thanks to the Bissell products, the busy mother gets the house cleaned with time to spare.

MOVIES HAVE COME A LONG WAY...SEE HOW FAR AT PAN AM'S FILM FESTIVAL

PAN-AMERICAN WORLD AIRWAYS ADROITLY PROMOTES FIVE TRAVEL FILMS

FIVE NEW FILMS were previewed by Pan American World Airways at a Film Festival in the Johnny Victor Theatre, New York, November 1st. The five: *Pink Sand, Blue Water;* on Bermuda; *Turkey; Ski New Horizons; Hong Kong/Singapore;* and *State* 50, on Hawaii, were presented on three different film gauges to show the broad range of media that Pan Am's travel film series now serve.

Show in All the Dimensions

For instance, *Turkey* and *Ski New Horizons* were shown in 35mm Cinemascope, as for their theatrical destinations. *Pink Sand, Blue Waters* was shown in 16mm. Other pictures were shown in 16mm and in the Johnny Victor anteroom on Fairchild 8mm Cinephonic projectors, as well.

Each film was introduced by a pretty girl from the New York office of the travel bureau of the country pictured, and dressed in "native" costume — such as Bermuda shorts.

Reach 150 Million Each Year

Pan Am now provides film showings for 150 million persons a year, according to Admiral H. B. Miller, the airlines director of public relations. In addition, 35mm Cinemascope travel films are produced by both 20th Century Fox and Universal-International in collaboration with Pan Am for the theatre circuits here and abroad, and reach an audience of 250 million persons a year.



Admiral H. B. Miller, Director of Pan-Am's Public Relations, introduced film festival offerings . . .

With 32 titles and 3,000 prints in distribution, Pan Am's film library is the travel world's largest. Standards for the promotion films are set by Willis G. Lipscomb, Pan Am's Vice President, Traffic and Sales, and the program is administered by Murray Barnes, Director of Advertising.

Michael Krupnick, Manager-Special Features, directs the world-wide film program assisted by Florence Mouckley, Manager-Films, who keeps close rein on thousands of 16mm subjects in constant circulation and 16mm and 35mm subjects in transit to television stations and theatres.

* * *

How to Promote the Medium

☆ Some of the most interesting and well-designed promotion pieces to cross our editorial desk in a long while, preceded and publicized this recent Pan-Am film "festival."

In addition to a colorful descriptive folder, there was a fine setup of a response card and the mailing included a pair of attractive "ducats" for admission to the Johnny Victor Theatre.

The company's Public Relations Director (Admiral Miller) took time out to personally welcome the previewers and, as noted, there were those comely girls in appropriate costumes who introduced each of the pictures. Variety of projection, excellent promotion and interesting pictures combined to set a fine example of the art of sponsored film previewing.

This comely lass helped to introduce "Ski-New Horizons" picture.



And this miss in Turkish garb preceded "New Horizons-Turkey."



"New Horizons-Hongkong & Singapore" brought on this Oriental miss.





Jet Terminal: a visit to Idlewild

Design Speaks For Itself as This Color Picture "Tells" a Warmly Human Story

ONE OF THE MORE unusual business sponsored films now being shown to school and club audiences across the country is *Jet Terminal*, Pan American World Airways new motion picture on the airlines' recently completed terminal at Idlewild Airport, New York.

Aside from a brief, one-line introduction and closing, this 18-minute, color film has no narration or dialogue, and contains a major sequence of dramatic action photographed at eight frames per second — or, so it seems, several frames faster than the Keystone Kops.

Pointing Up Terminal Services, Features

When Pan Am originally asked Coleman Productions, New York, to create the film, Michael Krupnick, Manager Special Projects, specified that the picture had to be different — as bold and exciting as possible in line with the advanced design of the airline's new building.

Pan Am wanted to point up the many ways in which the terminal serves the public and its many unique features such as its cantilevered roof under which planes can pull in to protect the traveler in bad weather.

During weeks of preliminary research, writer Harvey Yale Gross interviewed all pertinent Pan Am officials and the architects, engineers and designers of the then-unfinished building. He personally explored the place floor-by-floor and space-by-space from top-of-the-roof to bottom-of-the-basement.

At the end of this research Gross had filled a fat notebook with a million facts: the number of tons of sand holding the roof down, why the building had the largest air curtain, why it was the greatest this and the most impressive that. Then he threw the book away.

Building Design Can Stand On Its Own

What would have resulted, he thought, would have been an architectural film filled with the right statistics, interesting architectural shots taken at odd angles that an audience would sit through, be impressed by, and



This appealing youngster nearly stole show!



Above: Father sees the family off on a trip to Europe via Pan-Am jet and (below) she forgot the baby, but only for a minute. . .



— a Pan Am picture for the pu i

promptly forget. Secondly, the architects ... indicated that they felt the design of the bu ... ing was so clear that the public, on enter ... would need no guidance, but could tell ... glance how the building functioned. Ta ... this cue, it was decided that no narration ... dialogue would be needed. If the terminal ... so easy to understand visually, why ... lengthy verbal descriptions?

Instead, producer Harry Coleman prese ... to the client a proposal to do the film as an ... aginative and humorous recounting of a fa ... to take a trip. We would see the family, f ... the time of their awakening in the early m ... ing to the time a Pan Am jet would carry ... and kids off to a visit with her parent ... Europe.

Nothing in particular would happen, the ... be no "big" dramatic sequences, just a s ... film about a small family. But we all k ... how a family gets up, eats and washes, why ... compress the time three-fold, and cond ... their action into a perception of these ev ... — a selected viewpoint, rather than natura ... exposition? (This would also get to the "... duct" faster — in a funny way.)

Consider a shooting script 48 pages ... with no narration of dialogue specified in ... right hand column! Imagine the reaction ... sponsor who looks in vain for the "mess ... for phrases of even subtle praise for Pan ... and who flips page-after-page, and finds n ... word. But, Pam Am liked it right from ... start, approved the concept and the s ...

Filming went on over a period of se ... months, at times dependent on the finishi ... certain building details. Cast photography ... six concentrated days. All the actors and ... tresses were faced with problems of conve ... facial expressions and body action at a ca ... speed of eight frames.

Achieve "Natural" Effect in the Editi ...

Editing of the film presented some un ... problems — cutting an eight-frame-per se ... sequence meant re-examining the techn ... of the cut itself: if the action would be ma ... in a conventional way, the cut would a ... "slow." It was actually necessary to aba ... the best match of the action, and introd ... consistent "jerk" by removing two fram ... either end of the cut, thus making the ... effect seem natural.

The composer, George Kliensinger, ... given the dream assignment — asked to ... an 18 minute score that would be heard ... entirety, without interruption, and wi ... being lost under a mass of rhetoric. He ... produced one of the best scores of his c ... based on motifs that were associated with ... of the characters. The escape of a yellow ... loon from the little boy's hand to the ro ... the terminal near the end of the film is ... memorable by its poignant musical treatm ...

Jet Terminal is one of the happy examp ... of a film in which every one associated wi ... production was grateful to the client for ... given the freedom to create an out-o ... ordinary picture. It was produced and p ... graphed by Harry L. Coleman, written ar ... rected by Harvey Yale Gross.

—and a film to promote air cargo

ONE OF THE MOST IMPORTANT problems of progress is how to reduce the gap between new facts and old attitudes. In an industry, the "physical retooling" needed to exploit technological advances can generally be accomplished far more rapidly than the complementary "mental retooling" of personnel or customers.

With the large-scale deployment of jet fleets, air cargo transport has advanced to the point where it now offers an entirely new concept of international marketing. Yet full acceptance of the concept, and full utilization of its potential is hampered by a lingering image of air shipment as mostly suited either to emergency situations or to the delivery of highly perishable merchandise.

For Customer Showings by Cargo Salesmen

To help its Cargo Sales Personnel show customers how modern air transport opportunities far outweigh traditional objections, Pan American is using a new motion picture . . . *World Marketing in the Jet Age* . . . produced by Henry Strauss & Co.

The film . . . which runs twenty minutes in color . . . is designed primarily as a sales promotion tool but is also intended for internal training. It has a number of separate, but interlocking, themes . . . and interweaves documentary with photoplay techniques for presenting its message.

From the starting point of a typical medium-sized company, whose operations in the international market are hampered by delayed deliveries, the film shifts to fascinating footage of far Eastern cart and camel transport . . . to dramatize the enormous historical change in the problem of getting goods from producer to consumer.

Entire World's a Merchandise Counter

It illustrates the constantly accelerating pace of market expansion that has made the entire world a shop counter for the distribution of any manufacturer's merchandise . . . and shows how this has created a *competitive* situation where even the most non-perishable products can become "perishable" if they arrive "too little or too late". Skipping over the centuries, we move to the twenty-four-hour day of modern jet transport, where under floodlight and sunlight a never-ending stream of cargo ranging from fragile earthenware to mammoth cash-movers enters a globe-circling aerial pipeline.

This visually exciting depiction of Pan Am's technical facilities and highly trained manpower sets the psychological stage for introducing a major concept . . . how distribution can become a vital competitive asset . . . and how advanced *methods* of distribution can make possible advances in production, packaging, merchandising, marketing, sales promotion, and many other facets of a company's operation.

Returning to the specific problem with which it started, the film picks up a Pan Am salesman as he makes his presentation to an interested, but skeptical, audience of company executives. Here he meets one of the key hurdles in selling air cargo . . . the fact that on a simple "cost-of-carrying" basis the expense *seems* to be prohibitive in any but exceptional cases. To overcome this objection he uses *two* lines of reasoning.



Dramatic night scene shows the loading of "Clipper Cargo" on one of Pan-Am's huge transports.

World Marketing in the Jet Age

Visualizing Its Advantages, Pan-American Bids for Overseas Air Cargo Business

Noting Other Overseas Distribution Costs

First . . . as the salesman points out, *shipping* costs, by whatever means, are only a *part* of the real total cost of overseas distribution. Other cost-factors that may be hidden in the way bill, but turn up in the company's overall expense accounting, include such items as: inventories (both domestic and overseas); warehousing charges; packaging costs; insurance rates; and liquid capital, available in larger amounts because of speedier delivery of merchandise.

These, and similar dollar-saving factors, not only help to balance the discrepancy between air and surface *shipping* costs . . . they lead to the second major sales point . . . how air cargo opens entirely new overall marketing possibilities.

Smaller inventories of any given item permit a more varied inventory of many different items . . . hence a more flexible merchandising policy geared to meet swiftly changing market conditions.

Lighter packaging and less in-shipment handling can help to eliminate production problems, since items designed for export can be handled with the same procedures as those for domestic sale.

Lower insurance rates, savings in warehousing, and less money tied up in merchandise which is non-productive while in transport, open new and enlarged purchasing opportunities.

Speed of shipment allows delivery, maintenance, and replacement commitments previously impossible . . . hence more attractive sales promotion prospects.

Below: an automobile goes abroad in the hold of a Pan-American Boeing 707 cargo "Clipper" in this scene from "World Marketing" film.



Three Advantages of Jet Cargo Service

And . . . added to these general advantages of air cargo . . . the film points up these three specifics of Pan American Jet Cargo Service:

1. World-wide *information* facilities from 114 trade centers in 80 foreign countries to relay up-to-the-minute facts on fast-breaking market developments and opportunities.

2. World-wide *transportation* service for exports and imports to any place in North America . . . with a single documentation procedure to cover all handling.

3. World-wide *representation* facilities with Pan Am agents available to supervise shipments and represent the shipper with the advantages of full familiarity with local regulations and practices.

Though it provides much specific information, *World Marketing in the Jet Age* should be equally useful from the standpoint of the *questions it stimulates* . . . giving the salesman the opportunity to provide individualized *an-*

(CONCLUDED ON PAGE SIXTY-THREE)



COLOR COLLAGE

A Prize Kodak Picture Shows the Role of Creativity in Photography

How Do You Tell the story of creativity, a highly subjective matter rooted deeply in the imagination?

Well, one approach is to tell it without a plot, in a serving of colorful fragments blended together into an artistic composition of incongruity.

That's what *Color Collage* does in its 20-minute tribute to the creative ability of the nation's art directors and photographers and their use of color photography in advertising.

The purpose of the 16mm color sound film is simple enough—to spotlight the talents and accomplishments of two highly artistic professions.

Planning and production of the film were far from simple, however. They represented a bold, daring experiment in challenge, an appeal to the imaginations of some very [illegible] inative people. Stan Sobel's script wa[illegible] launching point for this eye-provoking [illegible] motion picture.

The result is a free form mixture of [illegible] and ideas, a mixture which seeks to ju[illegible] imagination with fantasy and whimsc[illegible] providing a rare visual stimulus.

Although the movie is "plotless," the[illegible] sage it leaves is clear:

"Creative Idea Must Be the Birthpla[illegible]

"The creative idea must be the birt[illegible] of distinguished and effective advertisin[illegible] ideas without communications are hardly r[illegible] ful motivators in the market place."

More specifically, the viewer is rer[illegible] that photographic color has long been [illegible] cessful medium as a story-teller, becau[illegible] reader of advertising finds in it a fa[illegible] realistic, and trustworthy describer.

The reader is familiar with photo[illegible] since its images are all around him—o[illegible] vision, in the snapshots of his childre[illegible] activities, and editorially, in his magazin[illegible] newspapers. He regards it as realistic anc[illegible] ful because he has been conditioned to [illegible] graphic proof.

Experience and Talent Make the Marr[illegible]

But the point is made in the film that [illegible] photography's reputation for realism, t[illegible] perience and talent of both photographe[illegible] art directors have married beauty, moo[illegible] emotional impact to the once literal ima[illegible]

Moreover, the film shows that color p[illegible] raphy can now execute almost any creati[illegible] in a multitude of ways, without sacrific[illegible] most important ends of the advertising[illegible] entation—reader recognition and acce[illegible]

Several high-key, high-quality still p[illegible] were used in the production to achiev[illegible] usual vignettes. Patterns for the vignette[illegible] made from cotton, sprayed with a dullin[illegible] pound to produce the right light intensit[illegible] moved about until the desired effect [illegible] tablished.

"White on White" Shots Are Most Dra[illegible]

Some of the most dramatic sequences[illegible] film are white on white shots, an ext[illegible] difficult technique for movies. These [illegible] made by directing high-powered lights i[illegible] background to overexpose it, while main[illegible] foreground lighting at aperture level.

Color Collage was filmed in Kodak [illegible] chester, New York studios. Still photo[illegible] animation for the movie were prepar[illegible] Visualscope Inc. in Manhattan and co[illegible] importantly to its interest.

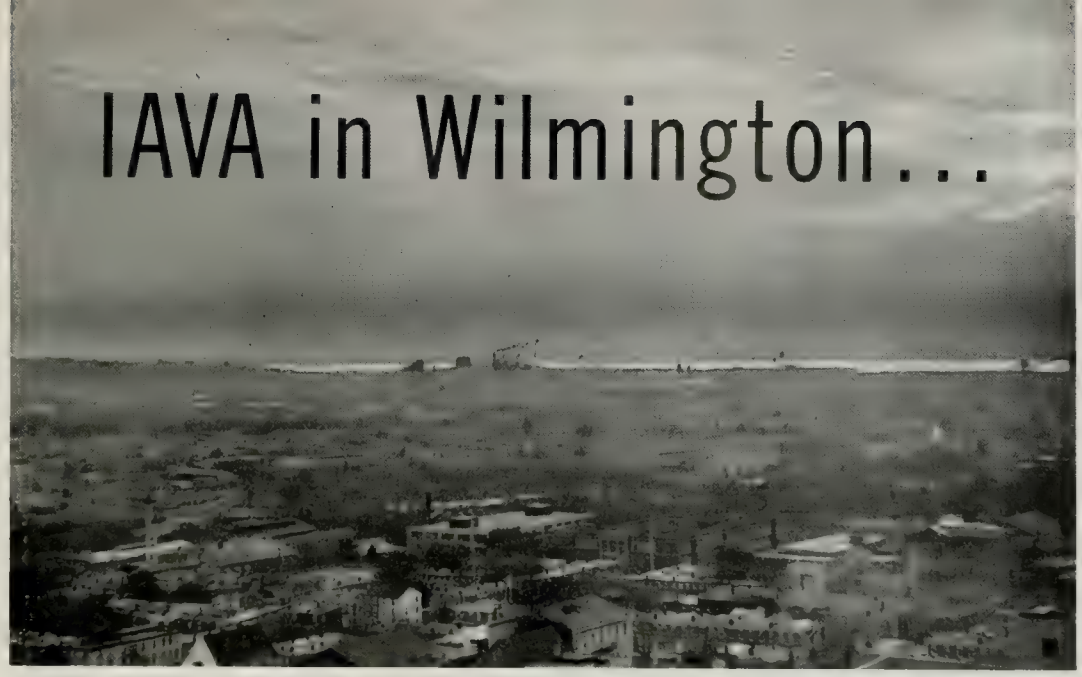
The film is now available free of cha[illegible] group showing to art directors clubs, [illegible] sional photographic organizations, [illegible] arts societies, advertising agencies, art [illegible] ies, educational institutions, business, i[illegible] and other interested groups.

To schedule bookings of *Color Collag*[illegible] to the Professional Sales Division, E[illegible] Kodak Company, Rochester 4, New Yo[illegible]



In the Pictures (top and bottom): these w[illegible] white shots helped win Golden Mercury [illegible] for "Color Collage" at the Venice Film [illegible]

IAVA in Wilmington...



Wilmington, Delaware is an "early" town . . . and the day's work begins at almost dawn these late fall months.

DU PONT HOSTS FALL MEETING OF AUDIO-VISUAL EXECS

RECORD NUMBER of members of the Industrial Audio Visual Association r on hand for this year's Na n Fall Meeting, held at the Pnt Hotel in Wilmington. lware, October 23-26. Over 50 nanies were represented by i audio-visual executives.

Vlmington—"an 8 AM town" a the program announcement dtated—was an appropriate g for the fall workshop meet- f industrial audio-visual ex- ves, who maintained a fast- d schedule of activities begin- at shortly after 8 AM and go- n after midnight, daily.

Acting as host to the IAVA p, Alden H. Livingston, of the Pnt Company, provided a ajifully-mounted setting for the ngs organized by Program a rman Daniel Rochford



Livingston, of the duPont many, was fall meeting host.

tdard Oil NJ), with his com- ttemen Frederick Beach (Rem- gtn-Rand), William Connelly Ion Carbide), Frank Rollins qibb), and Mr. Livingston.

Rom Becomes A-V Workshop

Te duPont Hotel's duBarry o was efficiently transferred o a first-class audio-visual rshop featuring a large rear- ojction screen set in handsome tned wings and concealing a l attery of audio and visual uipment faultlessly operated oghout the meeting by du- n AV men Bill Davis and Jay nnings.

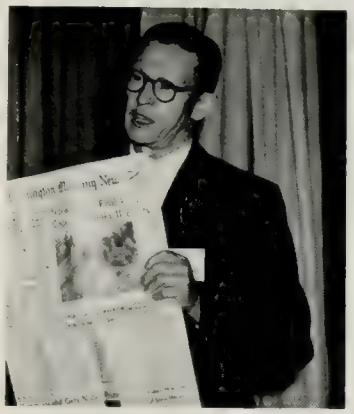
Eht new members joined the sciation during the meeting: te Crane (Johnson's Wax), ed Lloyd (American Republic surance), Kenneth Morton (Al- a C. W. Ryan (Idaho Power), rd Sherman (Schering), Jo- h Stanaland, Jr. (Southern ll Ira Thatcher (United Air- es, and Charles Woehrle (Min- sc Mining).

Alden Livingston (duPont opened the morning session on October 24 by orienting his fellow members on the city of Wilmington. He described some of the activities of his company's motion picture department, of which he is manager, and displayed some brief samples of the department's recent projects.

President Outlines Objectives

Objectives of the conference—"Increasing Management's Success in Its Relations With Customers, Employees, Owners, Governments and the Public Through Better Audio-Visual Communications"—were outlined by IAVA President Kenneth Penney (Minnesota Mining).

Program Chairman Rochford introduced Henry T. Claus, Board Chairman of the Wilmington *News-Journal,* who officially welcomed the IAVA group, meeting for the first time in Wilmington.



Dan Rochford (Standard Oil, N. J.) was chairman of fall program; introduced newspaper chairman.

Robert K. Daker, President of Seminar, Inc., got the workshop program under way with a talk about new advances in "ASIIB"—*Automated Self Instruction in Business.* Mr. Daker, a leading authority on programmed learning for many years, said that an important problem of our educational system is that while we may occasionally have five million unemployed people in the United States, there are seven million jobs looking for the right people to fill them. Our 40 billion dollar educational system does not seem to be training people for the available jobs.

Industry Must Teach Math . . .

The solution, Mr. Daker said, may be that industry will have to take on more and more of this educational process—start teaching higher math to ordinary guys be-

Below: learning how visuals are brought to under-developed countries via sun-powered projection are (l to r): Frank Rollins (Squibb); Bill Davis (Nationwide Ins.); Ralph Fairchild (LeTourneau) and Al Yost of Bethlehem.



WHAT'S AHEAD IN AUDIO-VISUALS:

(CONT'D FROM PRECEDING PAGE)
cause the schools have not. He cited a recent FORTUNE prediction that the corporation of the future will be an educational institution. It will spend most of its time training people to run its increasingly automated factories and computer systems.

The change in education, Mr. Daker predicted, will be away from an expository form into one of programmed stimulus and response. It has been found that a man will learn faster and better if he is made to constantly respond during the learning process.

Such concerns as Eastman Kodak and IBM are now using automated learning procedures with some degree of success, Mr. Daker said. In programmed instruction an important consideration is that "classes" may be individual—easily fit in with the regular work schedule, and permit each student to go at his own pace.

However, although automated learning is making fast advances, we still have many problems to solve. There are great "horrors" of teaching machines—with many mechanical problems, great difficulty in handling, and there is much floundering in method between opposing schools of thought. While the audio-visual machines have their problems, the "scrambled books" have others. Mr. Daker said he believed audio-visual men have great contributions to make in automated teaching. He urged IAVA members to consider the problems and start working on the answers.



Ira Thatcher, United Air Lines, showed film on his audio-visual activities. **Below:** Peter Crane, S. C. Johnson, gave witty talk.



Branch Reports on 8mm Sound

Eyre Branch, recently with Standard Oil (NJ) but now retired and an audio-visual consultant and head of his own firm, Noel Enterprises, presented an illustrated round-up of the latest information on 8mm sound. He pointed out that over 34 pieces of 8mm sound equipment are now "on the market" but with greatly varying degrees of availability.

Two new pieces of 8mm sound equipment which are available are the Fairchild Cinephonic and the MPO Videotronic 8, both repeater projectors, which were demonstrated by Richard Goldberg, of Fairchild, and Judd L. Pollock, of MPO. Both of these machines are now going out in good quantity to industrial users.



Bill Pratt of AT&T gave "Plan to Inform Management About Film Effectiveness" in his talk.

Education and Training Abroad

Gale C. Griswold, of the International Cooperation Administration, a featured speaker at the luncheon on October 24, told of the problems of educational and vocational training systems in many undeveloped countries where audio-visual aids would be able and efficient "teachers where power for projection is unavailable.

One solution to the problem was invented by an ICA man in Afghanistan who put together a rear-screen stripfilm projector fashioned from the ever-present five gallon oil can, a spectacle lens and a simple mirror to reflect light. The whole thing was put together with these universally available materials at a cost of less than five dollars. In operation the projector is placed so that



Above: Gale Griswold of International Coop. Administration with sun-powered projector.



Above: Russell J. "Pat" Hyne of Ford (l) with D. G. Trehey Socony Mobil, as they viewed the sun-powered projector showing



Close-up of sun-powered projector

Below: members of Industrial Audio-Visual Association attending fall meeting at Wilmington gather for group picture in front of duPont Elastomers Laboratory building. Attendance set new record for fall gatherings.





Above: IAVA members gather 'round as Gale Griswold demonstrates sun-power projector. Normally, this still projector would be inside window of a primitive school with mirror catching sun rays just outside



Flory, Eastman Kodak, spoke
n What's New at Eastman" with
eview of technical advances.
:en is inside a window, or in
ıæ. while the mirror is placed
e bright sun and focussed
ıgh the stripfilm and simple
:n

Ir. Griswold said that the pro-
:tr was finding rapid accep-
ıt everywhere. He said that
ıe were 800,000 small villages
ndia, alone, where the sun-
ered projector would be use-
ll Afghanistan now has 250 of
ıe projectors and Iran 100. Iran,
t t:t, is extending a helping hand
e spirit of international co-
eation by building projectors
ruse by less well developed
utries.

ıe Iranian projectors, one of
hh was demonstrated for IAVA
ıembers, are more refined than
ıe original models. Nevertheless,
ıe are still made from easily
vailable supplies and cost less
ıa twelve dollars.

-V Answer for Sales-Service

luring the afternoon of Octo-
er 24, the IAVA group went out
uPont's new Elastomers Lab-
ory at Chestnut Run for a case



ble: "Red" Ballantine introdu-
ed the film "Report on du Pont
omers" describing this a-v
ıswer to sales-service problem.

history presentation of how the Elastomers Department solved a sales-service problem. One of the solutions, a motion picture, *A Report on duPont Elastomers,* was screened during the presentation. A tour of the laboratory followed, with hosts Andrew "Red" Ballantine, Don Forman, and Bob LeComte, of the Elastomers Department, leading the way.

After a short trip along the historic banks of the Brandywine River, the IAVA group visited a



Night session: Aldie Livingston points to duPont booth as chairman Dan Rochford takes breather.

notable museum with an outstanding use of audio-visual displays. The Hagley Museum documents life along the Brandywine in early times and shows the emergence of the first industrial pioneers in the paper, flour-milling, iron and gunpowder trades. The museum integrates motion pictures, slides, recordings and other audio-visual tools with extraordinarily beautiful and complex working models.

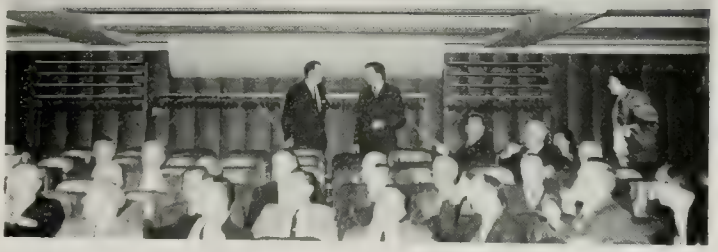
Past—Prologue to the Future

IAVA's Fall Banquet looked both backward *and* forward. James Craig (General Motors), IAVA Vice-President and Historian, recounted some of the highlights of past conventions and workshop sessions of the association, enlivened by filmed episodes of a meet-

Below: IAVA president Kenneth E. Penney spoke on future needs . . .







At nightly sessions like this, keenly-interested members continued discussions until after midnight hours. At this session, Alden Livingston demonstrated facilities, activities of duPont's Motion Picture Department.



Jay Cummings and Bill Davis of the duPont Company's Motion Picture Department handled all projection arrangements — provided fall meeting guests with some of the most professional showings in the association's history.

ing several years ago in the Twin Cities. Kenneth E. Penney (Minnesota Mining), IAVA President, looked ahead to many of the audio-visual advances we may expect in the not too distant future.

IAVA's sessions on October 25 were devoted to member reports, case examples and interchanges of experiences which have proved so valuable to members in past meetings. Two of the reports presented: Sheldon Nemeyer (General Dynamics), on the audiovisual center, and William J. Connelly (Union Carbide), on visualizations for pre-testing scripts, have since appeared in BUSINESS SCREEN. Another interesting report — from William Buch (Lederle Labs), on an exciting new visual tool, the Scrollfilm, will appear in an early issue.

Evening Round-Robin of Films

On the evening of October 25, IAVA members and guests met in the duPont auditorium for a round-robin film showing, under chairman Fred Beach (Remington-Rand), that went on until the early hours of the morning. These screenings are indicative of the shirt-sleeve aspects of much IAVA work. Many members brought films to show, and each was followed by a general critique of content and style.

Between the acts of this session the IAVA group was treated to an inside-look at the duPont motion picture department's offices and exceptional working rooms. Alden

Below: three family groups attended fall banquet. The Alden Livingstons are at left; Mr. and Mrs. Vincent Hunter (UP) center; Mr. and Mrs. Bill Reynolds (Michigan Bell) at extreme right. (All photos by Bob Seymour)





Sheldon Nemeyer, General Dynamics, presented a slide show describing his company's new a-v center.



Jerry Curto, of Santa Fe Railroad, described company's speakers bureau, its effects on public relations.



Joseph Stanaland, PR supervisor at Southern Bell, was an active participant in member report sessions.

INDUSTRIAL A-V EXECUTIVES MEET:

(CONT'D FROM PRECEDING PAGE)
Livingston and his staff have their facilities near the auditorum, which they also operate. The auditorium booth has 35mm and 16 mm motion picture projection equipment, slide and slidefilm projectors of many sizes, and one of the most-used visual aids in the place—an overhead projector with 40-inch lens for the long throw in auditorium use. Mr. Livingston, whose audio-visual activities on a production or consulting basis extend "across the board" for du-Pont, showed efficient new posting systems for film distribution control, closed circuit television room providing TV facilities for the managers of the company's advertising departments, and other facilities in use at this leading industrial audio-visual establishment.

Keeping Management Informed

Opening the session on October 26, Willis H. Pratt, Jr. (A.T.&T.) presented "A Plan to Inform Management About Film Effectiveness." Mr. Pratt advised his conferees to keep track of the positive aspects of their work, keep records of the good effects of film activity, both in physical audience statistics and in psychological studies of how audio-visuals do an information job. All this material, he said, should be regularly presented to top management through every channel available and at every opportunity.

New Kodak Films and Equipment

John Flory, Eastman Kodak's chief liaison with the Industrial Audio-Visual man, told "What's New at Kodak." New: Kodachrome II, a magnificent new emulsion for all original 35mm slides and 16mm and 8mm original movies. Unfortunately, the film won't duplicate properly yet. There are difficulties in magenta and contact control not yet solved. But this sharp new color film, in good supply for original use, may offer many advantages which will show in the future for mass-production duplicated color materials.

Kodak has a new Model 350 16mm projector for television use which provides sharper TV pictures and is said to eliminate scratches on film during projection.

Mr. Flory showed the new Carousel slide projector which automatically shows 80 slides in a cartridge; a new Pageant 16mm sound projector; and a Viscomat 16mm film processor, which processes film from "dry to dry" in only one minute. The Viscomat will cost about $12,500 and will be available probably in April 1962.

A new Kodak 16mm Reflex Special Camera is now on the market with a host of features designed to make it competitive with other high quality cameras. It will be sold direct by Eastman Kodak. Many accessories for the camera will be manufactured and sold by Camera Equipment Company.

Echo's Role in Communication

W. L. Ritter, of Bell Telephone of Pennsylvania, demonstrated—through a model microwave transmitter and receiver—how the Echo satellite will facilitate intercontinental telephone and television traffic. He said that in 20 years existing cables will be unable to meet traffic demands and o system such as Echo will b to do the job. The Bell S companies hope that their e ence and know-how will be work doing this job.

Dr. Joseph A. Tucker, U. S. Industries, Inc., spok "Industrial Applications of tomated Learning Today." described how automated le



Penn. Bell's Ritter demonstrated "What's in Outer Space for You."



Judd Pollock, president of Videotronics, demonstrate company's new 8mm sound tor at sessions in Wilm

has been developed, spoke early work of Crowder and ner and explained where grammed learning stands t

Equipment demonstratio Bell & Howell — on the n mm sound projector, Cin the ingenious Italian-Made box" for sound film short Polavision, which makes slides "move", wound morning session.

"How to Shoot Your Boss"

Luncheon speaker at th cluding get-together of A members was Robert L. tric land (Lockheed Aircraft) presented his version of "H Shoot Your Boss". On f course. This program was oped by Robert Scott, form ident of the Industry Fil ducers Association and in West Coast aircraft audio-visual affairs.

Both serious and humorc visual presentation shows th lems and mistakes an audi man faces in putting his "b the screen. Both Mr. Sc Ben Lloyd of Aerospace C tion developed the script suals for this presentation

Spring Meeting in Milwa ee

The National Spring Me the organization will be Milwaukee in May. Richa secki of Allis-Chalmers is chairman for the 1962 mee

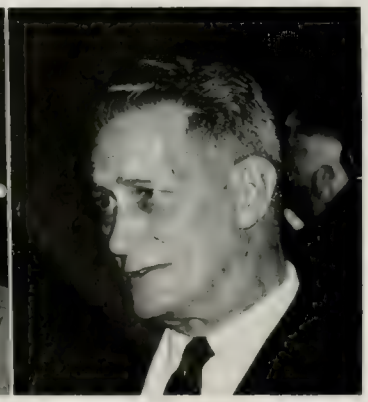
Harvey Plants, General Foods, was active in topical "go-arounds."

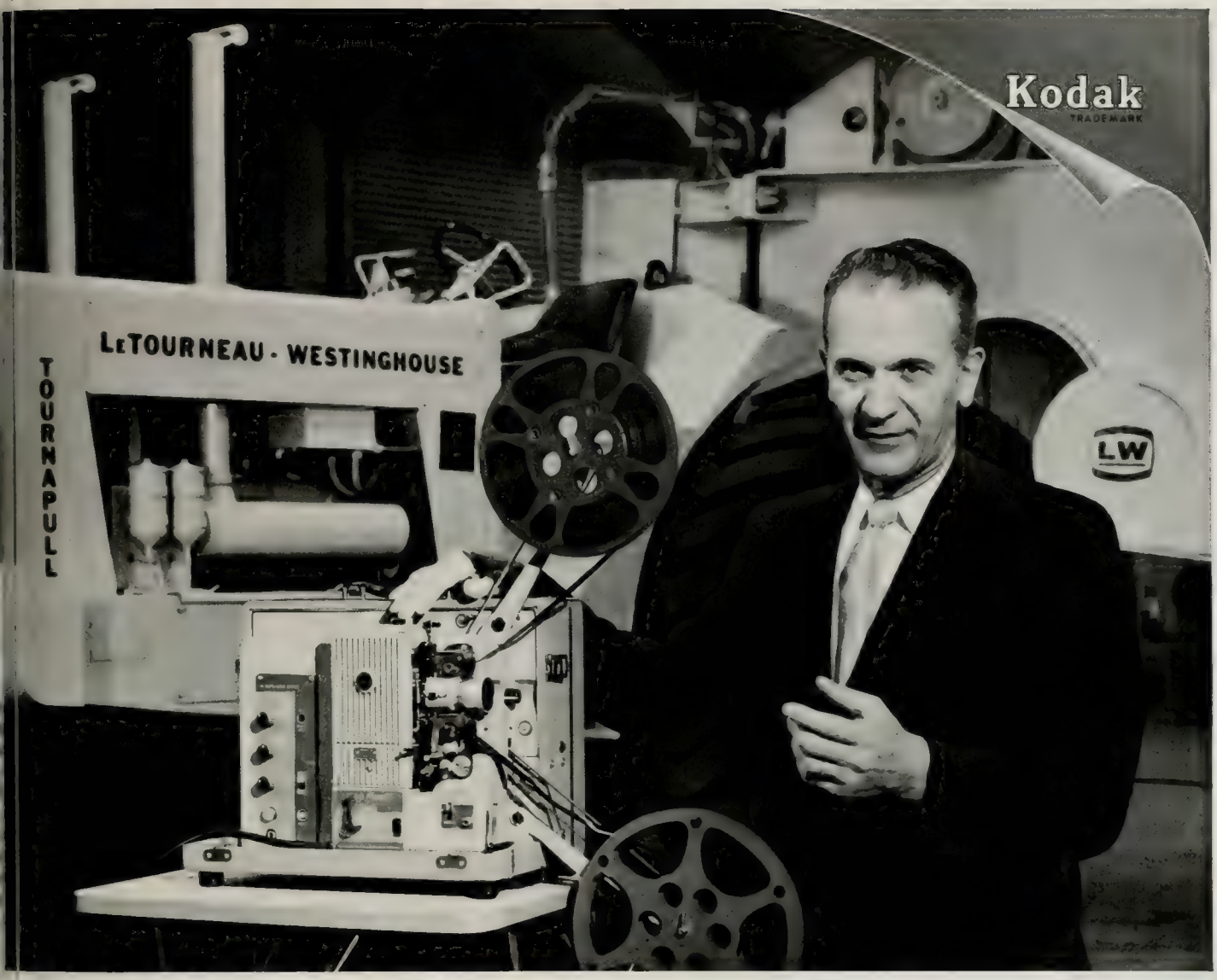


Ralph Fairchild, LeTourneau, also took active role in discussions.



O. Clifford Meadows, Chesapeake & Ohio Railroad, who rejoined IAVA.





"We can show prospects MORE with movies than in a live demonstration"

ys.. A. DePolis, Vice President in charge of rketing, LeTourneau-Westinghouse Co.

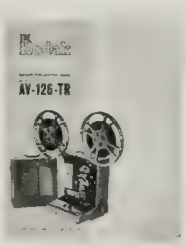
"e solve two major selling problems with d Pageant Projectors like this one. One is : roblem of showing our equipment, which igs as much as 38 tons, to as many prosctas possible. The other is the problem of ukg maximum use of every minute spent :hne prospect.

"Br example, surveys show that the average esan spends only 61 minutes per year with :hidentified buying influence. As our earthvig equipment becomes more and more mjex, it becomes increasingly important to make those minutes count! Instead of our salesman using his time to bring the prospect to the machine, or spending a lot of money to bring the machine to him, we do the job better with our kit of 11 sales films.

"We had definite reasons for choosing Kodak Pageant Projectors to do these jobs for us. First, we needed a rugged projector—one that wouldn't break down on an executive after he had taken it halfway across the country. We bought Pageant Projectors because we thought they were the most rugged and dependable, yet quiet. We wanted a projector that wouldn't startle a conference group when it was turned on.

"Now that we've been using our Pageant Projectors for a while, we've found three big advantages over any other projector: (1) they're simple and functional in design; (2) easy to set up and use—with minimum instruction; (3) a fast, foolproof rewind system."

Your Kodak Audio-Visual Dealer will demonstrate these and other Kodak Pageant Projector advantages. Or write us for Bulletin V3-65, which describes the new Kodak Pageant AV-126-TR, with its all-transistorized amplifier for instant sound start-up and maintenance-free sound system.



Kodak Pageant Projector **EASTMAN KODAK COMPANY,** Dept. 8-V, Rochester 4, N.Y.

A Picture Helps Sell Art Appreciation

"What Is a Painting?" Builds Home Study Seminar Business

THE BOOK - OF - THE - MONTH Club's current motion picture, *What Is A Painting?*, dispels the idea that "free films are great for public relations but you can't sell anything with them."

What Is A Painting?, just released this fall, is starting to pay for itself and earn a profit in its first few weeks of release.

Generates Orders for Course

After just a month of showings to adult audiences across the country, the film has been seen by 58 audiences, and has generated a direct response of five orders for the Club's course in art appreciation, *Art Seminars in the Home*, at over $90 per order.

With distribution (via Modern Talking Picture Service) just starting to pick up (191 advance bookings are now in on a second month's schedule for the 50 prints on hand), *What Is A Painting?* seems destined for a long and fruitful life.

John Canaday, critic and art editor of the New York Times, explains the principles of art appreciation in *What Is A Painting?* In color, and running 23 minutes, the film shows such famous works as DaVinci's "Mona Lisa," Renoir's "Madame Renoir", Degas' "Woman With Chrysanthemums" and Harnett's "The Old Violin".



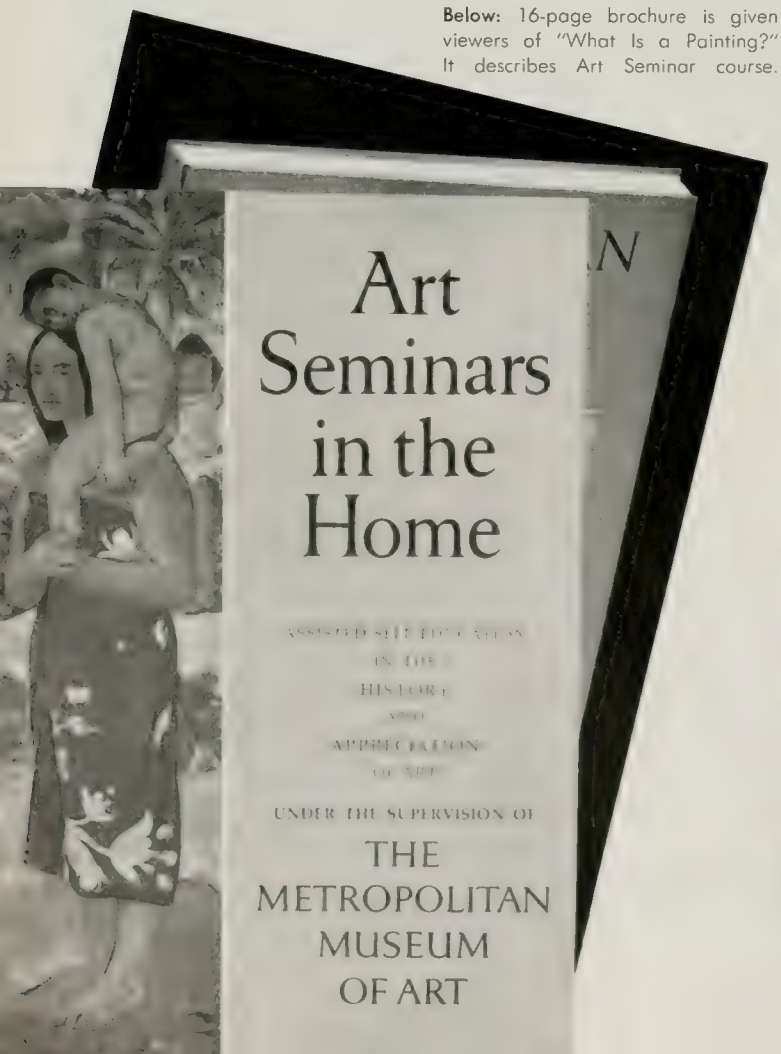
. . . the famed "Mona Lisa"

The paintings are discussed in detail by Mr. Canaday in an appraisal to stimulate thought and appreciation of these classical works. Other subjects studied by Mr. Canaday for the benefit of the film's audience include those of Mondrian, Braque, Whistler and Ingres.

No Solicitation in the Film

While showings of *What Is A Painting?* have resulted in impressive direct sales records, the solicitation to subscribe to the Seminars is not contained in the film itself. The film's job is to g audience, motivate it, instru and inspire it to greater things the pitch—the highly successf rect mail letter solicitation which the Book-of-the-M Club is famous—goes har glove with the film. It fo along immediately after the l ing confirmation, comes again the film for all members of audience, and follows up pr ly after the showing.

This approach, dovetaili soft motivational message i film with a strong selling sto the written material, mak hard for the art-lover or cu enthusiast to resist.



Below: 16-page brochure is given viewers of "What Is a Painting?" It describes Art Seminar course.

On Business Tensions & Mental Heal

A Sensitive and Useful New Film for Executives' Viewi

SPONSOR: Connecticut Mutual Life Insurance Company

TITLE: *You Are Not Alone*, 29 min., b w, produced by Himan Brown.

☆ This is an unusual new film about a young executive who goes through an emotional disturbance brought on by a job setback. It tells of Ed Simpson, a young man on the way up, who is passed over for an important new job assignment. His self-confidence is shattered and he becomes depressed, moody and irritable. At home he is argumentative and feels that his wife does not really sympathize with him. They fight bitterly.

At work Ed Simpson is snappish with his co-workers and unable to function with any efficiency. Old stomach pains come back to plague him and he resorts to pills for relief.

Finally he sees his physician, an old family friend, who explains that his condition is not organic, but a symptom of long-standing tension.

The problem is really an emotional one," the doctor tells him. "Emotional problems cause s toms."



Ed and Margaret warm up to a ily argument in this film s

As the film ends, Simpson begun to realize that the purs success must be tempered self-acceptance of one's cap ties and limitations. For the time in years he and his seem to have an appreciatio their love and dependence on other.

Connecticut Mutual, sponso the film, is the oldest life in ance company in Connectic now in its 115th year. It monoline company offering vidual, ordinary life insur policies only. Why does su company make a film on m health?

"One obvious reason," ys Charles J. Zimmerman, Presi of Connecticut Mutual, "is at we have a direct interest, in he well-being of our policyhol rs. We are interested in their od health, both mental and phys al.

"Beyond this, we believe at business must assume its sha of responsibility for the proble of

(CONTINUED ON PAGE 3)

Below: Ed's emotions are at work as his problems seem to mount up.



TRI ART and AMERICAN OPTICAL CO.

present

FIBER OPTICS

A new Optical / Electronic tool for color printing

16MM Color Prints printed additively with FIBER OPTICS (*pat. pending)

FIBER OPTIC PRINTS —
By diffused light — Minimize Negative Physical Defects

FIBER OPTIC PRINTS —
Give uniform FIELD EXPOSURE — No Center Hot Spot or Edge Fall Off

A Technical Paper on Fiber Optics Printing was given on May 12, 1961, at the SMPTE Convention, Toronto, Canada, by A. J. Miller, Vice Pres., Du Art Film Labs & Tri Art Color Corp. Copies are available on request.



TRI ART COLOR CORPORATION

Subsidiary of DU ART FILM LABORATORIES, INC.
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SEND FOR BROCHURE

A FILM ON MENTAL HEALTH FOR EXECUTIVE VIEWING:

(CONTINUED FROM PAGE 46)

society. Mental illness is one very serious problem—and one of particular interest to businessmen. It is estimated conservatively that mental illness among employees—both on and off the job—may cost business as much as $3 billion each year."

Connecticut Mutual has been working on a modest public service program since 1955 in the field of mental health. In addition to the new film, the company has published a series of cartoon booklets dealing in a light way with the problems of tension in every day living; and mental health forums of considerable reputation are held for business and industry leaders annually.

Film "Different" in Many Ways

You Are Not Alone is a different film in many respects. Direction and photography are by Barry K. Brown, who has placed his actors in real offices, real homes; lit them with very realistic, non-stagey light; and urged them to fight with, or love each other in a far more realistic mood than is usually seen in the business-sponsored film.

As the picture closes, for instance, Ed and Margaret are in bed, talking close together:

MARGARET: *Oh, darling . . . . . .*
ED: *You know you mean everything to me . . .*
I need you, and I love you . . .
MARGARET: *I love you too—you're my husband and I love you and I want you just the way you are . . .*

* * *

Here Are Some Other Lines . . .

☆ It is a different kind of business-sponsored film which will say this:

DOCTOR: *There's more to life than just a job. This is only a third of your life—you've got yourself, you've got your family. There's recreation—you owe this to yourself and your family . . . Ed, there's more to life than just a job, believe me. And in this merry-go-round of life, there's more to it than just getting the brass ring.*

In addition to the exceptional talents of director-photographer Barry Brown, other credits go to Ellis Gladwin for the script, Courtney Hafela for sound, and Ed Crowley and Sada Thompson acting in the principal parts.

You Are Not Alone is distributed with, or without a six-minute trailer, depending on the type of audience. The trailer features a statement of company aims by Mr. Zimmerman, and remarks by two psychiatric consultants to Connecticut Mutual.

Distributed by AF Films

You Are Not Alone is being distributed nationally by Association Films, Inc., 347 Madison Avenue, New York.

The Post-Operative Care of Rectal Cancer Patients

SPONSOR: American Cancer Society.

TITLE: *Nursing the Cancer Patients: Diagnosis, Cancer of the Rectum.* 18 min, b/w, produced by Dynamic Films, Inc.

☆ One of the most difficult post-operative situations to endure follows a colostomy. In addition to the ordinary problems of recovery which may follow any operation, a patient who has lost his colon and anal sphincter must be prepared for the difficult mental and physical task of living with a substitute.

It isn't "nice" — it is in fact completely odious at first — certainly to the patient, and p to those who must help h the road back to normal lif

But it can be borne, and fact of life for thousands of who manage to live with i cessfully. This film has been to encourage nurses to ad positive, helpful attitude in for these cancer patients. It tizes the difficult times patient and his family, and how a helpful nurse can do ders in preparing them to f to the problem bravely and with it more comfortably.

Nursing the Cancer Pat for professional use, only. prepared under the profe supervision of Dr. Ros Bouchard, Professor of N Education, New York Univ Producer for Dynamic Film Milton Perlman, director — Freedman, and writer — Perl.

* * *

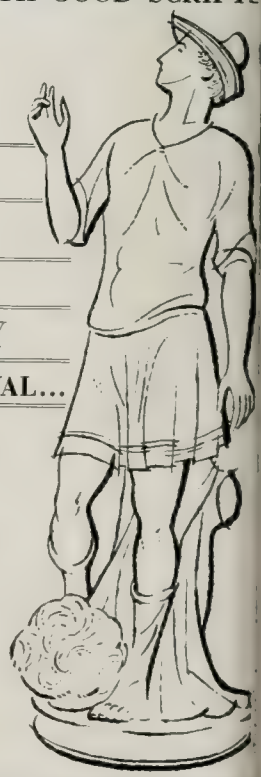
EDITOR'S NOTE: for adult vi the American Cancer S through its nationwide local ters, offers a large library tremely valuable motion p on cancer prevention an medical reference, also.

GOOD FILMS BEGIN WITH GOOD SCRIPTS

COLOR COLLAGE...

...WINNER OF THE GOLDEN MERCURY AT THE VENICE FESTIVAL...

began with a script written by STANFORD SOBEL for Eastman Kodak



103 Park Avenue · New York City 17, N.Y. · LExington 2-14

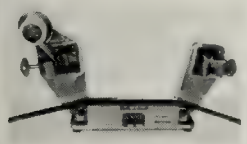
F&B PRODUCT PARADE

These are only a few of the hundreds of items in F & B's huge stock.

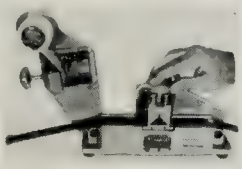
Another Fine Product From ACMADE

AUTOMATIC BUTT SPLICER

Cuts, Splices, Applies Magic Mylar Automatically!



The first practical, speedy and efficient automatic splicer and perforated adhesive tape (Magic Mylar) applicator on the market. Now, with no fuss, mess or waste, it is possible to splice, repair, butt-splice, or strengthen splices on all types of film — positive, negative, magnetic—even duPont Cronar or other bases.



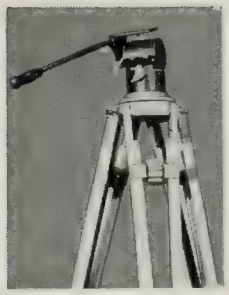
The cutting arm, shown in operating position, is used by pressing the chrome button for cutting both sides of the film simultaneously. The film, of course, has been registered on pins in the horizontal channel. The cutting blade is easily replaced when necessary.



The splicing tape is registered on precision pins and held in place until automatically applied to the film by swinging the arm over and pressing the chromed button. This action simultaneously cuts the adhesive and applied it—in perfect register to the film.

Model 35 for 35mm, Model 16 for 16mm—$295

NEW F & B MARK III FLUID DRIVE TRIPOD



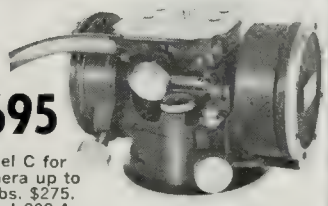
The day of the friction head is fast coming to an end. More cameramen now use fluid drive heads **because** they meet the demand for smooth, continuous, easily-controlled action.

Complete outfit for 16mm cameras, 35mm Eyemos & Arris, at an amazingly low price. **$139.50**

Includes Tripod, Adapter and Visco-matic Fluid Head. With F & B's usual iron-clad guarantee.

Tripod legs only	$49.50
Baby tripod legs only	47.50
Fluid Head only	97.50
Leather & Vinyl case	12.50
Leather & Vinyl case for Baby	11.50

O'CONNOR *Fluid* CAMERA HEADS



$695

Model C for camera up to 20 lbs. $275. Model 200-A for cameras up to 200 lbs. $2250

MODEL 100B

- Designed for use with 16 and 35mm. cameras with a total weight up to 100 lbs.
- Heavy duty professional model.
- Weighs 20 pounds. Dimensions: 7" high, 7" deep, 11" wide.
- Tilt from minus 75° to plus 75°.
- Camera mounting screw ⅜"-16.
- Equipped with precision bull's eye level.
- Available with Mitchell Standard, Mitchell 16, Pro Jr., Auricon and O'Connor "Level-head" bases.

WRITE FOR ILLUSTRATED BROCHURE

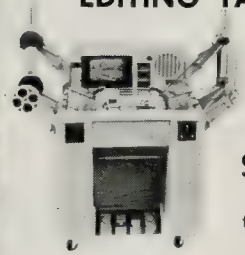
F & B NICKEL CADMIUM BATTERIES



The perfect companion for your Arriflex, mounted in rugged aluminum case, with shoulder strap. Indestructible, high capacity Nickel Cadmium cells provide perfect power, absolutely guaranteed for 1 year.

7v. Battery (6 cells)	$85.00
10v. Battery (8 cells)	100.00
15v. Battery (12 cells)	135.00
Voltmeter attach. (opt)	20.00
Ammeter attach. (opt)	10.00
Miniaturized Charger	29.50
NEW—15v-7½v Battery—can be switched for 7½v or 15v for both 16mm and 35mm Arris	$155.00
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Operation of this simple, efficient editing machine can be mastered in minutes. Continuous movement provides absolute safety for your film. Instant controls and declutching allows up to 50% increase speed and efficiency in editing. Any combination of 2 or 3, 16mm or 35mm channels, plus magnetic and optical sound available.

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F & B MAGIC MYLAR

A New Splicing and Repairing Technique

Please send me:

- ☐ 20 ft. rolls — transparent 16mm — single perforation (T16S) at $2.20
- ☐ 66 ft. rolls — transparent 16mm — single perforation (T16S) at $6.00
- ☐ 20 ft. rolls — transparent 16mm — double perforation (T16D) at $2.20
- ☐ 66 ft. rolls — transparent 16mm — double perforation (T16D) at $6.00
- ☐ 20 ft. rolls — transparent 35mm (T-35) at $4.04
- ☐ 66 ft. rolls — transparent 35mm (T-35) at $11.00
- ☐ 66 ft. rolls—white opaque—16mm—magnetic film only (0-16) at $6.00
- ☐ 66 ft. rolls — white opaque — 35mm (0-35) at $11.00
- ☐ ¼" splicing tape for magnetic tape (S4) at $.57

SPECIAL INTRODUCTORY KIT:

1 20′ roll T16 ($2.20)
1 20′ roll T35 (4.04)
F & B Film Repair & Butt Splice Block (19.95)
($26.16)



Special Introductory Kits at only **$14.50**

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City _____

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Dartnell has carefully developed a library of outstanding sales training films that demonstrate tested techniques of advanced salesmanship. As the nucleus of your next sales meeting, they can add interest and impact as well as professional sales instruction. To help you select the right one for your meeting, we have prepared a 16-page illustrated Directory with all the facts you need — including rental and purchase costs. Send for your free copy, now!

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"HEADQUARTERS FOR SALES TRAINING FILMS"

MAIL COUPON TODAY!

Dartnell Corp.
1801 Leland Avenue, Chicago 40, Illinois

Gentlemen: Please send me a copy of Dartnell's "Directory of Sales Training Films."

Name_____ Title_____

Company_____

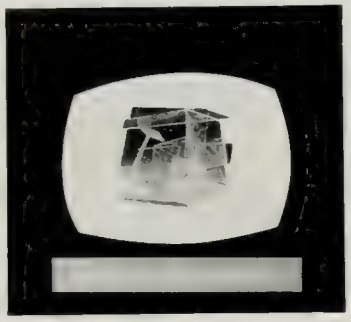
Address_____

City_____ Zone____ State____

TV Bureau of Advertising Explains Medium's Ad Role

☆ The Television Bureau of Advertising is using a 33-minute color film as an industry sales presentation "spectacular". Called *The Progress of Discontent*, it analyzes the function of advertising and particularly television's role in it.

The film has an interesting origin. In its original form the material in the film was an elaborate, complicated presentation given at the annual TvB meeting. The intricate projection system required four rear-screen, automatic motion pictures projectors; two high-speed, rear-screen, film strip projectors; one carbon-arc motion picture front screen projector, plus two presidential lecterns and two executives from TvB.



TVB film frame shows how L-C-D symbolized all advertised wares.

Lane-Cole-Dietz Corporation, producers of business films, was given the job of transforming over 1,000 visuals from the original version into a single, half-hour film.

Advertising agencies, advertisers, and civic groups may obtain information about showing *The Progress of Discontent* from the Television Bureau of Advertising, 1 Rockefeller Plaza, New York 20, N.Y.

* * *

Role of Land-Grant College Told in Iowa State Picture

☆ *Democracy's College* produced by the film production unit at Iowa State University for the school's Centennial observance in 1958, is being shown in the Far East by the U.S. Information Service to foreign students about to begin studies in the United States.

The film, which portrays the history of Iowa State and the philosophy of the Land-Grant system of higher education, is used in orientation programs for persons who will attend colleges in this country.



Vision Associates' Lee Bobker, Helen Kristt (at left) confer on "de

A Young Bride's "Design for Beaut

International Silver Aims Color Picture at Teen-Age A

SPONSOR: The International Silver Company.

TITLE: *Design for Beauty*, 28 1/2 min, color, produced by Vision Associates in association with Film Counselors, Inc.

☆ When a girl starts to think about marriage (and she is thinking about it at an ever earlier age), she begins to think about the traditional accoutrements of the blessed state. Silver for her table is always an important consideration.

The silvermakers are well aware of the importance of catching the high school girl's eye and ear. Once a new family picks a pattern it may well be a good customer for life. This is the underlying premise of a new f *sign for Beauty*, just b leased to school and cl ences (via Association Inc.).

Sterling is the bellweth silver industry, and on film concentrates its atte shows that the making objects has been an impo since the times of ancient In modern times, such as Ronald Hayes Pearso camera — have continued of the artist as a creator ty in use. He shows how silver can be forged and ed into a fork, and how brings out the inherent b the metal itself.

Many designers and c

PUTS BIG PICTURES ON THE SCR
IN ONE-THIRD THE NORMAL THR



BUHL SUPERWIDE LENS SYSTE
replaces your present projector lens
FOR FILMSTRIPS, 35MM., 2 x 2, AND SUB-MINIATURE SLIDES
Now — regardless of make or model — use your present projector for rear pr without mirrors. Show big, clear pictures in limited areas — small rooms, offices, table-top presentations.
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volved in bringing the pat- of International Silver to he film shows both the con- n and production of fine sil- Actual manufacturing se- es are done without narra- ut with music and effects ch the rhythm of industry plant.

eral of International Silver's popular patterns — *Swan Prelude, Joan of Arc, Vi-* etc. — are interpreted on by ballet dances which the mood and design of ttern.

eptionally good silver-in-use wind up the picture. These te attractive settings for last, lunch, buffets, family rmal dinners.

now, our young audience of o-be-marrieds will be impa- to start such a gracious life. os everything will not be erfect, but the silver will go on just as beautiful as or a lifetime.

Bobker directed for Vision ates, and Ralph Schoolman ut forth the script. National ution centers of Association will handle group showings. g Movies USA is the dis- r for television.

* * *

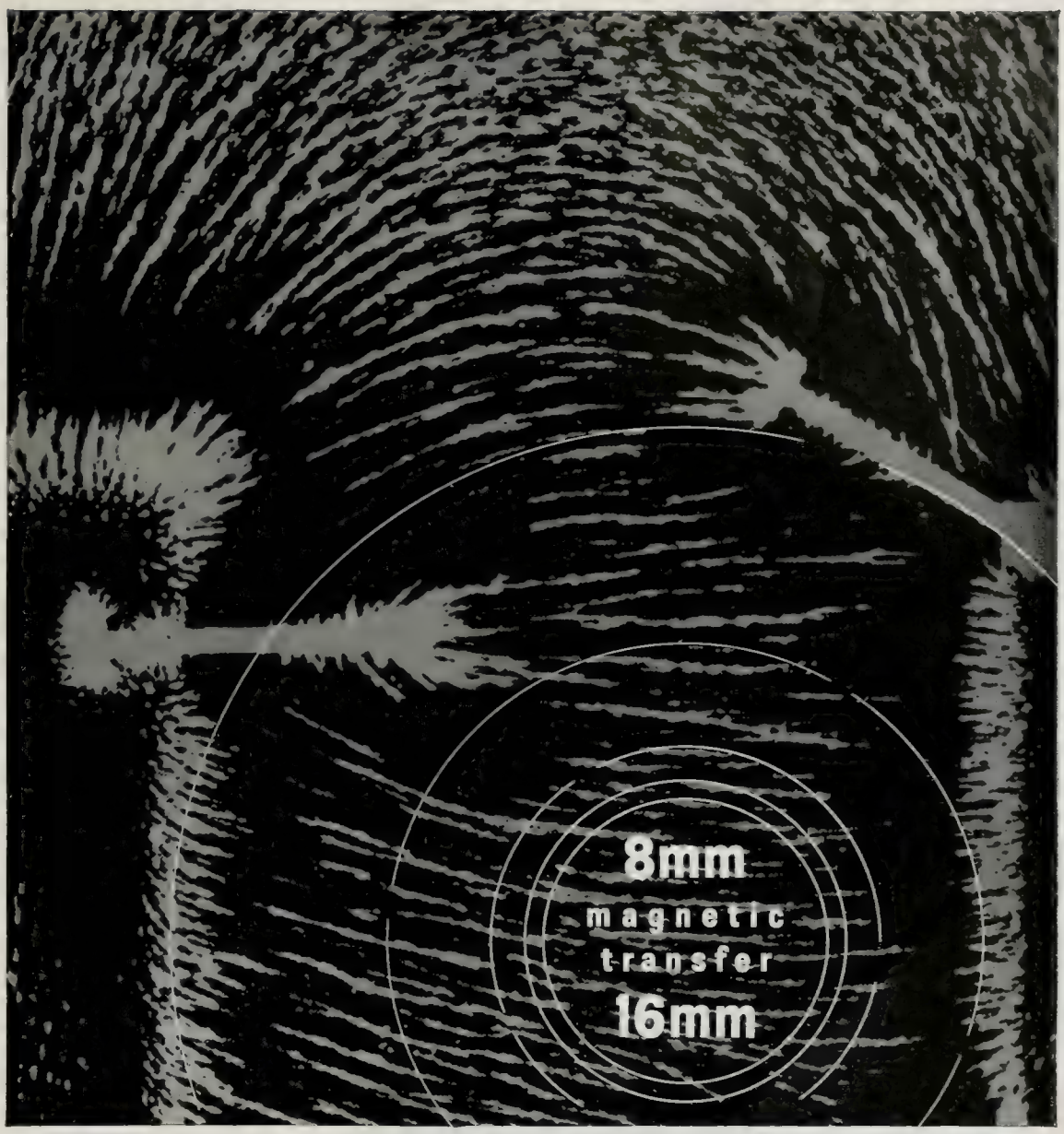
ts Discuss Impact of Media in This Picture

impact of the mass media literature, traditional theories dcation, and on society is the of a round table discussion r experts in this field. The *The Communication Revo-* brought together Gilbert Director of the Annenberg of Communication of the rsity of Pennsylvania; Mar- McLuhan, University of To- and Edgar Dale and I. Tyler of the Ohio State rsity.

17-minute black and white as produced by the Depart- of Photography, Ohio State rsity in cooperation with the ate School on the occasion Third Annual Conference Humanities.

ected by Robert W. Wagner, *ommunication Revolution* is ed for students, scholars, and ch workers in field of audio- communication. It is avail- rom the Motion Picture Di- Dept. of Photography, The State University, 1885 Neil e, Columbus 10, Ohio.

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Experts can work wonders with the force of a **Magnetic Field**!
When Colburn Laboratory Engineers transfer your magnetic sound, you can count on the best balance for faithful reproduction. Our versatile sound facilities are well known throughout the 16mm industry for single or multi-channel magnetic transfers to:
16mm mixed magnetic tracks / 16mm optical printing tracks
16mm striped prints / *8mm striped prints

*Quantity 8mm reduction printing, striping, and sound transfer service now available. Write for details.

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207 DELAWARE AVE., BUFFALO 2, N. Y.



Suddenly you're on a Pedestal

because it took *"a stroke of genius"* to find the MOST UNUSUAL Christmas gift-giving idea for *customers, employees and friends* EVER SEEN!

...and your customers, appreciating your *"brainstorm"* would call to say "THANK YOU" for your *unique and wonderful remembrance* and thereby open the door to ADDITIONAL SALES! Even your employees and friends *showed their appreciation* in the many small ways ONLY YOU would understand.

If YOU buy gifts *(between $7.50 and $100.00 each)*, you'll *surely* want to see this *unusually practical, sensationally simple* and *refreshingly different* way of saying "THANK YOU" to the people who are IMPORTANT TO YOU AND YOUR COMPANY.

WRITE TODAY FOR MORE INFORMATION ABOUT THIS PRESTIGE GIFT-GIVING IDEA!

MAIL TO: Automated Gift Plan, Inc., 80 Park Avenue, New York 16, N. Y.
Please send further information about your 1961 Gift Bookard program
Name of Company _____
Address _____
City _____ Zone _____ State _____
Att _____ Dept _____
We use approx. _____ Gifts in the $7.50 to $100.00 price range

The Wide World of Sponsored Pictur

New Public Affairs' Picture to Aid Search for Diabetics

☆ *Diabetics Unknown,* a new 16mm sound film made for the express purpose of finding the million and a half undisclosed diabetics in the country, has been released for viewing by club and television audiences. It is 22 1/2 mnutes long and has an extra 6 1/2 minutes in a filmed discussion sequence that can be used to bring it to the 29 minute length preferred by educational TV stations.

Dr. Granville Larimore, chairman of the Committee that supervised the film, said it was only by reaching the public through mass audience media that the un-known diabetics can be found. "For every known diabetic, there is one who doesn't know it. The problem is teaching the people the early signs, getting them over their apprehensions, and persuading them to have a test."

First of a Sponsored Series

The new picture is the first in a series sponsored by the Public Affairs Committee, Inc. It shows the early symptoms, explains the disease and its treatment, and demonstrates that it is easier for a person to know he has diabetes and to take care of it than to live with it but not knowing he has it and suffering the dangerous complications resulting from its neglect.

Moderator for the film is Dr. Francis D. W. Lukens, past president of the American Diabetes Association, and the cast is documentary — people playing their own parts. Diabetics tell how they found they had the disease, what it is, and how they learned to live with it.

How to Obtain This Picture

The film and an accompanying pamphlet having the same title are available through the Affairs Committee, Inc., 28th St., New York, N.Y. F prints will be sent on requ print of the film costs $75.

Diabetics Unknown can rented from the Committ $7.50, or it may be obtain a free loan basis from mo health departments, and fr Upjohn Company, Kala Mich., and its regional offi

American Diabetes Gr Sponsors Film on Symp

☆ Vision Associates, New has started production on quarter-hour public servic for The American Diabetes ciation. The picture is desig teach the public how to re the symptoms of diabetes demonstrate, through actu histories, that a diabetic car vigorous, productive life w knows how to treat the properly.

Paul Butler, former Ch of the Democratic Party, a liam Talbert, five times Ca the United States Davi Team, will appear in the to tell their stories. Both a betics.

The film, which will be r early in 1962, will be produ Seymour Weissman and by Lee Bobker.

Kodak Films "Finger La Famed New York Resor

☆ Eastman Kodak Compa test informational film, *The Lakes,* depicts the year-rou reational activities offered famous New York State area. Officials of Kodak a resentatives of the Finger Association previewed the November 2nd in Rochest

Produced in color and the film runs 28 minutes,

L&L animation, in
THE PRODUCERS SERVICE
- animation
- slidefilms
- filmographs
- opticals



irv levine
larry lippm
chris grodev

BRING YOUR PROBLEMS TO U
16 West 46th Street Circl
New York 36, N. Y. 74

ic views of the countryside, ws of local points of interest, n shows highlights of various lo- events including many sports vities.

he picture was written and di- ed by James R. Lee, photo- hed by Raymond L. Cooper, edited by Marjorie Ellis, all of ak's informational films divi- . Interested groups may obtain film on loan by writing to Au- Visual Services, Eastman Ko- Company 343 State, Roches- 4, N. Y.

Rose for You" Pictures l-American Rose Winners

NSOR: All-America Rose Selec- ons

LE: *A Rose for You*, 14 min., lor, produced by Don Horter roductions. (Portland, O r e- n)

All-America Rose Selections, nsor of this film, is the nation- ssociation of major commer-



F. Lemon, President of All- rican Rose Selections, intro- d his group's new film at a t New York city preview . . .

arose growers, developers, and ducers of new rose varieties. s the film shows, AARS is cated to the improvement of y marketed roses based on performance and satisfaction give in the garden. Each year the group names the All-America Rose winners, the best of the new varieties determined after two years of growing trials and rigid scoring. Candidate plants submitted from hybridists the world over are grown at 24 testing stations pinpointed throughout the United States to reflect the widest variations of soils and climates.

Judging is carried out by a panel of recognized rose horticulturists applying a uniform system of scoring. Over the years amateur gardeners have used these awards as a yardstick for new purchases. Since 1940, when the first selections were made, only 59 roses have been singled out for AARS honors.

The 1962 AARS winners are a highlight of the film—they are *Christian Dior, Golden Slippers, John S. Armstrong* and *King's Ransom.*

A Rose for You is available free for group showings from Modern Talking Picture Service, 3 East 54th Street, New York.

* * *

Communists' Youth Goals Are Depicted in College Film

☆ *Communist Accent on Youth* is the first of a series of Hollywood-produced films on the subject, "Crisis for Americans" sponsored by Pepperdine College of Los Angeles. The film depicts the menace of International Communism by a documentary of Red-incited riots in Europe, North and South America, Asia, and Hungary's bid for freedom. It builds up the case against Russian communism by the system's own brutal tactics.

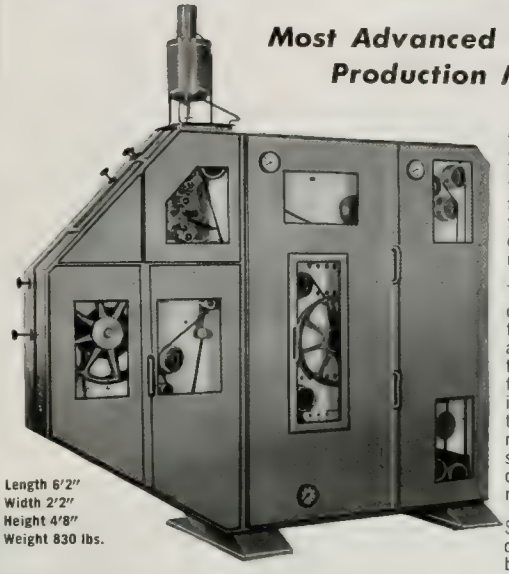
In contrast are the sincere and sober words of concerned Americans—an actor, a college vice-president, a soldier, and a university professor.

Inquiries should be directed to the Pepperdine College News Service, 1121 West 79th street, Los Angeles 44, California.

SONOCOLOR SCF 2

Magnetic Film Striping Machine

Most Advanced Heavy-Duty Production Machine



Length 6'2"
Width 2'2"
Height 4'8"
Weight 830 lbs.

Applies magnetic striping to ALL standard sizes of motion picture film. Proce.ses from 1800 to 3000 feet of film hourly. Changing over from one size film to another takes less than five minutes.

The SCF 2 will apply full coating, single or multi-tracks in one operation on any film width from 8mm to 70mm. Complete uniformity of magnetic coating thickness is ensured through micrometric adjustment. Machine can be stopped at any stage without loss of magnetic varnish or sound continuity.

Striping section only, with complete applicator assembly is available to labs for integration into their own machine.

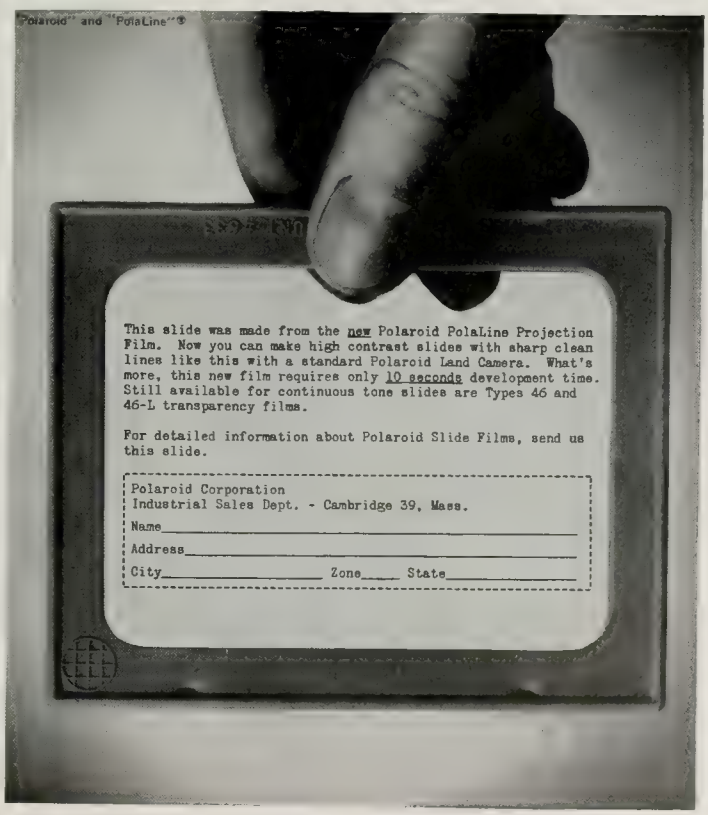
Write for brochure

SONOCOLOR Patented Striping Unit.....$6000
COMPLETE with choice of 6 striping applicators, FOB, N.Y. $8995
LEASE TERMS: $900 Down — As Low as $175 Monthly

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Western Branch: 6331 Hollywood Boulevard, Hollywood 28, Calif. — Phone HO 7-2124

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Ve're aiming at the soaring, prosperous sixties with udget-minded-but skillful-productions that have built-in sellability."

Check Our References!

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ILM PRODUCTIONS 104 W. 76th St., New York 23 • TRafalgar 4-1300

AMA Reference Book Scans Medical Television Progress

☆ Keeping up with the multiple applications of television in the felds of medicine and dentistry, the *Medical-Dental Television Reference* published by the American Medical Association and the National Naval Medical Center continues to expand. An extensive 1961 supplement has now been incorporated into the first edition and the complete volume is now available from the A.M.A.

Included in the supplement are reports from medical schools concerning their experiences with new television installations and anonymous reports from users on "What's Wrong With Television". A large section of abstracts from articles on medical and dental television and special material on the characteristics and costs of Vidicon and Image Orthicon television tubes have been included.

The *Reference* has been accepted in the U.S. and abroad as the standard reference in the specialized field of medical television. Copies of the Supplement together with the *Reference* are available from the A.M.A., Order Department, 535 N. Dearborn St., Chicago 10, Ill.; price is $3.00.

* * *

Precision Shoe Slidefilm Explains Line to Retailers

☆ A new scientific advance in the design of shoes is shown in an eight-minute color slidefilm entitled *Number 26 Shoes*. Produced for Precision Shoe Company, the audio-visual presentation is being used to acquaint retail store owners and managers — and the general public—with functional principles incorporated in the sponsor's Number 26 shoe line.

Produced by Victor Kayfetz Productions, Inc., the slidefilm explains the scientific research — more than thirty years of medical research at the Myodynamics Laboratory at Rochester University which led to the development of a functional last based on studies of feet in motion.

* * *

Modern's New "Pocket Guide" Lists 300 Free Loan Pictures

☆ More than 300 movies available on free loan to clubs and other adult groups are described in the latest edition of *The Pocket Guide to Free Films* just published by Modern Talking Picture Service.

The films range in content from travel and sports to guidance for the home craftsmen, fashion reviews and an explanation of the stock market.

Copies of the 32-page catalog are available from Modern at 3 East 54th Street, New York.

* * *

Four Films Offer Guidance on Psychological Testing

☆ Four new films on psychological testing are available on free loan to school administrators and guidance directors who wish to use them for in-service training. The titles are: *Selecting an Achievement Test, Administrating a Testing Program, Interpreting Test Results,* and *Using Test Results*.

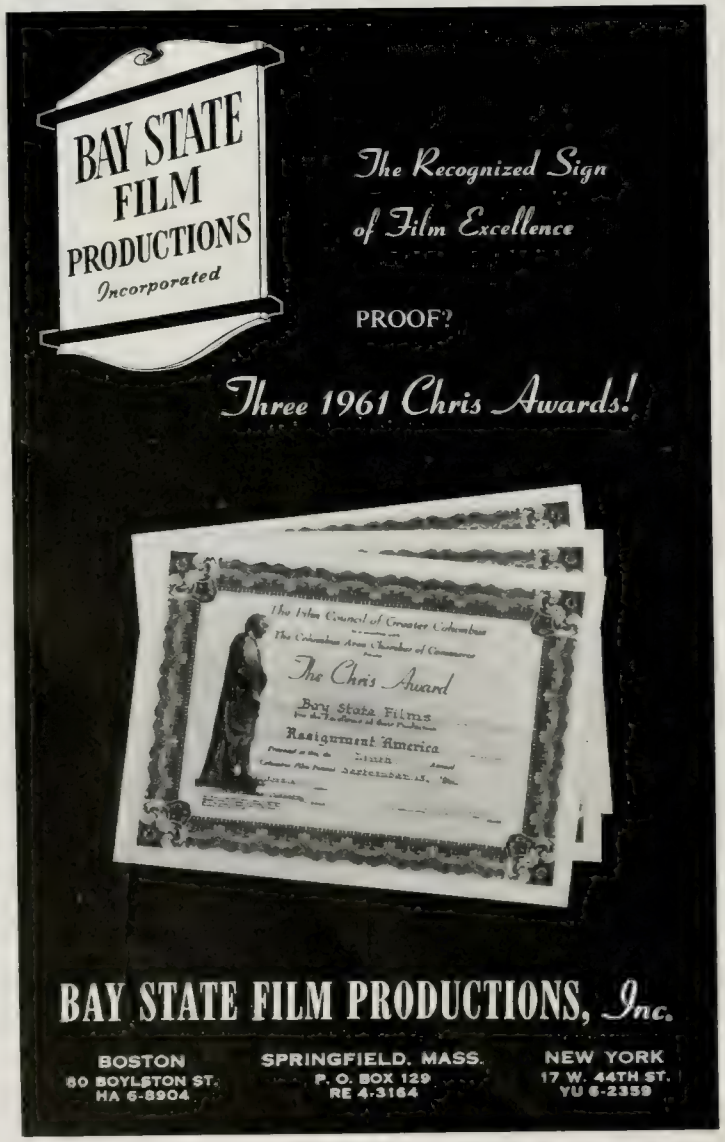
The films were prepared by and are available from the Cooperative Test Division, Educational Testing Service, Princeton, N.J. They are applicable to almost any testing program.

* * *

Effects of Overweight Told in "Facts About Figures"

☆ What are the effects of overweight on general health? *Facts About Figures* provides answers by presenting the case history details of an overweight man. Using art work, stop-motion and live action photography, the film shows how weight can be safely and comfortably reduced and controlled.

This 16mm color film is available for group and community showings as well as TV presentation. Prints can be obtained from the New York State Department of Health Film Library, 84 Holland Ave., Albany 6, N. Y.



Gardner-Denver Film Sho Rotary Air Drill Principles

Winner of a top award i annual industrial films com tion was the 20-minute color *Principles of Rotary Air Dril* The sound motion picture selected as best in the categor sales training films produced in a company's photographic partment.

Produced by the Gardner-D ver Company, Quincy, Illinois film was directed by Clar Einhaus, director of Garc Denver's photographic dep ment. Cameraman was Ken Holm and writer-editor was Blonski.

Filmed on location at Qu Dallas, Louisville and Chicago production features three dr rigs in the Mayhew Company vision of Gardner-Denver in las. They are the Zephyr, H cane and Tornado rigs that finding increasing usage in mining, quarrying, constru and petroleum industries.

Principles . . . explains the ferences between percussion rotary air drilling, showing one or the other is fastest least expensive, with emphasi the newer techniques of r drilling. Schematic drawings cutaway shots are used to sim technical points.

The award-winning film available on a free loan basi interested groups and firm writing to the Film Library, C ner-Denver Company, Qu Illinois.

* * *

Selection of Marches Ad to BG Film Music Library

☆ A special selection of ma has recently been recorde stereophonic sound by H-R ductions, Inc., as an additi their *BG-Library of Mood Bridge Music*. This supplemer been occasioned by an eve creasing demand for rhythmi fast moving music in the syn nization of film and TV pr tions.

The items are not mi marches featuring wind or instruments only, but have recorded with a concert orc consisting of more than 40 with the string section predon ing. Each march, which last proximately three minutes flects a different type of oc or mood in motion.

Listing of these selectio available from H-R Produc Inc., 17 E. 45th St., New 17, N.Y.

Film's Leading Role in Fund Campaign

"Right to Live" Helps Portland's United Fund Reach a Goal

NSOR: United Good Neighors (Portland, Ore.)

LE: *The Right to Live*, 15 in., color, produced by Northestern Incorporated, Portland, re.

The stark agony of an unwed ng mother bearing a child, the r terror of an alcoholic, the ing of a heart exposed to surare not calculated as enterment. To many in the audi- of more than 150,000 at 0 showings in two months, e screen portrayals approached excrutiating point; to a few went beyond and faintings reld. That such a film would be roversial was expected by the ducer, and they were right.

opping An Eight-Year Mark

he significant thing is that *The ht to Live* seems certain, for first time in eight years, to e the United Good Neighbors' r-raising campaign completely essful. This year's goal to aid humanitarian services covered UGN in Oregon's Multnomah, hington and Clackamas Coun- is $3,316,180.

Aid Robert M. Lindahl, presi- of the producing organization, e sponsor made the mistake of ng 'Make us a film,' and then g away and leaving us to our devices."

imed at the Point of Need

fter noting that most Comity Chest, United Fund and ar welfare agency films have ed toward inoffensiveness and dance of any controversy, the decision was made to attack problem not at the level of the agencies do nearly so as at the point of need, the on for existence of the welgroups involved.

brief recorded voice, with screen dark, introduces the



Newborn child is filmed moments after birth for "A Right to Live"

film which opens with startling abruptness on the birth scene and the title appearing some momens later. Although only eight of the 71 agencies actually are covered in the picture, they were selected with care, treated delicately but without minimizing the very real shock which existed in the actual cases on which the scenes were based, and the resulting film speaks effectively for the entire group.

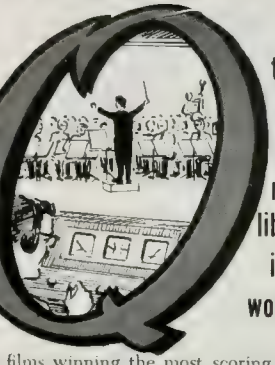
Even Critics Help Publicity

After an initial showing to some 500 UGN officials, campaign workers, community leaders and members of the press, there were only three audible complaints: — two from bankers and one from a newspaper columnist who somehow got the picture confused with a Hollywood theater or TV epic — which it isn't, the OREGON JOURNAL's entertainment editor noted. The dissenting columnist did an effective job of interest-building, and other newspaper reports helped considerably in audience-creation. One measurement of the success of the project was the greatly-enlarged number of in-plant showings requested and scheduled. Despite the subject matter which normally would pre-

(CONTINUED ON PAGE 60)

SCORE YOUR NEXT FILM WITH AWARD WINNING

Hi-Q



the most complete music library in the world!

Did you know that commercial films winning the most scoring awards nearly always use Hi-Q music? They do. And there's a reason . . . superb quality plus the most extensive library, with the plus of famous Capitol service. Find out for yourself. Send for demonstration disc. It's free, of course.

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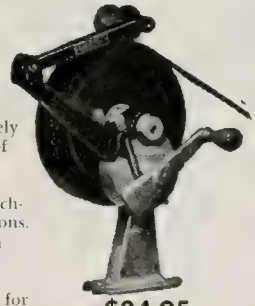
CAMART CORE DISPENSER



Keeps film cores handy at all times. Attach to work table or wall. Easy to remove — easy to fill. All aluminum construction. Adjustable to 16mm or 35mm cores.

Sizes (Lengths)
16" — $ 9.50
24" — 11.50
36" — 14.50

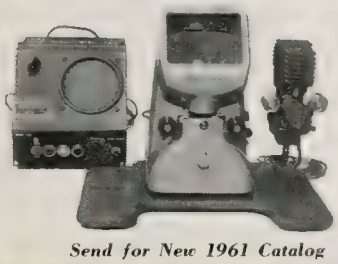
CAMART TIGHTWIND ADAPTER



• The only Tightwind Adapter with a Ball-bearing roller.
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• Chrome-plated. Prevents cinching & abrasions.
• Winds film quickly and evenly.
• Single unit for 16mm & 35mm.
• Fits any rewind.

$34.95 F.O.B. New York

CAMART DUAL SOUND EDITOR Model SB-111



Send for New 1961 Catalog

Edit single and double system 16-mm or 35mm optical sound. Edit single system Magnastripe or double system magnetic sound. Use with any 16mm motion picture viewer to obtain perfect lip-sync matching of picture to track. (Works from left to right or right to left.)

Dual Editor (without viewer) $195.00
Zeiss Moviscop viewer 96.00
Special Editor-Viewer combination 269.50

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BUSINESS SCREEN EXECUTIVE

NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS



Russell L. Furse

Furse Heads Motion Picture Department in Brooks Institute

☆ Out in Santa Barbara, California, the Brooks Institute of Photography provides much-needed training in basic studio techniques, helping fill a demand among the industry's film, television and specializing shops. A recent addition to its executive staff is Russell L. Furse, one of the co-founders of the Academy of Television Arts and Sciences. Mr. Furse joins Brooks' staff as Supervisor of the Motion Picture Department.

* * *

Three Executives Assume New Posts at General Film

☆ General Film Laboratories has announced new responsibilities for three members of its administrative staff:

Robert G. Goodwin, who has carried the title of vice-president, business affairs, now becomes executive vice-president. John Aikens, who has been controller, becomes administrative vice-president. Stanley Judell moves from assistant controller to controller.

Messrs. W. E. Gephart Jr., president, R. G. Goodwin, J. Aikens, and Neal Keehn, vice-president, sales, form the company's executive group.

* * *

Animation, Inc. Appoints Styles as Sales Manager

☆ Hal Styles has been named sales manager for Animation, Inc., producers of animated television commercials. In his new position, Styles will coordinate the sales activities of the New York, Chicago, Detroit, and Hollywood offices of the company.

Styles has a background of advertising agency, public relations, and publishing experience. He founded a weekly magazine devoted to construction activity; later he headed his own public relations firm. More recently he produced weekly TV programs.

Keitz & Herndon, Dallas, Adds Five to Creative Staff

☆ Keitz & Herndon, Inc., Dallas television and industrial film producer, has announced five additions to its creative staff.

The new K & H staffers are: Howard Irving Smith, technical animator, formerly with Paramount Cartoons and Transfilm, Inc., New York; illustrator Donald C. Medlin, previously associated with Douglas Aircraft Co., El Segundo, Cal.; Andrew Frederick Wages, Jr., illustrator, backgrounds, and special effects, formerly with Rahl Studios, New York; Monte Gene Young, animator, KCBD-TV and Byrd Advertising, Lubbock; and Mrs. Mary E. Hubbers of Dallas, supervisor of the inking and painting dept.

Dephoure Studios Announce Appointment of D.W. Rideout

☆ Joseph Dephoure, president of Boston's Dephoure Studios, Inc., has announced the appointment of



Douglas W. Rideout

Douglas W. Rideout, Malden, Mass., as account executive for the New England area and staff producer. He is a Boston U. graduate.

every discriminating producer seeks...

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Affiliated with BYRON MOTION PICTURES, Washington 7, D. C.



Robert Mayberry

New Positions for Three i... the Wilding, Inc. TV Div...

☆ Newly-appointed prod... manager in the TV Divisi... Wilding, Inc. is Robert May... former agency producer at... Burnett, Inc.

Carl Nelson has been na... producer-director and Ralph ... is now editorial supervisor ... Division. Both men are v... staffers at Wilding, Inc.

* * *

Van Praag Appoints Karo... Studio Production Manag...

☆ Daniel Karoff has beer... pointed chief production ma... of Van Praag Productions. ... has been in the production ... ness for twelve years, and ha... with Van Praag for eight.

* * *

It's 35th Anniversary for... SVE's Art Director "Pat"...

☆ Winfield I. "Pat" Nash... director for the Special Pr... tions Department, Society ... Visual Education, Inc., Ch... recently celebrated his 35t... niversary in the filmstrip ... Nash's entire career has ... spent with SVE.

Joining the company in 9... as an aspiring artist, Nash d... as shipping clerk, errand bo... many other general duties ... cording to Nash, he is l... forward to another 35 yea... I'm strong enough!"

* * *

Name Wight Vice-Presid... of Westrex Recording Eq...

☆ The promotion of Ralp... Wight to vice-president ... Westrex Recording Equi... division of Litton Systems, I... was announced by executive ... president, George T. Sch... berger, this month. Wight wi... tinue to serve as general m... of the division. His caree... Westrex goes back 32 yea... began with the former ... firm, Western Electric. He ... his service with the rec... facility of Westrex in 1936.

New AUDIO-VISUAL Equipment

Recent Product Developments for Projection and Production



C's Master 10-10 Projector

p Sound, 35mm Slides
COC Master Projector

he convenience of a 35mm view slide projector is now ined with synchronized sound m a tape recorder for conven- t audio-visual presentations. e projector is the new COC er 10-10 manufactured by D Industrial. Commentary for ides is recorded on tape plus eing signal which advances ides by means of a synchron-

e versatile COC Master has 1 by 10" viewing screen with me wide-angle viewing area. h used as a wall projector, it l throw a 30" by 40" image at bet. The self-contained rear- projector is suitable for desk h fully lighted rooms.

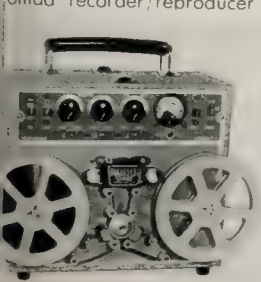
e projector can be controlled built-in push button, by re- control, an automatic timer, cueing signals from a tape. e $129.50 price includes a 15 tension cord for remote con- For additional data and ist dealer sources use request NP-1

* * *

12 lb. Nomad Mark 2
ounced by Magnasync

eighing 12 lbs, a new trans- zed Magnasync recorder/re- cer records a 200 mil track plit-16 Nomad film. Desig- the Nomad Mark 2, the performs to SMPTE stan- . The unit runs forward, re- *and* rewind. The sound can onitored. It is powered by a ontained rechargable battery

the new transistorized 12- omad recorder/reproducer . . .



and a battery charger. Reels have a 400 ft. capacity.

Projector interlocks are available and standard Nomad editing accessories can be used. A stereo model is also available. Priced from $985. For additional data and sources use Request Form NP-2.

* * *

New Mark II 8mm Sound Projector Due from Vicom

☆ A self-contained, repeating 8mm sound projector is scheduled to be marketed early in 1962 by the Vicom division of Elgeet Opitcal Company. Designated as the Vicaudio Mark II, the unit's versatility and portability makes it convenient for use in trade shows and store displays—or wherever continuous film projection is required.

By use of a transistorized amplifier, the Mark II's weight was brought down to 18 lbs. The amplifier requires no warm-up; it has provisions for an external speaker or earphones.

The unit's 9" by 12" rear projection screen is suitable for use in fully lighted rooms. The self-rewind mechanism will take films up to 15 minutes in length and either 16 or 24 frame speeds. (The Mark IIa will take a 30-minute film.) The motor and moving parts are permanent lubrication type. The unit can be rented or purchased for $425. For additional data and sources, use Request Form NP-3.

* * *

Low-Set Head Featured on This New A/O Delineascope

☆ A low-position projector head on a new American Optical Delineascope gives the audience an unobstructed view of the projection screen. Called the "Low Silhouette Overhead Delineascope", its compact design makes it of particular value in rooms with low ceilings.

The operator faces the audience at all times. Two fold-out shelves on the machine provide him with work surfaces. Fast focusing is accomplished by a rack and pinion motion..

The machine uses a 1000-watt lamp which projects 2300 lumens to the screen. Transparencies are protected by the quiet, efficient, cooling system. A tension adjustment device keeps film taut over the platen. Priced at $345. For additional information and supply sources, use Request Form NP-4.

* * *

Companion Charging Unit Serves Dynamax Power Pack

☆ The Dynamax Power Pack, a sintered-plate, nickel cadmium storage battery for motion picture camera motors, now has a companion charging unit. The charger will re-energize a completely discharged Dynamax Power Pack overnight. Voltage and amperage meters afford complete control over the process.

The charger works on 115 volts AC with, 8, 12, 16 or 24 volt outputs—the choice depending on the type of battery. The charger and power pack are products of Gordon Enterprises. For additional information, Request Form NP-5.

* * *

Radiant Perfects *Seamless* 70 x 70 Lenticular Screen

☆ An engineering breakthrough by Radiant Manufacturing Corp. has made it possible for the projection screen manufacturer to produce a 70" by 70" silver lenticular screen *without* seams. Prior to this the problem of embossing lenticular patterns on aluminum vinyl kept the maximum screen slide at 50" by 50".

The development makes it possible to project an image large enough for a big audience. The lenticulation surface of the screen gives maximum brightness on the optical axis and a minimum fall off at side viewing angles. For additional data and sources, Request Form NP-6.

* * *

Offer Hi-Impact Treatment for Continuous Run Films

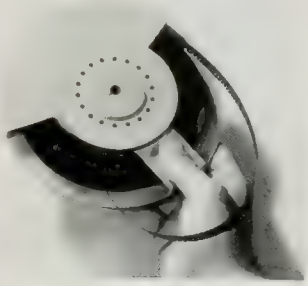
☆ The problem of binding and jamming of continuous projection films has been solved by what is called "Hi-Impact Treatment FCP." As developed by Peerless Film Processing Corp., this new treatment eliminates friction by holding apart the convolutions of the film.

The film is toughened to withstand repeated exposure to heat during projection without buckling and is then treated to make it resistant to dirt, scratches, and brittleness. For additional data, use Request Form NP-7.

* * *

Going 8mm Sound? Consider Conti Pro-Reel Attachment

☆ No rewinding is necessary with the new Conti-Pro-Reel (Continuous Projection Reel) that provides continuous projection of 30 to 300 feet of 8mm film. The



Above: you can show 8mm films continuously with the Conti-Pro-Reel.

Conti-Pro-Reel fits any 8mm projector that accommodates a 400 ft. reel. Film feeds from inside of reeled film and returns to the outside. A micro-switch automatically stops the projector should the film break—making it ideal for every type of unattended projection.

The reel, made of durable, high impact plastic, is a product of The Tee Cee Manufacturing Company. Price is $24.95. It is also available without micro-switch for $6.95. For additional information and sources, use Request Form NP-8.

* * *

Cases Provide Packaging for Your Color Tran Units

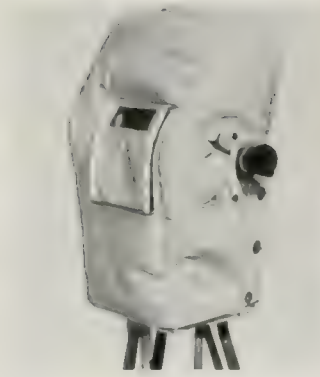
☆ A selection of nine different case sizes for ColorTran lighting equipment makes it possible for the user to have a complete lighting system for local work stored and transported in "packaged units."

The lightweight carrying cases are constructed of heavy duty fiber, reinforced with wood inside and plated hardware, outside. All cases have shock absorbent interiors of contour moulded foam material which cradles the equipment during transit.

Cases are supplied by the Natural Lighting Corp., manufacturers of ColorTran lighting eqiupment. Prices start at $21. For additional data and sources, Request Form NP-9.

(CONT'D ON THE NEXT PAGE)

For additional data on new audio-visual items mentioned here, use the convenient Request Form provided on page 59; mail to Business Screen



Barney on an Eastman Reflex

Sound and Heater Barneys for Eastman Reflex Camera

☆ Sound barneys and heater barneys are now available for the new Eastman reflex camera. The sound barney, it is said, will make the camera into a sound unit for location work. The barney will cover the 400 ft. load camera with a synchronous motor. The cover is white on the outside, green, inside.

The "barneys," manufactured by Birns & Sawyer Cine Equipment Company, are priced at $124.50 for the sound barney, and $184 for the heater barney. For additional data and sources, use Request Form, NP-10.

* * *

New Ampex Tape for Closed Circuit Video Recorders

☆ The Ampex Corporation now has a longitudinally-oriented TV recording tape developed specifically for Ampex's new VR-8000 closed-circuit Videotape recorder. Because the VR-8000 employs a single-head, helical-scan recording technique, it is desirable that the oxide particles on the 2-inch tape be magnetically aligned lengthwise along the tape.

On conventional 2-inch magnetic tape, used with the VR-1000 series of Videotape recorders, the oxide particles are aligned vertically to the direction of tape travel. Orientation of the oxide particles is accomplished by passing the tape through a magnetic field during manufacture. For data sheets and sources, Request Form NP-11.

* * *

Wilson's Magnascope Lens Enlarges Filmstrip Images

☆ To show large, clear pictures in a short throw with filmstrip projectors, the H. Wilson Corporation has introduced its Magnascope 1½-inch lenses for use with most popular makes of filmstrip projectors. With a throw of 68," for example, the width of the picture will be 40." The wide-angle lenses are priced from $40 and up. For additonal data on lenses and sources, Request Form NP-12.

* * *

Pictronics' Nova Lights in Demand Among Film Makers

☆ Pictronics Corporation's new Nova Twin Lights are finding considerable interest among Eastern film production people.

Very small and compact, each unit weighs but three pounds for the light and three pounds for the stand. With each Nova being the equivalent of nine kilowatts in studio lights, it can be seen that an armload of Novas would light up a good-sized mob scene.

Color quality is said to be excellent. Kelvin rating is 3450 degrees, with 3200 degrees also available on request.

Electrical rating is 10.5 amperes on 115 volts AC.

* * *

Salesfilms Inc. Develops New Hard Finish for Films

☆ Salesfilms, Inc., Denver, Colorado, offers a new film treatment designed for prints used in continuous projection. It's called the "Slix Treatment."

The process, which is applied only at the company's Denver plant, puts a hard finish on any print, new or old, regardless of previous treatment, to give longer life as well as an ultra-slick surface that is guaranteed not to bind in any continuous projector in proper running order. Each print is individually checked before ship

"Slix" prints will not sp streak; the treatment is inv and will last the life of the pr until the surface is destroye oil, grease or softened by "Slix" was also tested unde matic conditions ranging high humidity to dry climates

Not a liquid or wax, but a ment of film surface, the pr is covered by a written, m back guarantee. Write Sales Inc., 960 S. Birch St., D Colo., for informative chure.

* * *

Brumberger Announces Li of Wall and Ceiling Screer

☆ Brumberger, of Brooklyn York, has introduced a nev of wall and ceiling screens. ed the "University" series pecially for the audio-visual ket. They are said to be structed to take the punish of heavy daily usage in sc business organizations, etc.

Model "B" in the Brum University series is a flam mildew-proof vinyl with a of beaded or matte white face. A spring roller operat screen, and it also has a seal with slat tips that do into the case to protect s and tearing of the fabric the screen is not in use.

Other construction featu clude a fluted black hex case, die-cast and caps, all castings at all major wear

Brumberger "University" screens are available in al from 30 by 40 inches up to by twelve feet.

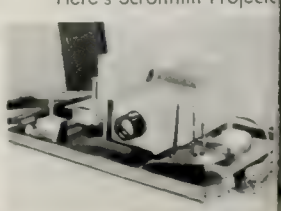
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Frameless 35mm Project "Scrollfilm" Makes a D

☆ Scrollfilm Industries, New city, is demonstrating a new film projector which car frameless, continuous r 35mm film as in a scroll.

Demonstrated at recent fall meeting in Wilmington the new "Scrollfilm" pr offered a versatile perfo and unique scene arrangem

Here's Scrollfilm Projecto



NAIL DOWN YOUR PROFITS!

Cameras: 16mm & 35mm—Sound (Single or Double System)—Silent—Hi-Speed

Lighting: Arcs—Incandescents—Spots—Floods—Dimmers—Reflectors—All Lighting Accessories

Generators: Portable—Truck Mounted

Sound Equipment: Magnetic—Optical—Mikes—Booms

Grip Equipment: Parallels—Goboes—Other Grip accessories

Cranes, Dollies: Crab—Western—Portable Panoram

Lenses: Wide angle—Zoom—Telephoto—Anamorphic

Editing Equipment: Moviolas—Viewers—Splicers—Rewinders

Projection Equipment: 16mm & 35mm—Sound & Silent—Slide—Continuous

Television: Closed Circuit TV

Camera Cars:

*CECO—Trademark of Camera Equipment CO.

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Why be equipment-rich, but profits poor? If *your* main concern is making money, investigate full-service leasing from CECO. Some of America's largest corporations have such arrangements with us. Renting your cameras, lights, sound recorders and accessories puts the problem of maintenance where it belongs—in the hands of factory-trained experts. Your accountant will explain the savings of renting versus buying. Want to talk about it? Call JUdson 6-1420. Today!

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Camera Equipment Co., Inc.
Dept. S 14, 315 W. 43rd St., N. Y. 36, N. Y.
Gentlemen: Please rush me your FREE complete catalogue of Rental Equipment.
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Firm .....
Street .....
City ..... Zone ..... State .....



Zoomiscope eye-piece in action

Zoomiscope Eye-Piece Bach Auricon Cameras

ach Auricon, Inc. has a new ision view-finder eye-piece he Model 85 and 85 S-EK inor zoom lenses used on the con camera.

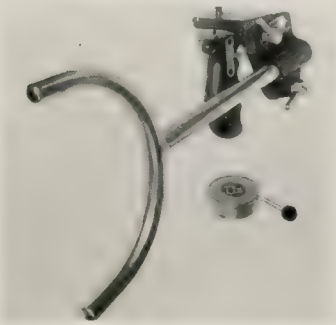
lled the "Zoomiscope", this ision eye-piece gives the camperator eye relief by moving ead two inches away from idedoor of the Auricon camvithout causing distortion.

iced to sell at $97.40, Zoome is easily affixed. Check NP for further data if needed.

Shoulder Pod, Pistol Grip Eases Handling of Arri 16's

☆ An all-metal shoulder stock combined with a pistol grip provides new support for mobile camera operation of the Arriflex 16.

The Shoulder Pod portion is adjustable to suit cameraman's comfort. Contour grip of Arri 16 itself provides right hand grip. Pistol-Grip section, which incorporates trigger mechanism to operate camera's electric switch, is anatomically shaped for left hand.



Elements of Arri Shoulder Pod

Combination may be used with all models of the camera; sells for $68. Check NP # 14 below.

CONVENIENT REQUEST FORM FOR PRODUCT DATA

- ☐ NP # 1: COC Master -10 Tape and Slide Projector
- ☐ NP # 2: the 12 lb. Nomad ark 2 Recorder-Reproducer.
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Crawford, Immig and Landis, Inc., 480 Lexington Avenue, New York 17, New York.

The Jam Handy Organization, 1775 Broadway, New York 19.

National Cinema Service, 71 Dey Street, New York 7, WO 2-6049.

S. O. S. Photo-Cine Optics, Inc., 602 W. 52nd St., New York 19.

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United World Films, Inc., 1445 Park Ave., NY 29, TR 6-5200

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Oscar H. Hirt, Inc., 41 N. 11th St., Philadelphia 7, WAlnut 3-0650.

James Lett Company, 221 N. Second St., Harrisburg, CEdar 3-5651.

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

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Colonial Films, 71 Walton St., N. W., JA 5-5378, Atlanta.

United World Films, Inc., 287 Techwood Dr., NW., Atlanta.

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Delta Visual Service, Inc., 715 Girod St., New Orleans 12. Phone: JA 5-9061.

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The Jam Handy Organization, 230 N. Michigan Ave., Chicago.

Midwest Visual Equipment Co., 3518 W. Devon Ave., or 27 N. Franklin St., Chicago.

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• MICHIGAN •

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• CALIFORNIA •

LOS ANGELES AREA

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Ralke Company, Inc. Audio-Visual Center 849 N. Highland Ave. HO 4-1148, Los Angeles 38, Calif.

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Association Films, Inc., 799 Stevenson St., San Francisco.

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"THE RIGHT TO LI...

(CONTINUED FROM PAGE 5...

...vent its going on the air, th... was also telecast on KOIN-...

Entered in the 1961 In... tional Film Festival in New ... *The Right to Live* was select... the award for best direction ... industrial film category. Sh... Goldstein was executive pro... William H. Sturdevant was ... director, production manage... with Chris Christenson ... cameraman. Alfred Montalv... ited the film, and Robert L ... provided the musical arrang... and recording.

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E BERLIN PICTURE:

NINUED FROM PAGE THIRTY-FIVE)

e nor enjoyed anything more since the
d the war. I must needs proceed with
dly to keep pace with my younger asso-
s And as we labor in the agony of our self-
in and the perfection of our tasks, there
t doubt among us that this is truly the
othe "New Zeal."

eme take a circumstance that concerns
ll— Berlin. Let's call it a living public
ies laboratory of how the Berlin story
diberated and then disseminated for all
rld to see.

A Media Turned to the Simple Truth

was August 13th when Krushchev's
ju vivisection began. I arrived in Berlin
Saturday night four hours before it all
nced. I was "privileged", if that be the
lord, to witness the barbarous brutality
way of life that clanged shut its Iron
a on its own people. It was a moving
t was a story well worth the telling.
h is how we told it.

began with priorities.

ils, radio, television and newsreels, press
periodicals, exhibits, pamphlets, libraries
ture programs — all turned their im-
ia collective efforts to the Berlin theme.
spread the news of what occurred. The
ewas a simple one. We simply told the
t.

said there was no "Berlin crisis," only
Khushchev crisis", stampeded and started
Moscow. We told how the danger to Free Berlin was a danger to free peoples everywhere. It was and is but one erupted blister on the face of Communism's vaulting world-wide ambition. We prefer negotiations to fighting, but we and our Allies have given a solemn commitment to Free Berlin. We intend, even at high cost, to keep Free Berlin free.

Three Documentaries for World Radio

The Voice of America, now on the air over 100 hours every day in 36 languages, concentrated on Berlin new coverage, commentaries and features. We did a one hour documentary, *Berlin, 1961*, a three-part series, *The Manufactured Crisis*, and another seven-part series, *The Berlin Story*. These were placed worldwide on local stations.



President Kennedy's July 25 Berlin speech and his September 25 UN address went round the world live in English, and was re-broadcast at peak listening times in 35 other languages. Total estimated audience for each broadcast — over 20 million.

How U. S. Utilized the Film Medium

In motion pictures, we filmed the President's two addresses, and today upwards of 900 prints of each of them are circulating in 95 countries.

A 20-minute documentary, *Journey Across Berlin*, was released world-wide in 30 languages. Bolivia's biggest newspaper called it "a sensational documentary." Rome's television showed it to 5,000,000 viewers. Rio reported 1,400 theaters across the country carrying it, called for 15 additional prints, said "the demand is fantastic." The 2,000 seat Buyuk theater in Ankara held over the film 10 days despite customary changes of feature films in half that time.

Another documentary, *Promise to History*, was seen by 70,000 in Turkey and caused a box office rush in Monrovia, Liberia. *Day of Denial* depicted the August 13 border closing in Berlin and went to 1,200 theaters in Brazil, another 1,000 in Argentina. We filmed the Vice President's visit and the arrival in Berlin of U.S. troops; it went to 80 theaters in Ceylon for an audience of 350 to 400,000 people.

Ask Those Who Know, a 20-minute documentary on worldwide refugees from Communism pegged to Berlin; *Hour of Challenge*, an adaption with illustrative visuals of the President's UN address-these too joined our impressive distribution list to show the demonical demeanor of Communism.

In television, we utilized these films and made other products for the TV medium itself. *Anatomy of Aggression* was a half-hour docu-

(CONCLUDED ON NEXT PAGE SIXTY-TWO)



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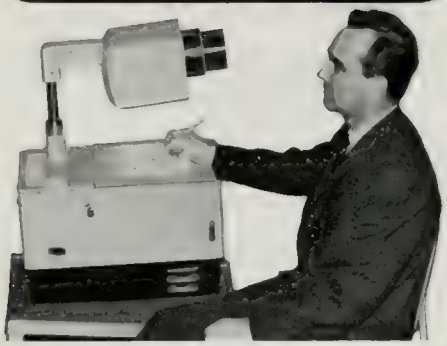
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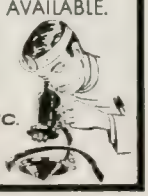
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THE BERLIN PICTURE:

(CONTINUED FROM THE PRECEDING PAGE)

mentary linking Communist pressure in Berlin to Communist aggression worldwide. It went to 67 posts in 51 countries. *Focus: Berlin, Barbed Wire World* was another filmed TV effort that went to 54 posts in 38 countries.

News clips and features have repeatedly been placed in the popular monthly African film magazine, *Today* — a show hitting 30 countries and an estimated annual audience of 30 million. Berlin portions went into the Latin American weekly television program, *Panorama Panamericano*, going to 38 cities in 16 countries at peak viewing time to over 12 million people.

90 USIS Offices in Five World Areas

Our press and wire service has been filing heavy coverage — features, hard news, sidebars, commentaries, backgrounders — for placement in local newspapers and magazines by overseas posts — 90 key USIS offices in the five major world areas.

The President's Berlin speeches had such rapid translation and transmission that several dozen leading newspapers, from Montevideo to Manila, were able to carry the texts in full, and hundreds of others carried extensive extracts, summaries, and highlights.

Visuals and Cartoons Go to Periodicals

Our 65 overseas periodicals have regularly carried illustrated articles on Berlin; their aggregate circulation runs to nearly 3 million. We also boast the world's widest read cartoon continuity strip, and cartoon panels told the Berlin story for over 100 million readers of 1,246 newspapers in 56 countries.

We prepared an illustrated packet of 15 background articles on the postwar history of Berlin, the human aspects of refugees and Communist oppression. Posts reported very heavy local usage.

With posts around the world we have done much cross-reporting. Editorials, interviews, and eyewitness accounts by Asian, African, and Latin American visitors to Berlin are cross-reported from one continent to another in support of the U.S. position.

Picture Coverage for Overseas Windows

USIA Information Centers — 261 of them in 80 countries — have mounted special window displays, photos, charts, and texts on Berlin. They sponsored lectures, seminars, and forums on Berlin, and featured books and magazine articles on the subject in their libraries.

We pitched in with the Berlin city government to help bring more than 750 journalists from 80 countries to see for themselves the Ulbricht wall. A special Berlin photo pamphlet, in large size magazine format with dramatic photographs, is getting worldwide distribution in over 3 million copies in 11 languages.

As you can see, we have been indeed busy with a steady drumfire. One cannot revoke the past, but one can continue escalating the price the Soviets must pay for their action. We will continue the drumfire.

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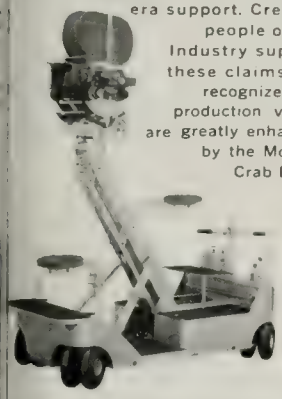
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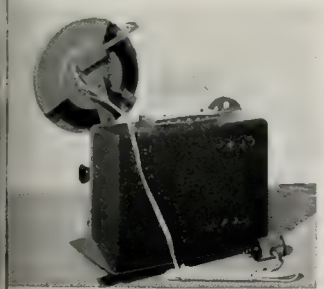
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THE EDITORIAL VIEWPOINT:

(CONTINUED FROM PAGE FOURTEEN)

ing Fiberglas for the sound slide-film *Selling on Purpose*, deemed an "excellent training film for salesmen."

And Honorable Mention was given to Smith & Loveless' motion picture on *Sewage Treatment*, produced by Calvin Productions, Inc. It was cited as doing "a good merchandising job on a hard product to merchandise, which could be shown as a public service to such groups as buyers on a tract, PTA's, and local government boards."

WORLD MARKETS IN THE JET AGE:

(CONTINUED FROM PAGE THIRTY-NINE)

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1. The names and addresses of the publisher, editor, managing editor, and business managers are:
Publisher: O. H. Coelln, Jr., 7064 Sheridan Road, Chicago 26, Illinois.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock.) Business Screen Magazines, Inc., 7064 Sheridan Road, Chicago 26, Illinois; O. H. Coelln, Jr., 7064 Sheridan Road, Chicago 26, Illinois; Robert Seymour, Jr., Box 398 Southhampton, New York; Mr. and Mrs. Dale D. McCutcheon and Catherine Baker, Evanston, Illinois.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: (None).

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: 7,131.

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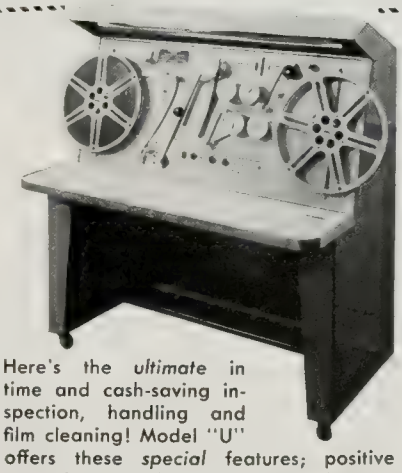


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EXECUTIVE NOTES:

"Skip" Creaser Acquires the IdentiColor Lab in Hollywood

☆ D. B. "Skip" Creaser, associated with Consolidated Film Industries, Inc., for the past ten years, has purchased IdentiColor Laboratory, and will operate it from its new location at 7401 Melrose Ave., Hollywood.

IdentiColor for the past six years has been engaged in the production of film strip masters, filmstrip color printing and slide duplicating. The company has high speed automatic slide mounting machines and the only 12-frame film strip printer on the Coast.

Merle Ewell, who was in of the company under p ownership, has been retai photographic director.

* * *

Schultz Leaves J-W-T A to Join Lawrence Prod

☆ Phil Schultz, creative of the J. Walter Thompsc vision workshop in New Y joined Robert Lawrence tions, New York.

For the past seven yea Schultz has been producer tor and cameraman at th television workshop where helped to create, develop periment with hundreds c mercials for film and vide

At RLP, in addition to ing staff responsibility as tor-cameraman, he will su an experimental workshop tinue developing new tec for commercials.

* * *

Henry Gregg in Executi at Lancey, Ehlinger &

☆ Henry Gregg has joine cey, Ehlinger and Moore Philadelphia sales promot ganization, as vice-preside creative director. He had b rector of the film division Richman, Inc., for the pa years and is well known Philadelphia and New Yor for his work on color photo and audio-visual techniqu

Erna Knoedler, former vision secretary-coordinator Richman, also has moved Lancey staff.

* * *

Bates to Head Copy and Training for the Chart

☆ David Bates has join staff of Salesmakers, sales tion and sales training div The Chartmakers, Inc., chief and director of th training department. Edw Linker, president of the firm the announcement.

Previously, Mr. Bates vice-president at Training Inc., and was merchandisi ager of THE WALL STREE NAL.

* * *

New Offices in Hollywo Animation Equipment

☆ Animation Equipment New Rochelle, N. Y., rece nounced the opening of sales and service office f berry film equipment at 74 Sunset Blvd., Hollywood. W. Troy is resident manag

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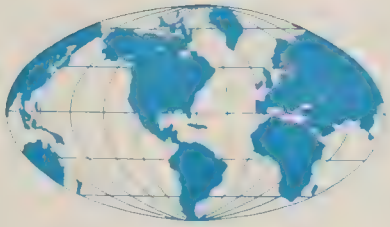
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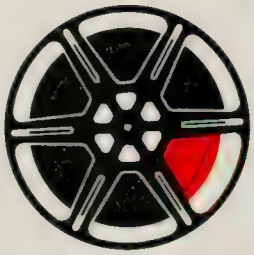
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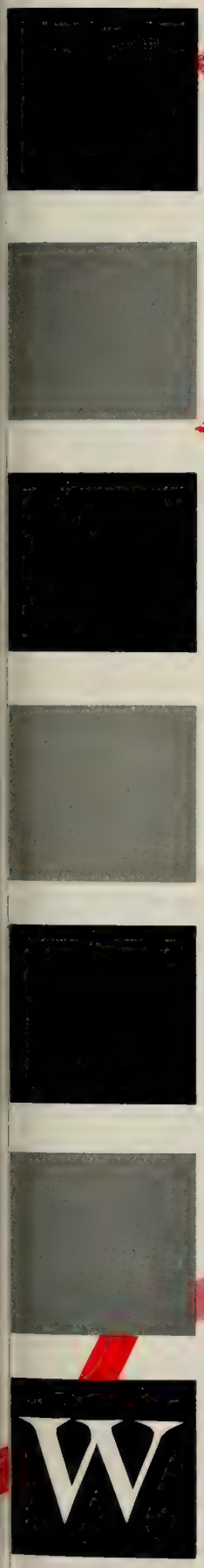
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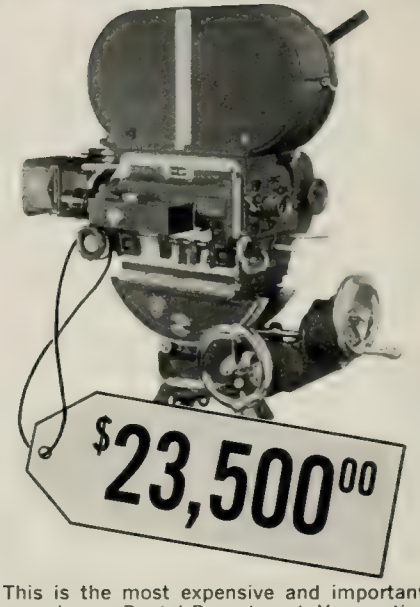
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THE INTERNATIONAL BUSINESS JOURNAL OF AUDIO AND VISUAL COMMUNICATION FOR INDUSTRY — EDUCATION AND ON TELEVISION

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7064 Sheridan Road Building, Chicago 26, Ill.
Telephone: BRiargate 4-8234-5

IN NEW YORK CITY
Robert Seymour, Eastern Manager: 250 W. 57th St.
CIrcle 5-2969 • JUdson 2-1957

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Issue Eight, Volume Twenty-Two of Business Screen Magazine, published Dec. 30, 1961. Issued 8 times annually at six-week intervals at 7064 Sheridan Rd., Chicago 26, Illinois by Business Screen Magazine, Inc. Phone BRiargate 4-8234-5. **O. H. Coelln, Jr., Editor and Publisher. In New York: Robert Seymour, Jr.,** 250 W. 57th St. Telephone CIrcle 5-2969 or JUdson 2-1957 **In Los Angeles: H. L. Mitchell,** 1450 Lorain Road, San Marino, Cal. Telephone: CUmberland 3-4394. Subscription $3.00 a year; $5.00 two years (domestic); $4.00 and $7.00 foreign. Second class postage paid at Chicago, Illinois and at additional mailing office. Entire contents copyrighted 1961 by Business Screen Magazines, Inc. Trademark registered U. S. Patent Office. Address editorial and subscription inquiries to the Chicago office.

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Blow-ups, 35mm
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Answer Prints, 16 & 35mm
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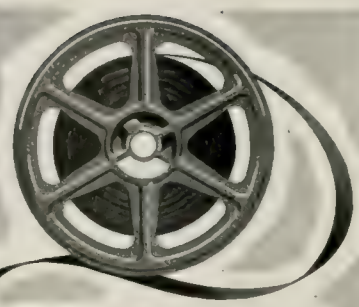
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THAILAND ON THE SCREEN

Thai Embassy Hosts Premiere of "Waters of Bangkok"

PREMIERING in Washington, D. C. this month was a beautiful new Eastman color documentary, destined for worldwide theatrical showings, titled *Waters of Bangkok*. Sponsored by Eastman Kodak and distributed by Paramount, the 10-minute short subject shows the stunning beauty of Thailand, is one of three films on the Southeast Asian countries being completed for Eastman by Wilding, Inc.

Preceding the film's premiere at Washington's Ontario Theater, His Excellency H. E. Visutr Arthayukti, Ambassador of Thailand to the United States, hosted a supper reception at the Mayflower Hotel. In the receiving line with His Excellency and Mme. Arthayukti were Mel London, Executive Producer for the Eastern Division of Wilding, Inc., who wrote, directed and produced the picture, and Mrs. London.



His Excellency, H. E. Visutr Arthayukti, Ambassador of Thailand to the United States, welcomes Mrs. Dean Rusk, wife of U. S. Secretary of State.

Others supping on "Noodles a la Thailand," and admiring the Thai evening wraps and exotic jewelry on diplomatic guests, were Mrs. Dean Rusk, wife of the U. S. Secretary of State, Justice William O. Douglas, General T. E. Curtis, Eastman Kodak Vice President in charge of Motion Pictures; General and Mrs. Erskine; Mrs. Alexis U. Johnson; H. William Hanmer, President of Wilding, Inc.; and several dozen Ambassadors and dignitaries from lands abroad and our own diplomatic corps.

Waters of Bangkok is one of three films on the Southeast Asia area which Eastman and Wilding are completing from the rich, colorful footage brought home by London and cameraman Bernard Hirschenson. Our Washington correspondent, Mary Tanham, found it all "too brief" and "neither travelogue or travel film" but "more like an art film because of its sheer beauty."

Film's main theme is that water is the basis of all life in Thailand; from the Gods and Demon Kings to a shampoo in the river, water makes Thailand what it is today; with "klongs," or canals, Thailand would n the best rice in all of Asia or its fi Water *is* Thailand, the film seems to

Although London faced difficult pro problems with the language barrier, t coming monsoons and local crews and ment, he says, "the Thais do not und anger. They are wonderful. So . . . y kind of work things out."

In one instance, inside lighting for precedented Temple scene was provi two barefoot Buddhist monks, holdi 500-watt photo floods. This was the fi in history that filming of the religiou mony was permitted. The results are

Camera in Thailand is the title of th tional two-part film soon to be releas

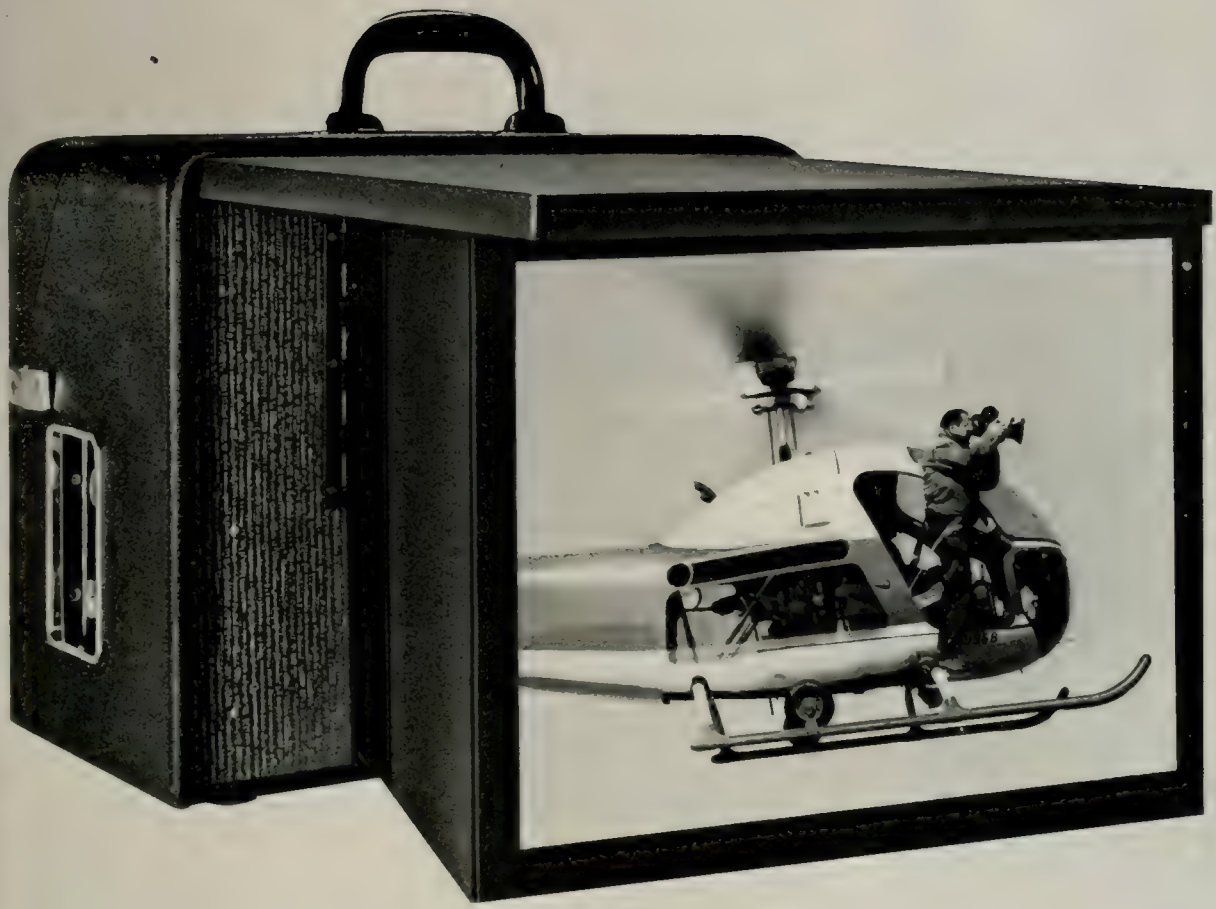


General T. E. Curtis, Vice President, Kodak Company (left) presented a doz photos from "Waters of Bangkok" to Tha bassador, preceding the premiere.



Mrs. Mel London (at left), wife of produce tor of Thai picture, chats with Mme. Vi thayukti, wife of the Thai Ambassador.

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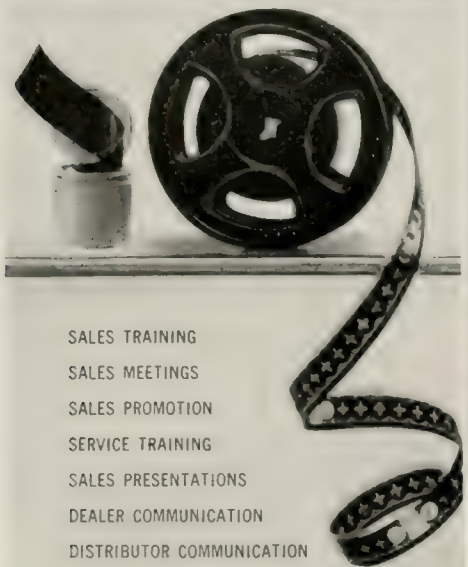
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U. S. Explores Overseas Marketing Via 8

Department of Commerce Surveys Industry on Sales Film Showings by U. S. A

THE U. S. DEPARTMENT OF COMMERCE, "actively and continuously engaged in programs to promote foreign markets for the products of American Industry," is considering a worldwide film program, utilizing 8mm magnetic sound prints of sales promotion films, to stimulate commercial sales abroad.

At year-end (December 27), letters and questionnaires were addressed to some 1,200 U. S. companies by Nathan D. Golden, Director, Scientific, Photographic and Business Equipment Division of the Department's Business and Defense Services Administration. The survey was directed to companies now sales promotion films which might be r sound-striped in appropriate languag sent abroad.

BUSINESS SCREEN reprints the ques form below for companies *not* on Com mailing list and, for their further guida quote from Mr. Golden's letter of t tal:

". . . The new approach would co showing trade promotion films by U. S mercial Attaches in our Embassies

(PLEASE TURN TO FOLLOWING

Clip and mail (or reproduce) this questionnaire form if your company is interested in the p

FORM BDSAF-624
(12-1-61)

U.S. DEPARTMENT OF COMMERCE
BUSINESS AND DEFENSE SERVICES ADMINISTRATION

AVAILABILITY OF SALES PROMOTION FILMS

BUDGET BUREAU NO. 41-6150
APPROVAL EXPIRES JUNE 30, 1962

Name and Address of Company

TO: Business and Defense Services Administration
Washington 25, D. C.
ATTN: Scientific, Photographic and Business Equipment Division

INSTRUCTIONS: Please answer the following questions and return the original of this form to the above address. An official envelope which requires no postage is enclosed for your convenience.

1. Do you have available sales promotion films for any of your products? ..... ☐ Yes ☐ No

2. If your answer to 1 is YES:

a. How many such films do you have? .....

b. List below the products at which these films are directed and check whether each one is of a technical or sales prom type.

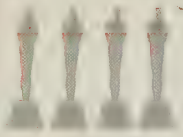
Product	Indicate No. of films by	
	Technical	Other sa promotion
1.		
2.		
3.		
4.		
5.		
6.		
7.		
8.		

c. Would you agree to sound striping any of your existing films, at your own expense, for 8-mm. use in one or more foreign languages to fulfill the program as described in the letter accompanying this form? Print costs may be assumed to approximate one-half the cost of 16-mm. prints. ..... ☐ Yes ☐ No

3. If your answer to 1 is NO, are you interested, as a means of expanding your foreign sales, in producing, at your own expense, one or more 8-mm. magnetic sound films in languages appropriate to markets wherein you desire to do business or expand existing business? ..... ☐ Yes ☐ No

Name of person who should be contacted if questions arise regarding this report	Telephone No.

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FILMS TO AID TRA

(CONTINUED FROM PRECEDING PAGE

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"Through the use of a new tool in the graphic industry, the recent developn new 8mm magnetic sound projectors, reduction of existing films from 35 16mm to 8mm magnetic sound, a new now available which lends itself to con a sales' program throughout the world, to the language of a particular country, efficient and inexpensive device for in ing old or new products in existing o markets.

"Preliminary to implementing such gram, the BDSA must ascertain, firs many industrial films are available; a ond, the interest and desire of America ness firms to increase agency represe and sales in foreign markets. To this number of firms are now being co which may now be utilizing for sales pro purposes the motion picture medium. firms, such as yours, are asked to answ eral questions regarding the feasibili usefulness of such a program.

"Your answers to these questions treated in confidence. A prompt return enclosed questionnaire will be greatly ciated. You may use your letter of tra to fully discuss your reaction to the p program. If you have any questions re the 8mm medium, please feel free to w we shall attempt to get an answer for y

The philosophy of the project is sin piece of heavy equipment, a line of f or housewares — indeed, millions o manufactured in the U. S. cannot, reali be toted abroad for sales purposes. A sound film, however, which visually d the product, shows it in operation, in co with key style points and designs attr presented, can be projected with appr national tongues magnetically-striped, fer a realistic and effective sales tool.

Commerce hopes that American i will assume the costs of sound-stripin pany sales films in appropriate languag — when necessary — will reduce t 8mm. In turn, Commercial Attaches the world will actively take such prints and seek proper agents to handle A products in foreign markets. U. S. sale therefore, will be threaded up on 8mm ic sound projectors in widely-scattere embassies, telling the story of millions o can products to hand-picked audiences

Results of the initial survey effort a awaited with interest. Companies may duce the questionnaire form printed i pages or use it directly and send to the noted. BUSINESS SCREEN shares with 1 ministration and Department officials lief that this is one international projec can return real dividends in increase badly-needed) American trade oversea

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3rd American TV Commercials Festival

Award Program Goes National as Five Regional Councils Join to Judge Entries; Deadline for Commercials is February 15th

With the Naming of five regional councils of advertising executives who will judge entries this year, the American TV Commercials Festival has attained national status in its third year. Details of the Third Festival have been released by Wallace A. Ross, Director.

Entry deadline for the national professional competition for makers and sponsors of film and videotaped television commercials is February 15th. Spots shown on TV in the U. S. and Canada from March 1, 1961 to March 1, 1962 are eligible for awards in 30 product categories and for citations for techniques where warranted.

1962 awards will be presented at a luncheon in the Grand Ballroom of the Waldorf-Astoria Hotel in New York on Friday, May 4th. Subsequent award presentations have been set for Chicago on May 11th, Toronto on May 16th, Dallas on June 7th, and Los Angeles on June 13th.

Judging an expected 1,000 or more entries (last year's total was 1,352) will be a large group of ad executives organized into five regional Councils — East, Midwest, Southwest, West Coast and Canada. Chairing the group for the third year is John P. Cunningham, Chairman of the Executive Committee of Cunningham & Walsh, Inc., and current Chairman of the Advertising Federation of America.

Some 22 advertising managers of major corporations are members of the national executive board, as well as several prominent agency heads, including Barton A. Cummings, President of Compton Advertising, Inc.; Walter Guild, President of Guild, Bascom & Bonfigle, Inc., and Bryan Houston, President of Fletcher, Richards, Calkins & Holden, Inc.

Other members of the Executive Board include Alvin E. Hollender, Executive Vice President, Grey Advertising, Inc.; Charles Feldman, Senior Vice President, Young & Rubicam, Inc.; and Margot Sherman, Vice President &



Festival Director Wallace Ross

Chairman of the Creative Board of McCann-Erickso

To establish the nationa of the project, the five R Councils will each meet a on the top 150 Finalists screened out of the total of entries. These Counci plan for constructive wor in connection with the Luncheons and the screen winning spots in Chicago, Toronto and Los Angeles

Last year's Festival r widespread press coverage enthusiastic reception fro advertising profession. TIM azine (May 13) describ award-winning commercials ing "remarkable" becaus had been made "with so more imagination, humor, graphic skill and musical than the programs they we signed to interrupt."

As of January 1st, 1962 86 advertising clubs, grou vertisers and their ag schools and overseas adv associations had booked las reel of Award Winners.

THE EDITORS OF BUSINESS SCREEN ANNOUNCE MID-FEBRUARY PUBLICATION OF THE

12th PRODUCTION REVIEW

THE BIG 1962 BUYER'S GUIDE TO SPECIALIZING PRODUCERS OF FILMS FOR BUSINESS AND TELEV

☆ The one **complete, dependable** and **most widely-used** single buyer reference source to the best in audio-visual production facilities in the U. S. and abroad is now in preparation for the 12th consecutive year. Already presold to thousands of key executives within leading industrial companies, agencies, trade and government offices, the new 12th edition will include all the best of 1961's great features and many editorial innovations. Look to the 12th Annual Production Review for fac on award programs, professional a-v organizations, pe sonnel and programs of leading audio-visual user grou service and equipment sources and many other ye round reference features. Single copies $2.00. First a vertising forms will close on January 31st . . . with increase in **the lowest advertising rates** for **the larg display page** of any comparable magazine in the fie

for Listing Forms or Advertising Participation, Write, Wire or Phone

BUSINESS SCREEN MAGAZINES INC.

7064 SHERIDAN ROAD · CHICAGO 26 · TELEPHONE BRIARGATE 4-8234

in New York, Call
ROBERT SEYMOUR, JR.
250 West 57th Street
Circle 5-2969 or JUdson 2-1957

in Washington, D. C., Call
MARY FINCH TANHAM
4331 Garfield St., Northwest
WOodley 6-0709

in Los Angeles, Call
HERBERT L. MITCHELL
1450 Lorain Rd., San Marino
CUmberland 3-4394

in the Bay Area, Cal
JAMES STEVENSON
420 Market Street
YUkon 1-3575



Don't get too educational when you make an educational motion picture. True, you usually have a captive audience, a group in a special field willing and eager to learn; but "educo" still means to bring out not to push in. Be gentle with the ladle. Be generous with the inspiration, the application, and the "what's-in-it-for-me."

educational pictures by Audio . . .



Among Our Clients . . .

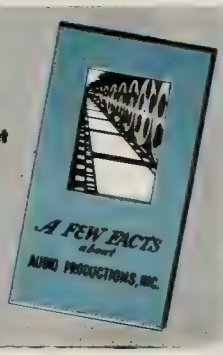
Atomic Energy Commission
American Bosch Arma Corp.
American Machine & Foundry Co.
American Telephone & Telegraph Co.
Babcock & Wilcox Co.
E. I. duPont de Nemours & Co., Inc.
Ethyl Corporation
The Gillette Company
McGraw-Hill Book Co.
National Board of Fire Underwriters
National Cancer Institute
National Cotton Council
Port of New York Authority
Schering Corp.
E. R. Squibb & Sons Div.
The Texas Company
Union Carbide Corp.
U. S. Navy
Western Electric Co.
Westinghouse Electric Corp.

—and many, many others

AUDIO PRODUCTIONS, INC.

ILM CENTER BUILDING • 630 NINTH AVENUE • NEW YORK 36, N. Y.
TELEPHONE: PLaza 7-0760

send for booklet



rank K. Speidell, President
. J. Mooney, Vice-President & Treasurer
. H. Westermann, Vice-President, Sales
lexander Gansell, Secretary

Producer-Directors:

Frank Beckwith
L. S. Bennetts
Alexander Gansell
H. E. Mandell
Harold R. Lipman
Erwin Scharf



"HERMAN'S SECRETS OF SALES SUCCESS"

Herman does it again. In this ever-to-be-remembered performance, Herman "tells all!" . . . lays bare the real secrets of his success in selling. Show it at your next sales meeting and listen to those chuckles turn into laughs . . . the laughs into spasms as Herman spoofs salesmen in general.

Prints of this "shot in the arm" program fare are in full color; 16mm; with a 10-minute running time. Available on a rental plan, or may be purchased outright.

"HERMAN'S SECRETS OF SALES SUCCESS" will fill the bill as that something extra at your next sales meeting. Write today for price information and a copy of Dartnell's Directory of Sales Training Films.

DARTNELL

1801 Leland Avenue, Chicago 40, Illinois

"HEADQUARTERS FOR SALES TRAINING FILMS"

MAIL COUPON TODAY!

Dartnell Corp.
1801 Leland Avenue, Chicago 40, Illinois
Gentlemen: Please send me information
☐ about "Herman's Secrets" film
☐ copy of Dartnell's Directory of Sales Training Films.

Name_____ Title_____
Company_____
Address_____
City_____ Zone____ State____

RIGHT off the NEWSREEL

Entries Close Feb. 16th for National Safety Film Awards

☆ Sponsors and producers of motion pictures and slidefilms in all fields of safety education are alerted to the impending February 16 deadline for the 1962 awards program of the National Committee on Films for Safety. The 19th annual competition is for subjects produced or released during 1961.

Principal non-theatrical classifications are: occupational, home, traffic and transportation, and general (all other) films and slidefilms. There is no charge for entering the contest nor for the plaque and certificate awards presented to winning sponsors. The contest entries are judged by leaders of national organizations identified with national safety programs and by experts in the various category fields.

For entry forms and other information, contact William Englander, secretary, National Committee on Films for Safety, 5th floor, 425 N. Michigan Avenue, Chicago 11, Illinois. Both U. S. and Canadian subjects are eligible.

* * *

Kodak to Have Major Exhibit at the New York World's Fair

☆ The Eastman Kodak Company, a prominent participant at the 1939-40 New York World's Fair, has leased an area of 75,000 square feet for a major exhibit at the impending 1964-5 New York event. The Kodak exhibit will be located in the industrial area at the intersection of the Fair's main avenues.

J. Anthony Panuch, vice-president in charge of industrial exhibits for the New York World's Fair, welcomed the company's exhibit. "Kodak is ideal for our theme in presenting to the world a clear understanding of America at work and play," he said.

Kodak's "Cavalcade of Color" in 1939-40 was the first major color-slide presentation and proved to be a forerunner of color photography's current popularity. The Kodak fair exhibit featured a darkened "Hall of Color" with miniature Kodachrome slides projected and enlarged 50,000 times for projection on huge 17-by-21-foot screens. The pictures on the eleven screens in the hall were either related to one another in sequence or formed a giant color panorama. As they faded in and out, accompanying voices and music connected them to a moving story.

James E. McGhee, vice-president in charge of sales and advertising for Eastman Kodak, signed the 1964 exhibit contract, as the company joined AT&T, Chrysler, Coca-Cola, Ford, General Electric and IBM in the list of prominent industrial participants.

* * *

"Substantial Gains" Reported for Film, Equipment Exports

☆ Substantial gains in motion picture film and equipment exports from the U.S. were recorded in the first nine months of 1961, the U. S. Department of Commerce reports. Combined exports of still and motion picture products were more than $100 million, the department's Scientific, Photographic and Business Division noted. The total was substantially above the same period in 1960.

Foreign sales of 16mm sound projectors increased from $1,365,572 to $1,554,816; motion picture film and equipment exports were up 9.5% over the same period last year. Some 32 million feet more of 16mm rawstock film were exported in 1961.

* * *

TV Use of Factual Film a Highlight at EFLA Meeting

☆ New developments in television use of informational film were demonstrated at the 1961 Eastern Regional Meeting of the Educational Film Library Association on December 13 at the Carnegie International Center in New York.

Robert Costello, producer for Talent Associates-Paramount, Ltd., of the CBS-TV show *Armstrong Circle Theatre*, report on dramatized television documentaries and showed footage from his recent program on the Berlin Wall. Lou Hazam, producer of the NBC-TV special, *Vincent Van Gogh*, discussed this and other television projects involving filmed expositions of great works of art. James MacAndrew, representing the New York State Regents Educational TV project, reported on current developments in television for schools and colleges.

New film productions of interest were screened and discussed at an afternoon session at which EFLA President Frederic A. Krahn presided.

Himan Brown showed his new release, *You Are Not Alone*, a mental health film sponsored by

(CONTINUED ON PAGE 16)

NOW... for Ektachrome users...

ONE-DAY SERVIC

on 16 mm

COLOR PROCESSING

Licensed by Kodak

EKTACHROME COMMERCIAL **5¢ ft.**

EKTACHROME ER FILMS **6¢ ft.**

Chemical and sensitometric controls to rigid Kodak standards.

TEXAS INDUSTRI FILM COMPAN

TIFCO

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JA 9-4377
HOUST

48 HOURS

Camera to Color Print

Let us process your Ektachrome camera film, assemble it, make a

COLOR (11¢)
B & W (6¢)

print with printed edge numbers, then ship to you **within 48 hours** after receipt of your original.

Write for complete laboratory price list.



...more than the sum of its parts!



The arithmetic of leadership was there on the drawing board, long before the first precision parts were ever machined for the remarkable Arriflex 16. Leadership was in the making as Arriflex engineers conceived the many unique features that make it today's top-performing motion picture camera! ☐ For example, the **mirror-reflex shutter** viewing system eliminates finder problems. The fantastically precise **registration-pin** movement in a **precision film gate** achieves such framing accuracy that even 35mm blow-up release-prints sustain rock-steady screening quality. The **divergent turret** keeps a telephoto lens barrel out of the field of a wide-angle mounted alongside. ☐ There's much more to this amazingly compact 6½ lb. professional camera than the sum of its parts. Ask any Arriflex user!

For literature, write

ARRIFLEX **CORPORATION OF AMERICA**
257 PARK AVENUE SOUTH, NEW YORK 10, N. Y.

See the difference...

when 16mm Color Specialists process prints!

"Take it from me—IT MAKES A DIFFERENCE!"



compare

THE SPECIALIST'S

Magic Touch

WRITE FOR LATEST PRICE LIST



COLOR

REPRODUCTION COMPANY

7936 Santa Monica Blvd., Hollywood 46, California

Telephone: OLdfield 4-8010

(CONTINUED FROM PAG

the Connecticut Mutual L
surance Company; Julien
of the International Film F
tion, presented *Amazon*
Phil Stapp demonstrated n
mation techniques in his fi
ter, produced for the
Health Organization; and
Sutherland screened his ne
What Is a Chemist?, prod
encourage interest in
among junior high scho
dents.

* * *

**Rippey Named Gen'l Ch
of Advertisers '62 Roun**

A prominent Mountain
agency executive who is
known in the business film
try has been appointed
chairman for the joint
meeting of the Advertising
ation of America and the A
ing Association of the Wes
held June 23-28 in Denver
rado.

Arthur G. Rippey, of
Henderson and Bucknum
charge of the arrangeme
this First AFA-AAW All-
ca Advertising Roundup.
are now 20 committees a
on various phases of what
ises to be the largest gathe
advertising people in the
years.

* * *

**Consolidated VP Ted Hir
a Heart Victim on West**

Mourned by his many
in the film industry, Ted
vice-president for operati
Consolidated Film Industri
lywood, succumbed to a h
tack at his home on Decer
Ted was a 30-year veteran
solidated, beginning his ca
1929 and serving continuou
cept for the World War II
when, as a Lieutenant Col
the U. S. Army Signal Co
was stationed at the Arm
torial Center, Long Islan
N. Y.

Active pallbearers at t
Angeles services on Decem
included Sidney P. Solow,
dore Fogelman, Richard S
gers, Edward H. Reichard,
Sproul, Peter Silverman,
Richardson and Harry Teite
Honorary pallbearers wer
Berger, W. A. Cushman
Goetz, William S. Holman,
Johnson, Milton Levinson
L. Ludington, Sidney Lum
Pepin, John Pister, Job San
Gordon Sawyer, Dr. Norm
mons, Dale Tate and Ben
baum.



Preferred by

PROFESSIONALS



BACH Auricon®

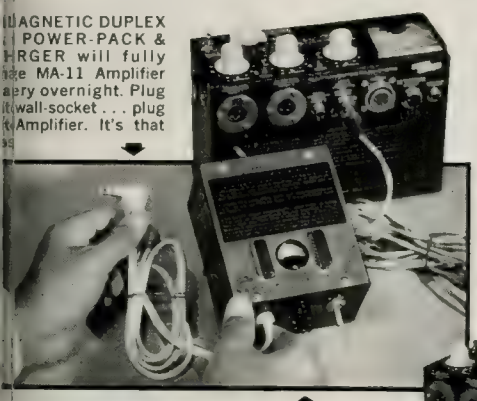
ALL-TRANSISTORIZED

FILMAGNETIC®

RECORDING AMPLIFIER MODEL MA-11

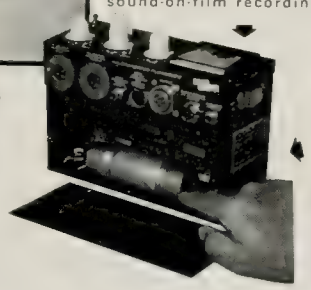
- ★ All-transistorized! Bulky batteries and heavy transformers eliminated.
- ★ Rechargeable battery or continuous A.C. operation.
- ★ 14 transistors for frequency response to 12,000 cycles.
- ★ Extreme portability and dependability. Weighs only 5 lbs.
- ★ Temperature-compensated for world-wide use, winter and summer.
- ★ Equipped with transistor-matched FILMAGNETIC heads.

AGNETIC DUPLEX
POWER-PACK &
HRGER will fully
ge MA-11 Amplifier
ery overnight. Plug
wall-socket . . . plug
Amplifier. It's that



LD USED AS POWER-PACK for continuously
pating Amplifier direct from 115 Volt A.C. current.

Fully charged Battery will operate Filmagnetic Model MA-11 Amplifier for more than 8 hours of sound-on-film recording.



Permanent lightweight Battery can be re-charged repeatedly.

★ Fitted carrying case can be conveniently stored under pullman seat or carried as hand-luggage on plane.



WRITE FOR FREE AURICON CATALOG WITH INFORMATION ON THE NEW ALL-TRANSISTORIZED FILMAGNETIC RECORDING SYSTEM...

GUARANTEE

All Auricon Equipment is sold with a 30-day money back guarantee and a 1 year Service Warranty. You must be satisfied!

BACH Auricon



THIS IS THE FILMAGNETIC CAMERA UNIT for 16mm magnetic sound-on-film . . .

FILMAGNETIC sound-on-film recording can be factory installed on all existing, or earlier, Auricon Cameras. Recording on pre-stripe film, black-and-white **or color**, you get professional quality lip-sync talking pictures and brilliant music reproduction. After normal processing, the film can be shown on any 16mm magnetic-sound projector. In use since 1955, for exacting professional requirements, FILMAGNETIC, with the new MA-11 Amplifier, brings you the means for producing the finest in professional 16mm sound-on-film motion pictures. The **optical** sound-on-film capability of your Auricon Camera is not impaired. Change back and forth at will . . . without tools!



"FILMAGNETIC" SOUND FOR COLOR OR BLACK & WHITE

BACH AURICON, Inc.

6910 Romaine Street, Hollywood 38, California

HOllywood 2-0931

THE BACH Auricon LINE OF 16MM SOUND-ON-FILM CAMERAS



CINE VOICE II
100 ft. Runs 2¾ min.



AURICON "PRO-600 SPECIAL"
400 ft. Runs 11 min.



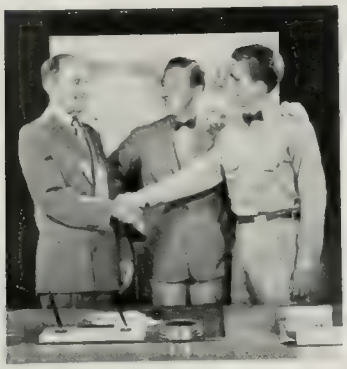
AURICON PRO-600
600 ft. Runs 16½ min.



AURICON SUPER-1200
1200 ft. Runs 33 min.

AURICON . . . THE PROFESSIONAL CAMERA • *STANDARD OF THE 16MM SOUND INDUSTRY SINCE 1931*

THE MAN WHO REPRESENTS YOU TO YOUR EMPLOYEES



You can indoctrinate men who serve as your supervisors with your own ideals and aspirations . . . and help these men to express you to the people they supervise.

You can help them interpret a better understanding of company policies, enhance loyalty and develop a sense of greater responsibility with

"THE SUPERVISOR AS A REPRESENTATIVE OF MANAGEMENT"

This is just one of *eight powerful sound slidefilms* that save a load of time and effort for the busy executive, assuring accurate training with no chance of misunderstanding . . .

"SUPERVISOR TRAINING ON HUMAN RELATIONS"

Write today for other titles in the series and details concerning a preview.

Guided **FILM** *Missiles*

ROCKET

INC

PICTURES

6108 Santa Monica Boulevard
Hollywood 38, California

WASHINGTON FILM COMMENTARY

by Mary Finch Tanham

Washington Correspondent for Business Screen

On May 15, 1862, Abe Lincoln signed a piece of paper and the U. S. Department of Agriculture was born. In this New Year, 1962, as the Department celebrates its Grand Centennial, the factual film industry will be proud to learn that one of the major events will be America's first film festival devoted entirely to the subject of agriculture. The announcement is doubly significant, since the year also marks the 50th anniversary of USDA's Motion Picture Service, the oldest film operation in the Federal government.

The agricultural film festival will be held in Washington in late November and will be open to all producers and sponsors of agricultural films on a wide variety of subjects: e.g. farming, crops, animals, engineering, food, gardening, home life, pests, resources, science, recreation and wildlife. Films may be entered in more than one category, with a maximum of *three subjects in any one category*.

Department's Films Ineligible

The USDA, which has cataloged some 300 films on everything from screwworms to *Smokey the Bear*, is out of the competition — ineligible to enter. So the field is wide open!

Agricultural films, which make an important contribution to national education and rural communication (and are often outstanding examples of film making by any standards) are sometimes overlooked by festival judges when screened in competition with films of a completely different character. In such cases, the farm film fails to win proper recognition for its substances — and it loses the wide audience it deserves.

To Observe "Americas' Day"

There are hundreds of these worthy agricultural films in circulation; they have been produced by industry, schools, business and civic organizations. The USDA hopes to garner them all in this unprecedented festival!

The "Agricultural Film Festival" will additionally include an invitational "Americas' Day," to pay tribute to the fine pictures out of Canada and the countries of Latin America.

Submitted prints must be 16mm, either color or black & white and there is no restriction as to length. *But only films released since January, 1960 will be accepted.* There are no entry fees.

Juries for agriculture's festival will be carefully-selected and especially qualified to judge the relevant subject matter. Winners



Growth Through Agricultural Progress

will receive a Centennial Certificate of Merit and a letter of commendation from the Secretary of Agriculture.

Winning Films to Go on Tour

As there will no doubt be widespread demand for further showings of winning entries (on television and before agricultural, civic and other groups), the Department will arrange for additional screenings across the country and will keep and distribute winning films until November, 1963, at which time prints will be returned. Those which have been eliminated will be promptly returned after pre-screening sessions.

As a result of Festival recognition and publication, the Department anticipates that winning films will be seen by large new audiences, who will welcome this opportunity to enjoy and profit from the absorbing world of agricultural films.

Watch your mail for invitations and entry blanks for this major 1962 event which you will be reading about in ensuing issues of Business Screen!

* * *

New 500-Page Catalog Lists Available Government Films

. . . There's a rich mine of motion picture and filmstrip source material in the new 500-page catalog of U. S. Government Films currently available for public[illegible] tional use and released in [illegible] ber by the U. S. Office of [illegible] tion.

Listings are confined [illegible] films to which the Feder[illegible] ernment possesses negati[illegible] reproduction rights; and t[illegible] films which, if not owned [illegible] Government, are present[illegible] cially by Federal agencies [illegible] which the Government ha[illegible] distribution rights. Listi[illegible] limited to films actually [illegible] — and in sufficient print [illegible] to serve public demand.

The subject matter inde[illegible] a range of topics from *A* [illegible] *Zoysia Grass*, includes such[illegible] topics as surgical techniqu[illegible] nautics, farming, speech [illegible] atomic energy, child ps[illegible] electricity, fingerprinting, [illegible] ulteration, race problems, [illegible] tion, etc.

You can order your co[illegible] title above) from the Sup[illegible] dent of Documents, Wa[illegible] 25, D. C. Enclose your c[illegible] postal money order for [illegible]



Jackie Martin (2nd left) rece[illegible] oration from Ambassador [illegible] as brother Phil (right) lo[illegible]

Brazil Honors Jackie M[illegible] for Magazine Articles, B[illegible]

. . . One of our film ir[illegible] most ardent workers is N[illegible] Studios' vice-president, J[illegible] Martin. An internationall[illegible] photographer and picture [illegible] her own right, Miss Ma[illegible] honored last month by t[illegible] zilian government. As [illegible] official ceremony, the n[illegible] rived Ambassador of Bra[illegible] berto Campos, bestowed h[illegible] try's Order of the Souther[illegible] rank of Cavaliero, on Jack[illegible] Mrs. Alice R. Hager for [illegible] magazine articles (illustr[illegible] black & white and color) [illegible] books, published by Ma[illegible] "Frontier by Air" and "[illegible] the South."

The co-authors cover[illegible] great country as guests of [illegible] President Vargas and were [illegible] by Ambassador Campos f[illegible] long and proven friendship [illegible] zil.

ervices, Inc. Merges National Film Studios

merger of two Washing- companies, Film Servi- c. and National Film Stu- nc. has been announced by Newcomb, president of Na- The new operation, which ls facilities of both organiza- combines audio-visual and services under one roof.



Newcomb . . . in merger

stage, art and animation fa- have overflowed into new staffs have more than d.

look forward to this com- becoming increasingly inter- n educational and training ls," Newcomb says. "We at films and filmstrips are mensional textbooks' which e provided for better in- n among, for example, ex- al children and within the developed countries."

* * *

g of Official Embassy Is Their Specialty

hen Nigerian embassy offi- n Washington first raised ountry's flag of independ- hey called on a group of gton film specialists to the historic moment on Similarly, when the Presi- dent of Senegal visited Washington, crews documented his reception by the people of America. For new-born nations, especially, official ceremonies in the capital city are of such historic significance that most are filmed for the people in their respective homelands.

Washington's Paragon Productions is one of these busy producers along "Embassy Row," expending a great deal of extra time, effort and good will on these projects. And time *is* a factor . . . to come up with scripts in Iranian or to tiptoe through protocol without offending sensitive dignitaries.

Paragon has filmed Premier Kishi of Japan, King Saud of Saudi Arabia, Mohammed V of Morroco, the President of the Philippines and a host of other luminaries. They have been especially busy in recent weeks on films about the fascinating but often b e w i l d e r e d representatives of brand new African republics.

* * *

"New Face of Capitol Hill" —a Tribute to Late 'Mr. Sam"

. . . Few people realize that "Mr. Sam" Rayburn did more than anyone else to perpetuate the face of the nation's capitol building for posterity. Fewer realize that there is a stirring story behind the way that, column-by-column, piece-by-piece, carving-by-carving — the old, pitted structure was replaced by gleaming new marble from Georgia.

New Face on Capitol Hill (recently produced by Frank Willard Productions for the Georgia Marble Company) is, in its way, a tribute to "Mr. Sam" as well as a fascinating glimpse of men and machines working the swamps and hills of Georgia.

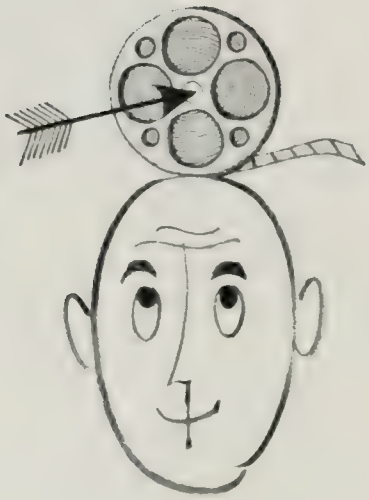
How do you gouge out pure marble which has lain for hun-

n embassy officials are filmed in Washington to commemorate of their country's flag of independence (see story above).





When your every shot is vital...



...you can count on us.

• Sound • Editorial
• Laboratory Services

Capital

CAPITAL FILM LABORATORIES, INC.
1905 FAIRVIEW AVENUE, N. E.
WASHINGTON 2, D. C.
PHONE LAWRENCE 6-4634

CAPITAL COMMENT:

dreds of millions of years in the ground? How do you shape huge 35 ton columns into 17 ton shafts? And how do you transport these tons of glistening rock which have to be treated like valuable pieces of china?

It's all included in the picture, in sharp, vivid color. The 15-minute picture was narrated for Willard (of Atlanta, Ga.) by Jerry Vandeventer. Packed with information, pleasantly peppered with patriotic appeal natural to its subject, this production should interest just about everybody who cares for American tradition and heritage.

* * *

Triple-Purpose Film Program Tells Carpenter Steel Story

☆ Three motion pictures comprise a "triple-purpose" film program for the Carpenter Steel Company of Reading, Pa. Released under the covertitle: *These People Know the Steel Business*, the a-v "trio" includes a basic 20-minute picture on Carpenter's overall steel operations; the "basic film" plus a six-minute added sequence pointed for



Bryson Rash, noted Washington TV-radio correspondent, helped to narrate the new Carpenter Steel Company sales picture . . .

the forging industry; and the "basic film" plus a seven-minute sequence created for the cold heading industry.

The film covers several plants, employs four narrators, incorporates scene after scene of some of the best on-the-spot photography ever shot in a sooty mill — and it all blends together like molten steel.

Strictly aimed at Carpenter customers, the pictures stress the variety of the steel firm's product lines, which are contributing to today's fast-changing, challenging era of the technological break-

(CONTINUED ON PAGE 22)

PARTHENON PICT
HOLLYWOOD

TO
TRAINING
DIRECTORS

Now available for screen
really *new* kind of "skil
Straightforward and cl
instruction, but themed on
motivation and suspense
to make the employee
WANT the training . . .

A T&T's
"AN ANSWER FOR LI

". . . *bright, entertaining*
moving, pictorially — beau
and novel in that it pres
extraordinarily intricate
procedure with simplicity
same time weaving real
tion into hard-nosed instr

° ° °

A fitting successor to th
successful "LOCKED ON
Dynamics Astronautics),
presses another any-
fundamental: i.e. "*Kee*
jump ahead." Not a traine
ture, it is designed to u
the performance of peo
ready skilled in their jobs

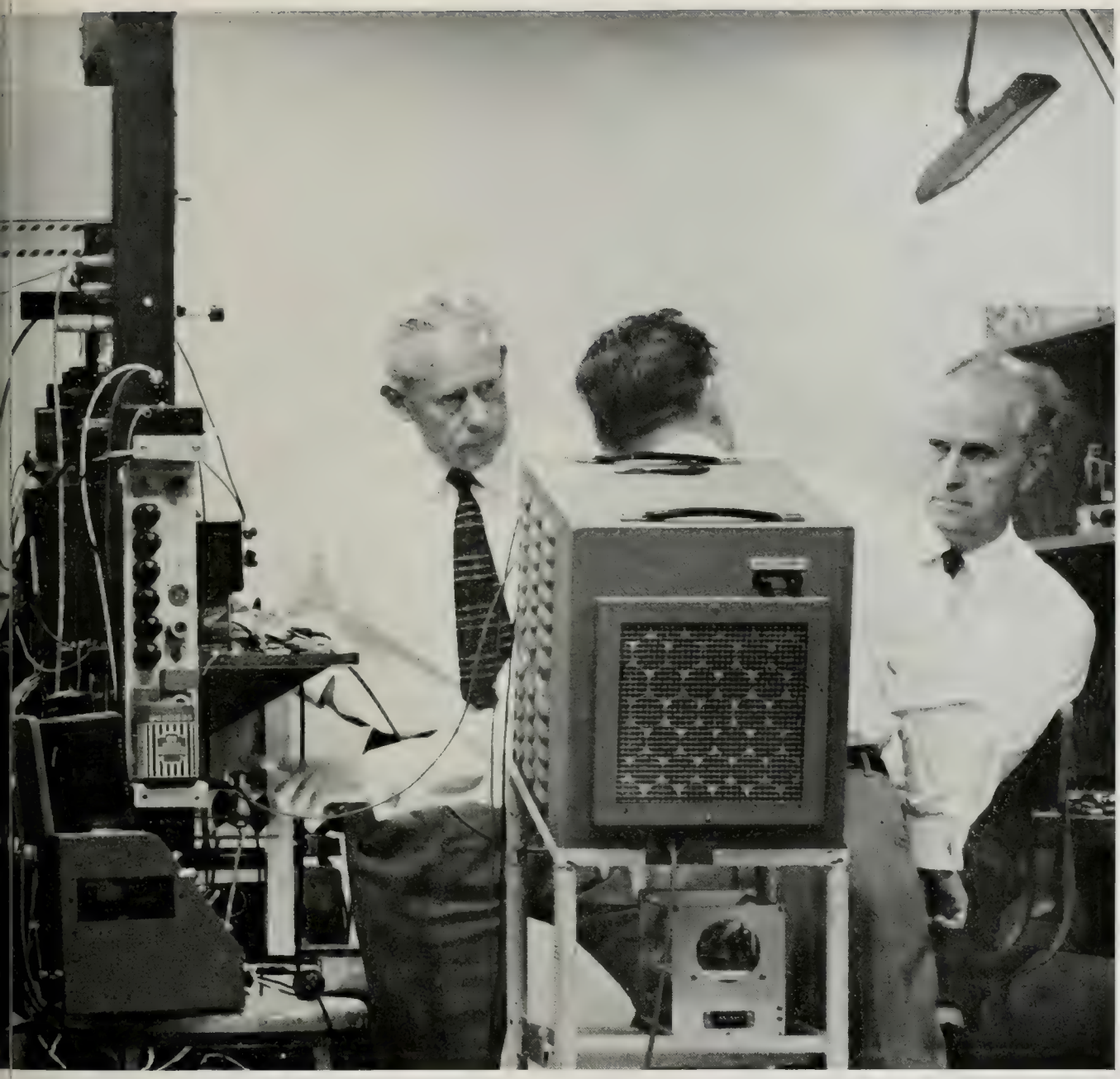
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is typical of the new "too
of picture which will re
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cash profit, plus improve
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faction, as a bonus.

° ° °

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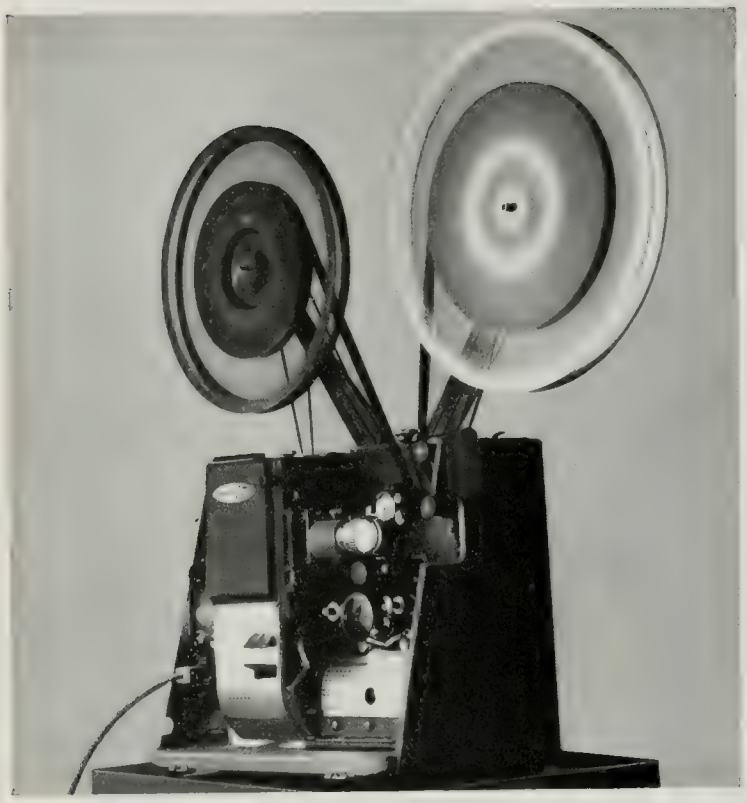
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Free — "How Industry Profits from Films." Booklet is packed with information on use of audio-visuals in every phase of business, from training to sales. Send now for your copy. Address your request to Victor Animatograph Corp., Dept. 6.

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World's Most Experienced Manufacturer of 16mm Projectors

VICTOR ANIMATOGRAPH CORP., DIVISION OF KALART, PLAINVILLE, CONNECTICUT

CAPITAL COMMENT.

(CONTINUED FROM PAGE 20)

through. Cameraman Andrew Costikyan's close-ups of complicated machines highlight the hot reds and golds of metals. At the rolling mill, experienced hands whip hot ribbons of vibrant orange steel, handling the coils like giant snake whips. The sales pitch is straight-forward but scenes like these are memorable!

These People . . . was produced and directed by George F. Johnston of Washington Video Productions from the script by Oeveste Granducci. Peter Norman assisted Andrew Costikyan at the cameras; Robert H. Johnson edited.

* * *

Appealing Film on Value of Phonovisual Reading Method

. . . As we all know, there's nothing more soul-satisfying than beautifully-filmed children in gay, happy color. And that is precisely what Nick Read of Potomac Films, Inc. has accomplished with a group of bright, apple-cheeked youngsters in Maryland's Primary Day School.

But why these particular children? And why a 29-minute school film about them?

Showing to Parents, Educators

It's because they are fortunate beneficiaries of the new, highly-successful "Phonovisual" method of reading, which warrants this definitive film aimed at parents, teachers and school officials. Primary Day, which accommodates kindergarten as well as first and second grade youngsters, is a modern country school founded by two D. C. teachers — the Misses Schoolfield and Timberlake.

Their demonstration school revolves around the theory that reading and spelling failures, roots of evil in education, are completely unnecessary. In short, they have come up with a rather revolutionary, organized system of phonetics which, as one sees in this film, is a big ball of fun. The children gain confidence with their consonants in kindergarten, then meet head-on with vowels in the first grade. From the very beginning, their zest and absorption in the big game of learning is something to behold!

The Children Play Themselves

The film has been produced in a framework of wonderful primary colors. Without a trace of "artiness," the children are presented working like little demons, laughing like little trout. They are to-



This young reader is show[n] the Phonovisual method wo[rks]

tally unselfconscious, as is [the] tural, easy dialogue of the [film]

At the same time, the f[ilm] ognizes that parents and a[dmi]cians want to know —will [it] work? Where else is it used[?] equipment is necessary?

Phonovisual methods a[re] used in colleges to teach [re]and to aid foreign student[s] dence shows that they help [in] "reversals" (e.g. *saw* appea[rs] *was*). This film will be viewed educators at all levels. It w[as] possible by a grant from [the] Dominion Foundation, wr[itten] Nick Read, directed by [Jack] Russinow and lensed b[y] Johnston.

* * *

"Fuel to the Fire" Presents Background of Patent Sy[stem]

. . . Helping people unders[tand] the workings of the patent sy[stem] and its relation to our econ[omy] the work of the Patent, Trade[mark] and Copyright Foundation [at] George Washington Univ[ersity]. And so, to help get their [message] across to a keenly-interested [audi]enry, the Foundation has [also] sored a 27 1/2-minute col[or film] titled *Fuel to the Fire*. T[he] ture has a well-defined st[ory] he

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Promotion writer for [motion] picture distributor. Direct [mail] experience very helpful. [We're] looking for someone [who] sales-minded and can hit [the] New York location.

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live actors and some fine scenes shot in and near the nation's capital.

The leading character, Edward John O'Dowd, is an inventor on the trail of a solution to the irritating problem of smog. Dowd has the seed of an idea — germinated from two previously unrelated thoughts. His own interest in his invention (and that of his colleagues *and* the audience) grows until he is finally sent to Washington for a patent search.

How An Idea Is Protected

The Bureau of Patents which, in 1961, granted the nation's three millionth patent, is a tremendous place where a fraction of an idea might conceivably get lost. But this is not so — and Edward John O'Dowd, with the help of a patent lawyer, finds what he is looking for. Meanwhile, those who watch his little drama unfold learn what happens to an "inventively different" idea in the long stretch between its conception and its birth.

Oeveste Granducci wrote the script for this Washington Video Productions' picture. George F. Johnston directed, with Pete Gabarini and Vincent Gerardo at the cameras. Joe Riviere narrated when lip sync was not employed for actors Bob Rickman, Robert Prosky and Harry Bergman.

Benefits of Our System

Fuel to the Fire contains many obscure but extremely worthwhile facts about the Bureau of Patents; it subtly points out that we Americans do enjoy a good life, made possible through the good ideas and confidence given to those who bring them into existence. Corporate research and development people will especially welcome the picture as will all concerned with the legal and inventive aspects of the subject.

* * *

USDA's Film Helps Explain Strontium-Free Milk Process

. . . Although the Atomic Energy Commission and the Weather Bureau have estimated that dread fallout in the atmosphere this spring will be less than previously anticipated, there is still cause for concern over the predicted levels of Strontium 90 in food and drink. The entire dairy industry — and every parent — is particularly worried about milk.

To those concerned, the development of a new device by the Agricultural Research Service of the U.S. Department of Agriculture will bring welcome relief. The (CONCLUDED ON PAGE 51)

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Graflex Visualizes the New "Galaxy"

TAKING A LEAF from its own book, Graflex, Inc., subsidiary of General Precision Equipment Corporation, Rochester, New York, has released a 15-minute color motion picture on its new 16mm sound motion picture projector, titled, *The Galaxy 16mm Projector.*

Expertly produced by Holland-Wegman Productions of Buffalo, the film is something more than a projector demonstration. The scene is set by contrasting the tremendous strides made in aids available for classroom use.

First scenes for *Galaxy* were lensed on location in a 19th century school building in Buffalo; the focus quickly shifts to a modern classroom in which a school system's audio-visual director conducts a training session to explain the operation of newly-acquired Galaxy projectors. The film does present a complete description of the operational and design features of the Galaxy, along with a demonstration of its performance capabilities.

Special attention is paid in the film to innovations in 16mm sound projection incorporated in this equipment. The use of a recently-developed dichroic reflector lamp to reduce heat at the filmgate and produce at 250 watts the equivalent brightness of 750 or 1200 watt lamps is an exclusive feature of the Galaxy. Also emphasized in the film is the sound system, which uses a photo-transistor for audio pickup to eliminate microphony and to reduce internal amplifier noises common in conventional photo cell pickups.

During this demonstration, the camera cuts to scenes chosen to illustrate the sharpness and steadiness of the projected image; the fidelity and range of Galaxy sound.



Instructional value is combined with selling in the Galaxy film proc

Holland-Wegman technicians made a visual explanation of reverse operation by running their cameras in reverse.

The result is a sequence showing the normal action of the scene until the Galaxy reverse control is activated at which time the proj drive changes direction an scene is shown in reverse.

The film will be distribu district sales managers and de ers for use in presenting th flex Galaxy to prospects.

Film Saga of "The Good Ship Hope"

A MOST APPEALING new film, *The Good Ship Hope*, was unveiled last month at a preview showing in the Time-Life Building, New York. The film, produced by Chet Hagen of NBC-TV for Project Hope, was telecast on the NBC network on November 28. It is concerned with the inspiring work of the People-to-People Health Foundation, and the hospital ship, Hope, which has spent the past year on its first educational mission of mercy in Southeast Asia.

Hosts at the preview showing were C. D. Jackson, publisher of LIFE Magazine; Ralph Bellamy, who plays a leading part in the film; and Joan Fontaine, who has taken an active working role in Project Hope.

The film, sensitively ac graphed by Dexter Alley an rated by Mr. Bellamy, carr to the village cities of Sout Nam to see field teams of co and nurses going about the i portant work. One bright, 14-ye old boy, Ta Van Tu, appear fr time to time throughout th providing appealing continu

"His eyes didn't work toge Bellamy explained. He wa al born with two thumbs on l hand. In the film, we watc h come on the ship, receive s gi treatment, and go on to co pl recovery with "straight eye

As he waves good-bye t "M Ralph" and the Good Ship Hope crew he becomes a symbol t aim and meaning of Ho Hope.

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n Moyse, a Film Industry ader, Is a Heart Victim at 65

good friend of this publica- and a tireless worker in es on behalf of the factual industry through the years, Moyse, former president of ess Film Processing Corp. a heart victim at 65 last h.

resident of Old Lyme, Conn. his recent retirement, Mr. se was stricken with a fatal attack while vacationing at Palmas, Cran Canaria in the ry Islands.

he of the founders of the As- tion of Cinema Laboratories, Moyse served as chairman he Membership and Admis-



. . . the late Kern Moyse

committee of that organiza- since its inception. He was a tor for several years and, for ast three years, was its treas- He was also a founder of the on Picture Industry Group of National Association of Credit agement, serving as a mem- of its executive council for al years, as vice-chairman for years and as its chairman for ame period.

his service career, Kern se was treasurer of the New Film Council (and one of its nt fund-raisers) and also d as chairman of the Insur- Committee for the Radio and vision Executives Society. He a member of the SMPTE and he Motion Picture Pioneers p in New York as well as a er of other organizations con-

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(CONTINUED FROM PAGE 2
cerned with industrial, educa
and biological films.

Serving his country in t
World Wars, he was an in
machine gun officer in Worl
I, following his graduation
Harvard, and again took an
role with four years of m
service during World War II

Surviving are his widow, L
his mother, Mrs. Edward
of Manhassett, L. I., his ste
John W. Saunders, and
grandchildren, all of Grassy
Road, Old Lyme, Conn. His
presence and helping hand w
missed by the many thousa
audio-visual people with wh
worked and served throughou
many years of work in this i
try.

* * *

**San Francisco's Ad Club S
"The Latest Look in Film**

☆ San Francisco admen sa
heard *The Latest Look in*
at the December meeting
Golden Gate city's Adver
Club as Thomas H. Fraser,
dent of Fraser Productions
city made the eye-ear present

A former producer-directo
CBS-Television at Los An
Fraser discussed recent cr
and technical developments i
tion pictures for business a
dustry. Examples of training
promotion, public relations
corporate recruiting films
shown the ad executives
the presentation.

* * *

**National Council to Prese
Award to Best Jewish Film**

☆ The National Council on
ish Audio-Visual Materials
present a special award to th
standing film and filmstrip
ing with Jewish subject m
released in 1961, it was announ
by Dr. Samuel D. Freeman,
man of the National Board
view of the NCJAVM. The a
will be made at the 12th An
Meeting and Workshop
Council in May, 1962.

The National Council on
ish Audio-Visual Material is
sored by the American A
tion for Jewish Education
a coordinating body of 41
al and local Jewish organiz
active in the field of edu
and culture. Their progra
sists of evaluation of audio-
materials of Jewish interes
semination of information
these media, and stimulation
terest, in the utilization of
materials in Jewish schools,
synagogues and organizatio

Eventful Year for Audio-Visual Media
s New Techniques Challenge Sponsors

r Producers and National Advertisers Hold N. Y. Workshop

Year That Began with this onth's advertiser-oriented rkshop on "How to Get Maxi- m Results From Your Business n," co-sponsored by the Film ducers Association of New r and the Association of Na- n Advertisers, holds rich pro- se for those who make, use and oute communication media.

Willis H. Pratt, Chairman of ANA Audio-Visual Liaison ommittee, presided over sessions, panelists and speak- resented case histories of their cessful use of the film medium. rt Bergmann, of Filmex, Inc., he FPA's spokesman in plan- these arrangements.

bby Is Luncheon Speaker

e challenge laid down by the S Department of Commerce page eight) was echoed at s nuary 17th day-long meeting e Roger W. Tubby, Assistant tary of State for Public Af- s addressed the luncheon gath- n. A principal advisor to Dean is in the field of public infor- tn, Mr. Tubby cited ways and s through which "Industry munications Programs Can American Foreign Policy."

Distribution of sponsored films, pay-off" in audience results r ictures destined to reach both n al and special audiences, was bject of another key program e . On the panel were leading esentatives of both sponsor d ser groups as Frank Arling- u President of Modern Talking

W. Tubby, Assistant Secretary f State for Public Affairs



Picture Service, Inc. and J. R. Bingham, President of Association Films, Inc. joined George J. Dorman of the United States Steel Corporation; John Flory, Advisor, Non-Theatrical Films, Eastman Kodak Company and Ott Coelln, Publisher of Business Screen, in responding to audience questions, covering such points as "plusses to be derived from theatrical and television distribution at home and abroad."

ANA Reports on Budgeting

A new ANA report on the budgeting of film productions was jointly presented by Alden H. Livingston, of E. I. DuPont deNemours & Company, for the Advertisers' Association, and Peter J. Mooney, of Audio Productions, Inc., representing the Film Producers Association.

Coordinator of the program, which might well be emulated in other areas of the U. S. through later months of the year (with great benefit to prospective sponsors), was Wallace A. Ross, public relations consultant to the FPA.

* * *

Industry Mourns Death of W. M. Bastable in Chicago

☆ We report with deepest regret and with heart-felt sympathy to his bereaved family, the death in Chicago on January 11 of W. M. Bastable, Midwestern Manager of Sterling-Movies, USA. A former president of the Industrial Audio-Visual Association, which he helped to found while audio-visual director at the International Harvester Company, Bill later joined Swift & Company to head that company's film program.

* * *

"Question 7," Sponsored by Lutherans, Now in Theaters

☆ Not with the greatness that marked *Martin Luther* but a truly noteworthy film drama from the same company and by the same sponsor is *Question 7*, currently showing on theater screens throughout the country.

Louis de Rochemont Associates' Lothar Wolff and Stuart Rosenberg turned out this drama of the Church v.s. the godlessness of Communism for the Lutheran Film Associates.

DETROIT HONORS A FILM PIONEER



In a recent ceremony at Detroit's City-County Building, Mayor Louis C. Miriani honored The Jam Handy Organization and its founder, Jamison Handy, on 50th Anniversary.

The Lifetime of devoted and inventive service which he has given to the art and science of idea communication began for Jamison Handy in 1911 when a young newspaper editor chose to begin life anew and turned to the then unmarked and scarcely-known field of "visual education." In the closing weeks of 1961, the Mayor and City of Detroit, where The Jam Handy Organization makes its headquarters, honored this film pioneer and the 500 members of his company for "outstanding contributions to the communications industry" and declared a city-wide "Jam Handy Day" while presenting Mr. Handy with a symbolic gold "Key to the City" on this 50th Anniversary occasion.

The man who set out to do something about "improving things at retail" and "making them understand" played a tremendous role in helping make America's mass production system work. Jam Handy films assisted in bringing to the eyes of service people, salesmen *and customers* the first self-starters in cars, electric pumps on the farms, automatic cash registers, adding machines and coin-box telephones.

Jam Handy begins a second half-century with a world view of the techniques and the tools that have proven so useful in the U. S. Recent films have been translated in dozens of tongues. A request from the ministry of education in Thailand sent Jam Handy teaching filmstrips into the bamboo schoolrooms of the Asiatic hinterland.

The man who made something more of the film medium than fiction and fantasy looks beyond to new creative and technical innovations which can bring understanding to the millions throughout a world that has need for "light" as well as substance. A Jam Handy "wraparound" theater that was visited by enthusiastic throngs at last year's International Agricultural Fair in India was symbolic of his faith in the advantages of showing the world "by talking to the eyes." —OHC

"Venture Into Public Service That Comes Off Splendidly . . ."

Press Salutes "The Michigan Story"

Michigan Consolidated Gas Company Sponsors 28-Minute Picture to Show How State Has Met Economic Crises, Emerged Stronger Through the Years

ONE OF THE MOST UNUSUAL industrially produced films ever made . . . it makes no effort to sell a product and only mentions the company's name once in the introduction . . . is getting wide circulation and acclaim in Michigan.

Titled *The Michigan Story*, it was made for the Michigan Consolidated Gas Company by The Jam Handy Organization, in collaboration with the utility's photographic and public information staff.

Theme of the film is Michigan's ability to survive one economic setback after another and always emerge more prosperous than before. In a series of flash-backs, it traces 300 years of the state's economic history and growth from the first fur traders to the present.



Filming a pioneer sequence for "The Michigan Story" as flash-back retells history.

Newspaper Editorials Praise Sponsor

The Michigan Story is such a departure from the normal industrial film that newspapers across the state have reviewed it and were lavish with their editorial praise. Said the DETROIT FREE PRESS on its editorial page under the headline "Michigan Plays the Lead":

"For any whose faith in Michigan needs restoring we recommend a 28-minute color film called *The Michigan Story*. It was produced during the past summer by the Michigan Consolidated Gas Company . . . It can do Michigan a tremendous good wherever it appears on a screen and Michigan Consolidated is entitled to the gratitude of everyone who has the state's interest at heart. It is a venture into public service that comes off splendidly."

The ANN ARBOR NEWS editorialized with "Helping to Sell Michigan" and stated: "Michigan Consolidated Gas Company is doing its part by preparing and presenting a new film, *The Michigan Story*, which will be shown to audiences in this and other states."

Under the headline "Selling Michigan," on Oct. 20, the TRAVERSE CITY RECORD-EAGLE stated: . . . "This is a picture which all Michigan clubs and other organizations should secure, for after one sees it, any faltering faith in Michigan is promptly restored. . . . It is to be hoped that the Michigan Consolidated Gas Company gets a wide showing of this film outside Michigan for it will do much to combat the unpleasant publicity the state has received in the past few years."

A lead editorial in the MUSKEGON CHRONICLE entitled "The Michigan Story" commented: "*The Michigan Story*, produced by Michigan Consolidated Gas Company, is a worthy addition to the information features that are available about this state . . .

Portrays State's "Vitality, Variety"

"Here in the first color film of its kind is an up-to-date portrayal of the vitality and variety, in resources and economic growth, to be found in Michigan. Those who see *The Michigan Story* will come away with a message."

Ralph T. McElvenny, president of Michigan Consolidated, explained that his company "wanted to make a film which tells the truth about Michigan . . . how well we are coming out of the post-war adjustment period."

He pointed out that as the state's oldest utility, Michigan Consolidated feels an obligation to help allay the fears for Michigan's future.

"If history is our best teacher, then we should look back and see how our state and its economy have weathered dozens of setbacks. There have always been enough dedicated people who, using their own ingenuity and Michigan's many and varied resources, have kept our state among the most productive

(CONCLUDED ON PAGE FIFTY-FIVE)

Today's dynamic growth in state is lensed through scenes of modern urban building in Michigan.



"Drive Defensively!" I Moral of Safety Pictur

SPONSOR: American Telephone & Tel Company.

TITLE: *Anatomy of an Accident*. 28½ m color produced by Jerry Fairbanks P tions of California.

* * *

☆ As a public service film, *Anatomy Accident*, makes a dramatic plea to mo to observe defensive driving procedu makes this point by telling the tragic s one family after disaster strikes them highway. Starring are David Wayne, Avery, and Rickey Kelman.

Bell System companies throughout th with thousands of men and women the wheel as part of their daily duties, a to the need for constant safety educati strong, emotional reminders. *Anatomy Accident* is that kind of memorable and will be useful to many other similar

The story is told with adroit use of backs." When the picture opens, Wa turning home in a dazed condition, fi wife selling their household goods. He stop the sale but no one pays any a to him. Then he realizes why they don' he is there; he is dead.

Another scene of happier times Wayne and his little family preparing week-end trip. Not only is he a careful he also *teaches* defensive driving. Un ately, he permits himself to be so irrita another driver that he takes a chance car is struck by a truck.

Wayne is killed in one of the most smash-ups ever filmed. His son lies in for weeks. Wayne "comes back" to try t but it is too late. He realizes that safe is necessary *all* the time and not part time to be *really* effective.

David Wayne prepares a safe driving c telephone company's "defensive driving



Preview Notes on Glass Institute's Colorful Film

SOR: Glass Container Manufacturers Institute.

TLE: *Sealed in Glass*, 27 min., color, produced by Cullen Associates.

Man's age-old quest for an ideal container is the theme of this beautiful new film. And the container to be found, of course, is in glass—glass as thin and fragile as a soap bubble, or strong enough to stop bullets and build skyscrapers.

Among the many original pieces exquisitely displayed in the film are examples of Egyptian glass objects more than 3,000 years old. Other glass objects from later times include free-form containers, American historical flasks, handmade original Mason jars, and a variety of early jars and bottles of almost infinite size, shape and color.

In addition to showing representative objects resulting from man's continued efforts to obtain better containment, the processes by which these objects were made are also depicted. By



Blowing through a hollow metal rod, man discovered blowpipe method of making glass . . .

concentrating on close-up photography, the sand-core, blowpipe and mold methods for making glass containers are shown. Each method is thoroughly enacted so that we can understand the great technique required of the early glassmaker.

From pioneer work in making glass containers, the camera dramatically focuses on today's modern methods of mass production.

Beginning with the invention by Michael Owens of the first fully-automatic bottle-making machine in 1903 (the original footage of which is included in the film) the art of making glass containers was changed into a great industry. In the modern glass container plant, 22 billion new containers are produced annually, and the care required of the individual glassmaker years ago is still evident in today's gigantic plants.

Sealed in Glass graphically makes its point that in the search for ideal containment, man

(CONCLUDED ON BACK PAGE FIFTY-SIX)



Film As a Trade Association Medium

Equal Member Consideration, Genuine Public Appeal Are Among Key Factors

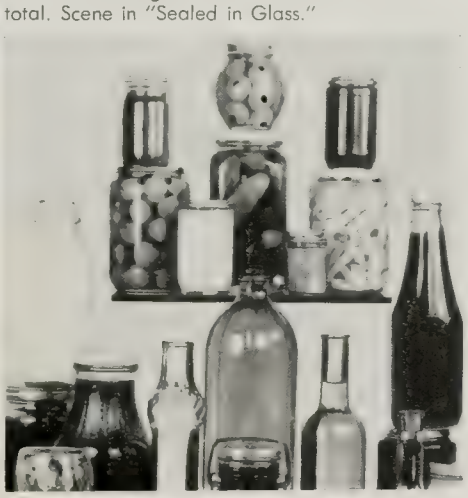
by John J. Mullin*

Because of the Very Nature of a trade association, the problems involved in producing a motion picture for one are immediately increased. Trade associations—at least the major ones—usually represent all or most of the companies involved in a single or allied industry. Each "member company" has an active interest in the projects its association undertakes because such projects reflect on him as a member of that industry. Also, through the payment of dues, member firms provide the funds to carry out the activities of the association.

When an association undertakes a project such as a film or an advertising campaign, it is with the view toward educating a mass audience to an entire industry rather than the products of a particular company. However, every advertising or public information program must be inclusive enough to represent the individual elements comprising the whole association. In a very real sense the smallest member of an association can expect the same consideration as the larger members.

The Glass Container Manufacturers Institute (GCMI) has a combined membership of thirty-five glass container manufacturers representing over ninety percent of the domestic productive capacity; six closure manufacturers; and twenty-one supply and allied manufacturers. Many of these companies maintain their own advertising and publicity departments that are fully capable of, and qualified to, evaluate the creative efforts of their association.

Largest end-use category for glass containers is food, accounting for over 40% of the domestic total. Scene in "Sealed in Glass."



Objectives of the Institute's Picture

When GCMI—one of the largest associations—decided to make a new film there were definite objectives in mind: to make a film encompassing the products of an entire industry while not by-passing products of individual companies; to make a film that would measure up to the high standards of promotion done by its members; and to make a film to sell glass containers but not to make it so commercial that important markets such as schools, clubs and TV would be lost.

In one sense association advertising is less likely to fall victim of over-commercialism since such advertising must be "generic." The need to have trade marks showing or the name of the product in constant view is nonexistent.

"Theory of Containment" Best Concept

After considering several approaches to the film, the one submitted by Cullen Associates based on the "theory of containment" was judged the most suitable. The simple concept was based on the idea that man has always needed to contain the products he used, and that through centuries of experimentation he found glass to be an ideal container.

The historical aspect of the concept seemed a natural one since glass is known to be man's oldest packaging material. Glass containers for wines and perfumes were made by the Egyptians more than 3500 years ago. It also reduced the commerciality of a straight glass container packaging film.

With the idea for the picture agreed upon,

* Mr. Mullin served as Assistant Director of Public Information at the Institute during this production. He is now an executive in a N.Y. public relations firm.

FILM AND THE TRADE ASSOCIATION:

a treatment was prepared by the Cullen office expanding the theory of containment in relation to glass. To introduce the idea, an element of nature in its free state—uncontained and without fixed boundaries—was chosen. Water became the agent and its containment in a clean, transparent, sturdy, reusable glass container served to introduce *Sealed In Glass*, GCMI's 27-minute Eastman color film.

Cullen Associates was selected to make the picture because this producer was able to come up with the most satisfying concept for the film. Equally important, Cullen was able to offer talent of wide diversification from many sources.

The Film Required Several Basic Techniques

GCMI felt this was important because as the script developed it became evident that more than one film technique would be required. Part of the film required animation and close-up studio work photographing glass containers which is painstaking work; other scenes had to be shot in a giant glass container plant where great areas had to be lighted and shot from many angles and distances. In all, three cameramen—each known for a particular style—were assigned to the film.

From the theory of containment to the practice of making glass containers the way the Egyptians did thousands of years ago presented a major problem. If the theory of containment was to be fully developed we felt that an accurate re-creation of the manufacturing processes for making glass containers through the centuries was called for.

From earliest times to the present, four methods for making glass containers have been used: the sandcore, the blowpipe, simple molds, and the fully automatic bottle-making machines. So far as we knew no one still practiced the sand-core method which was laborious. However, the two retired Steuben glass blowers who performed the blowpipe and mold methods on the screen were able—after some initial difficulty—to imitate this ancient method.

Simple Costumes Avoid Dating and Expense

Each method is thoroughly enacted on the screen and photographed in tight close-ups. The glass blowers were dressed in plain garments in an attempt to give them a certain timelessness. Although specific dates are referred to in the film, we thought it would be a mistake to attempt to costume the men in authentic clothing. Unless a Hollywood-style budget is available for both sets and costumes, historical vignettes on a smaller scale often emerge more hysterical than historical.

With the help and cooperation of institutions such as The Brooklyn Museum, Metropolitan Museum of Art, and The Corning Museum of Glass, historical accuracy was achieved by the loan of props from significant dates in glass-making history.

Although the historical re-creation adds a fascinating touch to the film, GCMI member companies do not make today's glass containers by ancient methods, nor do they sell reproductions of Egyptian vases. Today's glass (PLEASE TURN TO CLOSING PAGE FIFTY-SIX)



A SIGNIFICANT TECHNICOLOR FILM ON AMERICAN INDUSTRY'S RO
IN HELPING THIS LAND TO ACHIEVE A BRIGHTER ECONOMIC FUTU

SPONSOR: The Ohio Oil Company.

TITLE: *Libya Ahead,* 28 min., Technicolor produced by Wilding, Inc.

MIDWAY BETWEEN GIBRALTAR AND SUEZ on Africa's northern shore, Libya stands at the crossroads of ancient and modern worlds. A large nation, nearly double the size of England, France and Italy combined, Libya was the site of prosperous civilizations established by Greece and Rome. The ruins of Sabratha, Cyrene and Appolonia still
with classic beauty of the ancient greatne
the land.

Today, Libya draws her principal suste
from the soil. Citrus fruits are an imp
crop; dates a staple food. Water, even nea
coastline, is precious. From fields inten
tilled and irrigated, the people carry their
duce to market in nearby towns. Cattle, s
goats, donkeys and camels are nego
wealth and a source of food, clothing,
and transportation. On the broad level

Camel caravans still move across the desert, as they have for untold centuries, hauling supplie
to isolated villages far away in the vastness of the Libyan interior. (Scene in film "Libya Ah



yrenaica, agriculture on a large scale, in-singly mechanized, yields a valuable har- of wheat and other grains.

Two Worlds Meet in Tripoli's Harbor

n Libya fell the heaviest destruction of the th African campaigns waged by Rommel Montgomery. Benghazi, still showing the s of a thousand air raids, is the capital of Cyrenaica and the alternate meeting of the Libyan parliament. Tripoli, princi-city of Tripolitania, is Libya's western tal and its shining, luminous structures re- the brilliance of the Mediterranean sun. dock facilities of Tripoli's harbor are the ting place of two worlds. For Libya has rged as one of the new oil-producing na- s and Tripoli's harbor has become a main arkation point for petroleum equipment material, an important center on a *new* e route.

ith these opening scenes, the main theme thought-provoking new film illuminates the being played by Western capital in devel- g the resources of lands abroad. The cost- nd long-fruitless search for oil beneath a's desert sands was undertaken as the t venture of the Oasis Oil Company of ya, Inc., in which the Ohio Oil Company, nsor of a new 28-minute Technicolor mo- picture titled *Libya Ahead*, was one of associates. Wilding, Inc. was the producer. ding staffer John Davenport wrote the t and Charles Beeland served as director- eraman.

Discovery Holds Rich Promise for Libya

ibya Ahead was well along in production re oil in proven quantities was uncovered. discovery holds rich promise for the na- 's future for now this enormous expenditure apital, manpower and technical skill by o Oil and its associates brings new funds the expansion of education, medical fa- ies, agricultural development. Thus, the holds real meaning for the film's two-fold ience: to show American viewers the coun- in which they have invested and, via an bic version, to show the people of Libya other lands to the East, *their own story*, the economic significance of Western aid evelopment of their resources.

M. S. Hauser, manager of The Ohio Oil mpany's Public Relations Division, notes: Primarily we produced the film to give Am- an audiences a better understanding of ya . . . what the country is like, what its ple are like and to point up the progress y are making in establishing their nation.

Will Give Libyans View of Their Land

For Libyan audiences, we hope that the n will give them a better view of their own ntry (many Libyans have not traveled ex- sively in Libya), the oil industry and the nomic significance it can have for Libya. e film underlines some of the problems that erican industry has in helping a country to elop its natural resources.

Since much of the film concerns Libya, its toric landmarks and places of beauty, we e that the film will stimulate an interest in country among American audiences. Libya interested in developing tourism as one of its sources of revenue and we hope that our film will generate interest in this country."

Both Governments Aided in Production

Many hands helped clear the way for produc- n of *Libya Ahead*, authenticating its depth of information and assisting the camera crews. Libya's Ministry of Information and Guidance and the Embassy of the United Kingdom of Libya to the United States as well as the Libyan Petroleum Commission and the Tourist Department, the Federal Customs and the Federal Police were principal "partners" in the production as well as the United States Information Service and members of the United States Operations Mission in Libya.

USIA has requested prints with Arabic nar- ration for its showings and the sponsor has also been asked to make the film available for the Tripoli International Fair. Public release in the United States is anticipated "during the first quarter of 1962". The picture is timely and should be widely shown.



At right: Oasis Oil Company Medical Director, Dr. Edmondson and his Libyan assistant, Kaliffa Zentanna, examine the injured arm of a Libyan laborer in the medical trailer at the desert warehouse of Concession 32. Oasis Oil is a joint venture of The Ohio Oil Company, Amerada Petroleum Corporation, and the Continental Oil Company.



Five times a day, the voice of Islam is heard from this mosque, one of many in Tripoli, calling the people of the Koran to prayer . . .



"Education is the foundation stone of Libyan progress," the film notes. Pupils in Sebha's first grade classroom look to their teacher, Salaim Zarrugs, for inspiration and guidance in this new era.





THE UNSEE

A DuPont Farm Picture Shows How New Agricu



Above: diseases as hungry as insects can take a whole crop within a few days . . .

Guarding our rich harvests, such as this Western orchard may bring, is the mission of agricultural research scientists who constantly search for new chemicals . . .

Experiments with 12402 were continued for five years, cost DuPont over $2½ million and consumed 97 man-years of labor before the new chemical was ready for government tests.



SPONSOR: E. I. DuPont de Nemours & C

TITLE: *The Unseen Harvesters,* 25 min., produced by MPO Productions, Inc.

* * *

In infinite variety and form, plants su all life on earth. In the growing cells leaf the energy of the sun transforn simple chemicals of the earth and air co ously into the complicated chemicals r for life and growth — vitamins, fats, hydrates and proteins.

But to obtain these nutrients man waged constant war against his comp since the beginning of time. 10,000 spec insects in the United States alone mu ranked as public enemies — taking an mous toll of usable food and fiber. Di can take a whole crop — often in a few — diseases such as wheat smut, apple and tomato blight are as hungry as in Weeds try to monopolize the soil's supp water and food — take a mammoth bi of our agricultural resources.

Plants May Guard Themselves

These are the premises set up so strikin the first few minutes of DuPont's new picture on agricultural chemicals. The shows that some plants, themselves, d their own chemical fungicides and insect The giant redwood trees of California fungi that destroy other seeds; lettuce mixed with celery seeds somehow preve celery from sprouting; geranium produc own insecticide to kill Japanese bettles.

But the nature of all killers of insec

Here was a new way for farmers to control — but would crops take up any of the cher



HARVESTERS...

nicals Are Being Developed to Protect Our Rich Harvests

as, disease or weeds, is that they might be
ngerous to other life if their development,
duction and use are not carefully controlled.
eloping just one safe and useful chemical
lengthy, painstaking and expensive task.

se History of One Chemical

he Unseen Harvesters takes as a valid case
ory one agricultural chemical which it calls
pound 12402 — a weed killer — and goes
to tell all the ins and outs involved in its
elopment. Seven scientists — chemists, toxi-
gists, biologist and pharmacologist — take
r the film personally and tell the parts they
ved in the long trial and error development
2402.

Early in the game, the 12402 compound,
ch was experimentally synthesized shortly
r the war, was found to knock out — per-
nently — almost every kind of plant, in-
ding the toughest weeds, on which it was
yed. Since DuPont assumes every new
mical to be hazardous until proved other-
e, it must be thoroughly tested. 12402 was
nd to be just about as safe as table salt.

netrates Only the Top Soil

Other tests showed that 12402 only pene-
ed a shallow top layer of the soil in spray-
operations, leaving more deeply planted
d unaffected. Nationwide field tests proved
t 12402 was very useful in preventing weeds
sparagus and cotton crops, among others.
Hawaiian sugar cane and pineapple were other
as of immediate promise.

Here was a new way for farmers to control
eds — but would crops take up any of the chemical? Would it get in food? Would it be harmful? In a long and thorough report compiled after experimentation with many generations of rats at the University of Rochester, scientists determined that 12402 was completely safe — even if eaten in typical amounts that might be encountered by a man over several lifetimes.

Five Long Years of Research

By this time DuPont had spent five years on 12402 —$2,560,000 and 97 man-years of work had been expended. After this, the new chemical must go before the scientists of the United States Department of Agriculture and the Food and Drug Administration in Washington. These men perform exhaustive tests on agricultural chemicals. On the question of safety, for example, the F.D.A. report on 12402 represented two years work by 13 professional people whose final statement added up to 314 pages of precise medical information.

The full report of the Washington agencies adds up to show that 12402 is a useful chemical that can be applied with no hazard to public health.

Many Hands Working Together . . .

As the harvest goes to market, the film concludes, the wonders of plants and the science of man reach a final fulfillment, representing the combined efforts of farmers and chemists, fieldmen and toxicologists, county agents and biologists, and chemical engineers.

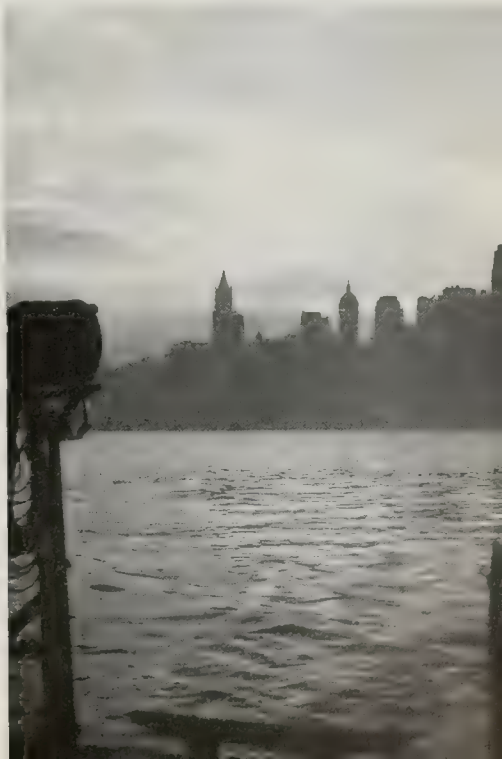
The Unseen Harvesters was directed and photographed by Larry Madison for MPO and is being distributed by the sponsor.



Wheat is bountifully harvested from protected fields . . . food to feed hungry millions who depend on our abundant grains . . . an abundance assured by the work of science.



There is food enough for hungry city-dwellers whose populations continue to soar while farm output fortunately keeps pace . . .



ge acreages could then be protected by low-flying crop dusters equipped with sizeable quanti- of 12402 to insure thorough coverage of precious crops at critical periods of growth.





A museum of pioneer telephone equipment is featured in this scene as old Walt Jensen cleans up his office, while grandson Peter waits out the film's climax — cut-over time in "The Independent."

Proud to Be Called "The Independent"

The Dramatic Story of One of the Nation's 3,200 Independent Telephone Companies

SPONSOR: The U. S. Independent Telephone Association.

TITLE: *The Independent,* 28 min., color, produced by Parthenon Pictures (Hollywood).

☆ The 11 million American families and business organizations served by the 3,200 independent telephone companies throughout the nation are well aware of the high standards of service modern installations and "good neighbor" philosophy which typify the average "independent" and makes him a formidable competitor. But of this "competition" the subscriber knows little and cares less. It is a tribute to the American free enterprise system that any telephone user on the continent can pick up his phone, put in his call and get his party on Main Street, Fifth Avenue, Sunset Boulevard or even in the Kremlin.

Independent telephone companies operate 10,700 exchanges with their 100,000 employees. They serve Hawaii, Alaska, Puerto Rico and British Columbia. They also serve five state capitals and cities like Rochester, Ft. Wayne, and Santa Monica-West Los Angeles in California. All are integrated with the worldwide network of long-distance lines, microwaves and cables. Against this backdrop of reality, audiences are being introduced to *The Independent,* in a 28-minute color film.

Designed to Be Used by Local Companies

Parthenon Pictures produced this film for the 800 members of the U. S. Independent Telephone Association — but it was designed to be a *local* picture for *local* use— and that is the way the story of the Independent "Jensens" comes through in warm, human terms.

Old Walt Jensen's father, the town druggist, started the local phone company when he tired of walking up to Doc McKinnon's every time he couldn't read one of those "hen-track prescriptions". Mother took care of us kids with one hand and ran the old switchboard with the other. Then Gregory's bank put up the money to string the first wire out along the farm roads and . . . "well, here we are."

There's Suspense as Cut-Over Time Nears

"Where we are," is a tense night of drama when the "local" telephone company is getting ready to "cutover" to the new long-distance switchboard that is waiting to be born in a modern exchange building. Walt's son, General Manager Ed Jensen, is in charge and *his* son, Peter, is the equipment maker's expert on the job. The boys down in the old cable vault are getting ready for the big cut. There's a natural climax and a fine moment of relief when the changeover comes off without a hitch . . . and that first caller rings through!

The Jensens, all three generations of them,

(CONCLUDED FOLLOWING PAGE FIFTY-FOUR)

This modern exchange is the fulfillment of the hopes and labors of the four-generation family whose story is told in "The Independent."



The Message of "See a Pin"—

Don't Count on "Luck" to Prevent Home Fires

SPONSOR: National Board of Fire Underw

TITLE: *See A Pin . . .,* 13 1/2 min, color, duced by Audio Productions Inc.

* * *

☆ An important part of the work of the tional Board of Fire Underwriters is t constantly on the alert for new ways to s information about fire prevention. As o the most prolific and successful users of lic information films, the National Boar



"Mr. Luck" is the ghostly hero of "See until he deserts the hapless Johnson fami



Little Jimmy Johnson's careless moment have brought tragedy, except for "Mr.

attacked the fire prevention problem in of ways.

For instance, recent films have bee such subjects as a description of the nat fire for science students, a cartoon to youngsters to be careful of fire hazards, technical film on the work of efficient fi departments. Some of the films preach fir vention in a straightforward way, while attack the problem more obliquely.

Preventive Lessons for Family Viewir

The newest approach is *See A Pin* which is entertaining as well as instruc and designed to carry the fire prevention to the average family in the home.

Causes of home fires are not many in



Overloaded household electric circuits are a prime cause of needless fires in the home . . .

...: smoking, playing with matches, bad housekeeping and improper fusing are the most important, and these become the areas on which the plot revolves.

Fred Johnson, head of our film family, finds a pin in his driveway and — although he doesn't know it — wins the services of a ghostly "Mr. Luck" for a whole day. "See a pin and pick it up. All the day you'll have good luck."

The Little Things That Cause Big Fires

As we follow the Johnsons throughout the day Mr. Luck exerts his magic to prevent overworking the electrical circuits; he coaxes up a rainstorm to put out a fire that little Jimmy Johnson had started behind the garage while playing with matches; and he conjures up a blast of noise on the radio to wake the sleeping Fred Johnson whose cigarette had kindled a pile of papers on the floor.

But the Johnson family's luck runs out at midnight when a fire started by spontaneous combustion in waste rags in the basement burns the house down. They had trusted to luck just a little too long.

Fine Example of Cinematographic Technique

See A Pin . . ., which was directed by Audio's Hans Mandell, makes good use of the cinematographer's "ghost" technique in which the colorful Mr. Luck is superimposed on the Johnson family scenes. The family part of the picture was shot in a real house in New Jersey while meticulously careful records of camera placement, horizontal and vertical angles and distances were kept. Sixty days later, the ghost shots were made in New York and matched perfectly with the earlier footage. *See A Pin . . .* is a happy blend of fact and fantasy, and should prove to be most successful as a public information film on television, as well as among 16mm audience groups. ☆

A Record of Safety Film Utilization

☆ *See a Pin,* most recent addition to this continuing film program of the National Board of Fire Underwriters, enlarges on a long, notable record of safety education via the film medium. Audiences totaling millions are being reached annually and several of these films have received national honors.



At right: solar cells are attached to experimental telephone communications satellite designed at the Bell Telephone Laboratories, where the solar batteries were also invented. Band around the center is the antenna, which sends and receives the signals. Bell System communications satellite scheduled for launching next April, will be the first to be built and launched at private industry's expense.

The Far Sound Reaches for the Stars

Top-Flight Color Film Shows Achievements and Goals of Bell Laboratory Scientists

SPONSOR: The Bell System Companies.

TITLE: *The Far Sound*, 27½ min., color, produced by John Sutherland Productions, Inc.

☆ Away back in 1911, "animal dances" were the new fad as the fox trot, the turkey trot and the bunny hug captivated "steppers" during Mr. Taft's era in the White House. Cy Young was finishing up his fabulous baseball career and the "unsinkable" Titanic was soon to make her maiden voyage.

On May 8th of that year, for the first time, a man in New York could talk into a telephone and, with the aid of various devices, could be heard more or less distinctly in far away Denver. But that seemed to be about as far as people could communicate along the telephone lines.

The story of how telephone distances were extended, sounds made clearer and costs drastically reduced, is the fascinating narrative of *The Far Sound*, a new 27½-minute color film sponsored by the Bell System companies and produced by John Sutherland Productions. It is narrated by television news commentator Chet Huntley.

The Far Sound reveals that bell Lab's scientists uncovered many of nature's secrets in their effort to extend the range of telephone communication. In 1911 the outlook was bleak for conquering distances beyond those between New York and Denver. But by 1915, Bell scientists and engineers had found the way . . . and people could talk by telephone from coast to coast.

(PLEASE TURN TO CONCLUDING PAGE 54)

The first transcontinental telephone line was front page news in 1915. Then, a 3-minute call cost $22.00; today it costs about $2.00.



Before the dial was invented, all connections were made by "the most valuable invention of all time . . . the girl operator."





Group of Japanese audio-visual specialists on a five-week visit to the U.S. exchanging experiences with their counterparts at N. Y. meeting.



Chairman of the conference was Dan Rochford, Standard Oil Co. (N. J.). He noted that, despite language barrier, he was sure that both groups would have sound meeting of minds, common interests — and they did!



Teize Mori of Iwanami Productions, Tokyo (second from left) responds to query, noting that expert Eastman color and sound dubbing facilities are available throughout Japan. **Below:** Wm. J. Connelley says the way to sell management on audio-visuals is to prove they will do job at reasonable cost while providing utmost clarity of understanding.



Japanese, U. S. A-V Specialist Exchange Views at N. Y. Meeti

THIRTEEN MEMBERS of the Japanese Industrial Audio-Visual Education Specialists' team, visiting the United States on a month's tour arranged by the Agency for International Development, took part in a two-day conference in New York, December 7 and 8, with audio-visual specialists from leading United States firms.

The program of the visiting Japanese A-V men in New York was coordinated by Daniel Rochford of the Standard Oil Company (NJ). His committee was composed of the following audio-visual specialists: Fred Beach, Remington Rand Univac; James Brunson, American Telephone & Telegraph Company; William Connelly, Union Carbide Corp.; Alden Livingston, duPont Company; Sheldon Nemeyer, General Dynamics Corp.; Frank Rollins, E. R. Squibb & Sons; and D. G. Treichler, Socony Mobil Oil Company.

Meet in Esso's Auditorium

The conference, held in the auditorium of the Esso Building in New York, consisted principally of question and answer discussion which proved to be beneficial to participants from *both* countries.

Hiromi Ogura, leader of the Japanese group, and Sales Coordination Manager, Mitsubishi Electric Manufacturing Company, expressed much interest in the way audio-visual techniques have permeated American industry so extensively. In Japan, he said, audio-visuals are constantly growing but are still used more as "special" training methods and are not "taken for granted" as much as they are here.

Japan Favors Sound Slidefilm

In corollary material presented by the Japanese group, it was stated that "auto-slides" (sound slidefilms) and panel boards, rather than motion pictures, were the most commonly used devices in industrial training in Japan, principally for economy reasons, but also because they are often considered more "specific and illustrative".

In Mr. Ogura's company — Mitsubishi Electric — audio-visuals first came into extensive use in 1954 after two years of intensive study on their value and possible effectiveness. Presently the company uses audio-visuals for



Union Carbide's Connelly (c... confers with Tomohisa Furuta, ... ko Securities, and Minoru ... Japanese Visual Education A...

both job training and commu... tion. As examples of the l... motion pictures and auto-... have achieved outstanding r... in creating an atmosphere c... cive to a cost reduction camp... improvement of safety-consc... ness and implementation of ... classification and wage ince... systems.

Ground Rules for Audio-Vi...

Mitsubishi Electric has ... lished three ground rules for ... sidering audio-visuals:

1. Do not fall into the da... ous trap of believing any ... method to be omnipotent. A... visual teaching is only one ... multitude of alternative met... It never is a solution to all ... lems. Nothing is indeed fa... from truth than assuming th... objective of training is fulfill... merely showing motion pi... and slides.

2. Motion pictures and ... are not all of audio-visual tea... materials. The company ... good use of mock-up simul... charts, diagrams, photograph... ords, tapes, radio, television.

Next to Gen. Dynamics' Shelde... meyer (foreground) is group's ... preter, Nobuo Kawamura, of ... Department's Agency for In... tional Development.





Tsuneda, Mitsubishi Shipbuilding & Engineering Co., explains difficulty of alerting top management to value of audio-visual communication. U. S. group, facing similar problem, welcomed Mr. Tsuneda as "brother!"

tions, displays, exhibits and role playing.

There is no better teaching material than the real thing and no better teaching method than actual experience. All other methods are the means of expedience which are used because of limits in time, space and money.

Industry Sponsored 348 Films

Japanese film statistics show that in the fiscal year 1960, 348 industrial films were sponsored by industrial firms and 319 by the government. There were 199 film producers who made 970 educational films as well as the 667 sponsored films noted above. There are six "major" industrial film producers in Japan who do 80% of all this production etc: Iwanami Productions, Nippon Shinsha, Nichiei Kagaku, Eisu, Shin Riken and Yomiuri.

Center Promotes Audio-Visuals

The Japan Productivity Center has shown considerable interest in audio-visual activity since its inception in 1955. Tetsuo Sangyi, a member of the visiting group, is a staff member of the center's audio-visual section. His aims to promote audio-visual activity in industry. A productivity film library has been set up which loans out materials to industrial concerns. The Center also loans out experts to help industry with audio-visual problems.

More lately, the Industrial Audio-Visual Research Council has been formed in the Center jointly with leading business firms, producers and distributors and other organizations associated with audio-visual activity.

Following the conference at the Sogo Auditorium, the group visited the General Dynamics audio-visual center and the Socony Mobil headquarters training center.

ENTERING A FIELD of great importance to all industries seeking young people to fill jobs of tomorrow with *motivated* applicants, the Eastman Kodak Company has, appropriately, turned to the film medium to show teenagers the opportunities awaiting them in photography today.

Kodak's new film goes a step beyond. The company is among the first, if not *the first*, to seek the cooperation and counsel of a professional guidance group in the preparation of its picture.

Cameras and Careers, the new 28-minute, 16mm sound and color film, bears as part of its title, "Made with the cooperation of the National Vocational Guidance Association."

Needs Were Clearly Indicated

It came about as a result of Kodak's recognition that young people need to know about career opportunities in photography — as well as the way photography can be related, as a tool, to whatever career they embark upon.

The film was developed as the result of Kodak's perception of several needs. A U.S. Government survey indicated that not enough young people were interested in becoming X-ray technicians or medical photographers. Kodak correspondence and research showed that most well-informed adults — and some science teachers — were not aware of the extent to which photography has become an important tool in science and technology — in spite of the fact that photography plays a large and vital role in scientific research.

Survey Discloses the Problems

Two surveys were made which showed a lack of knowledge on the part of students and adults of Kodak's own contributions to

Scene from "Cameras and Careers" shows how extensive use of radiography requires new workers . . .





Television cameraman in action for scene in film "Cameras and Careers"

Youth's Future in Photography

Career Opportunities in Many Fields Well-Presented in This 28-Minute Color Film Prepared With Aid of Guidance Experts

science and research. Photofinishers claimed difficulty in finding high school graduates capable of helping them run their technical processing machinery. Yet, a large volume of correspondence received by Kodak people showed that youth *was* interested in photography as a career.

With these problems in mind, Kodak considered the best means to promote youthful interest in a photographic career. First, a good deal of thought went into determining the right audience — an audience which would have to satisfy two basic requirements.

1) It would be necessary to reach, please, and interest the right adult audiences — teachers and youth leaders.

2) It would be necessary to reach, please, and interest youngsters with their careers ahead of them.

Finding the Right Audience

Where would Kodak find this audience? The answers seemed to be found in school guidance counselors, Boy Scout and Girl Scout leaders, Campfire Girls of America, and other youth organizations with career exploration programs. Kodak also took into account that many high schools throughout the country have "career days."

It soon became apparent that the most effective way to reach these audiences was through the medium of the motion picture. It could dramatically highlight the job opportunities by showing some of the interesting applications of photography in our society. There are good and accessible channels for distribution of 16mm motion pictures to schools.

Visits to youth leaders and vocational guidance people also confirmed that such a movie could be recommended in Boy Scout explorer program literature, Girl Scout career guidance activities, Boys Club publications, Campfire Girls publicity and others.

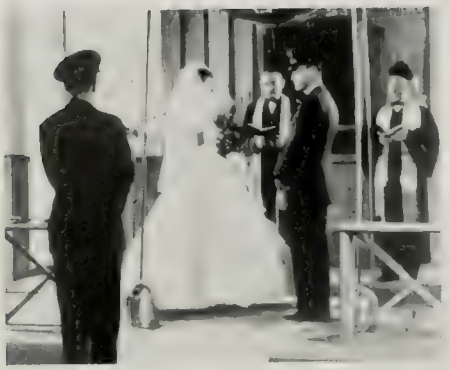
How to Get School Acceptance

The next question was how to get acceptance for the film in schools? Some educators possess an inherent suspicion of business-sponsored films because often "a taint of commercialism" creeps into the finished content. And the sponsor's viewpoint may not coincide with the existing curriculum requirements.

Thus at first glance it was feared that educators might challenge the ability of Kodak to sponsor a film which would match the needs of a guidance program.

John Debes of Eastman Kodak approached the National Vocational Guidance Association with the suggestion that the NVGA and Kodak might help each other by co-operating on a guidance motion picture. Debes pointed out to the NVGA that educational institutions often accuse industry of fail-

(CONCLUDED ON PAGE 52)



An Air Force Chaplain officiates at a Jewish wedding ceremony at Scott Air Force base . . .

Story of Faith and Flight

An Air Force Sponsored Picture Shows Active Life and Purpose of Chaplains

SPONSOR: Hammond Organ Company, in cooperation with the U. S. Air Force.

TITLE: *Of Faith and Flight*, 20 min., color, produced by Dallas Jones Productions, Inc.

☆ The role of commissioned Chaplains who represent the various religious bodies in the U. S. and who help sustain the spiritual and moral welfare of men and women in uniform is the theme of this new color film.

Filmed at Scott Air Force Base, Illinois, for distribution through the Air Force' sponsored film program, the film was made possible by the Hammond Organ people. But Hammond instruments play in a minor key, for the essence of this picture is its numerous vignettes about Air Force Chaplain activities. They perform 21 religious services every 60 minutes; officiate at 19 marriages, 49 baptisms and seven funerals every 24 hours.

On the role of religion in defense, Ch. Major General Terence P. Finnegan, Chief of Air Force Chaplains, USAF, says, "the nation and the community will survive only because of the strength of will and greatness of heart gained through the action of religion in a man's soul."

Of Faith and Flight is more than a statistic; it fulfills Chaplain Finnegan's tribute to it in which he said, "this film has gone deepest and portrayed it best" in telling the complete story of the Chaplain's life and his purpose. More than 300 prints of the film will go to Air Force bases throughout the world.

And another Chaplain presides at christening.



Report on Diversification

The Machines and Processes of American Machine & Foundry Are Shown in Action

SPONSOR: American Machine and Foundry Company, New York.

TITLE: *The Magic Hands of AMF*, 22½ minutes, color, produced by Farrell and Gage Films Inc.

☆ To explain the wide diversification of AMF, the film shows the many and varied products turned out by AMF-made machines and processes. The astonishing machines, which supplement mens' hands and brains making faster and more economical production of goods, are the "magic hands" alluded to in the title.



Automatic pretzel machines turn out millions of these morsels in this scene from "The Magic Hands of AMF" produced by Farrell & Gage.

The film, which seeks to cultivate the interest of stockholders, security analysts, customers and employees, makes its point with scenes of machines turning out cigarettes and cigars by the thousands, pretzels by the millions, products for leisure time, the home, for the government, in fact in almost every area of life.

Painting Facts for Industry

An Engineering Approach to Lower Costs

SPONSOR: Hercules Powder Company.

TITLE: Maintenance Painting — An Engineering Approach to Lower Costs. 25½ min., color, produced by Farrell and Gage Films Inc.

☆ Commercial and industrial structures are painted *regularly* as normal maintenance procedure. This requires large expenditures for paint and labor and the question of whether it is being done right is a matter of concern for plant managers, superintendents, maintenance engineers, and purchasing agents.



Paint expert Kenneth Tator discusses cost parisons for industry viewers of the He sponsored, "Maintenance Painting."

There is an engineering approach t problem and it is answered in this film features Kenneth Tator, a noted author the subject. Tator explains the proper m of testing and evaluating paint product the correct methods of application. By tematized approach, Tator points out, costs are lowered. The film is distribu specialized plant audiences by Hercules.

Good Advice for Home Bu

U. S. Savings & Loan League Pr Sound Guidance for Selecting a

SPONSOR: United States Savings and League.

TITLE: *What You Should Know Befor Buy a Home*, 28 min., color, produc Roger Wade Productions.

☆ Guide-lines for buying the right hom given in this new film just released for and adult group audiences. The pictu views basic requirements of a good ho providing shelter, comfort and convenie discusses location, zoning, plot site and ing, taxes and utilities, as well as basi struction and layout of rooms. It points differing values of older and new home

Throughout the film there is emphasis lecting the house that meets all the basic of the family. A home shopping tour illu how these needs differ and how they a by different types of houses. The tour to show renovations that must be ma older homes and those which may be de giving suggestions as to probable cost.

Important considerations in financ home are explained in detail. The steps in purchase and closing fees are gi well as a rough guide for how much sho spent according to the buyer's annual i

The film is being made available o loan through all offices of Modern Talki ture Service, 3 East 54th Street, New Y

Kodak
TRADEMARK

8mm sound movies sell giant machinery *before it's built*



Mr. R. E. Morton, Executive Vice President, Morton Manufacturing Company, uses a Kodak Sound 8 Projector to add his voice to the sound track of an 8mm movie made in his plant.

nting ideas for custom machine tools, materials
ling equipment and other custom industrial
inery by talking from blueprints and models
s too much to the prospect's imagination, ac-
ing to the Morton Manufacturing Co. of Mus-
n Heights, Michigan.
lund movies, they felt, could show more and tell
in a more understandable way. *But what*
costs?
en they heard about the new Kodak Sound 8
ctor—the portable machine which has raised
ost 8mm movies from a home hobby to a prac-
tool for industry.
th the Sound 8 Projector, Morton could: 1)
their movie-making costs low; 2) add their own sound to the film and change it at will by using this projector's built-in recording system; 3) be sure of a professional movie presentation, since this projector enlarges tiny 8mm movie frames to fill room-size screens with optimum detail and definition and plays back with excellent sound quality.

Make movies themselves

By photographing scale action models and piecing this film footage together with scenes of actual working machinery of designs similar to those they want to demonstrate, Morton can assemble a very informative movie.

Then comes the sound. Voices, machine noises on location, even background music are first tape-recorded, then transferred to the 8mm film magnetic sound track through the Kodak Sound 8 Projector recording system.

The Sound 8 Projector works like a tape recorder, even has its own microphone. Recording, erasing, re-recording (a different sound track for each audience, if need be) is simply a matter of "recording" while projecting the film.

Morton keeps a Kodak Sound 8 Projector in offices at Philadelphia, Muskegon, and San Francisco, so that demonstration films can be shown at every opportunity.

If this example gives you ideas, call your Kodak Audio-Visual dealer for a demonstration, without obligation, of the Kodak Sound 8 Projector and its low-cost movie potential.

Kodak Sound 8 Projector 〉 **EASTMAN KODAK COMPANY,** Dept. 8-V, Rochester 4, N. Y.

ELIMINATE DARK ROOMS

With LENSCREEN By POLACOAT

NO ROOM DARKENING IS NEEDED WITH LENSCREEN REAR PROJECTION SCREENS

All details and colors are seen perfectly —even in broad daylight! LENSCREEN permits projection of your message in shows, auditoriums, offices and conventions regardless of room lighting!

Sell, train, display, exhibit the modern way—the bright way. There's a size and material to fit your most exacting requirements. For full information, order your free LENSCREEN kit, today.

POLACOAT, INC.
9725 Conklin Road • Blue Ash, Ohio

FOR EFFECTIVE
•TRAINING
•SELLING
•TEACHING

SOUND

DuKANE
AUDIO-VISUAL
EQUIPMENT

SIGHT

Planning an audio-visual program? Take advantage of DuKane's experience in this field . . . advice on sound slidefilm production plus booklets on recording standards is yours for the asking. DuKane offers a complete line of top-quality sound slidefilm projectors in a type to meet the exact requirements of your audio-visual program.

for complete information write to . . .

DuKANE
CORPORATION
3052 N. 11th • ST. CHARLES, ILL.

Librarian to All the People

Story of Books in Dakota-Land Told by Max Howe's Camera in "Open Door"

SPONSOR: South Dakota State Library, Pierre, South Dakota.

TITLE: *The Open Door*, 27 minutes, color, produced by Max Howe, Rapid City S. D.

☆ *The Open Door* is a story of books in Dakota-Land from pioneering days to the present day of the Bookmobiles. By drawing upon the states pioneering heritage, the film strives to develop an interest in the printed word and to reach those people who seldom read.

In those early days, books were held in high esteem by our pioneer forebears. Precious



Early-day exchange of scarce books between schools was made by volunteer horseman.

volumes were exchanged between schools by volunteer horsemen. Pioneers worked with their own hands building schools and libraries with logs and stone.

In the 1930s a dedicated librarian personally traveled out to the farms and ranches to create an interest in books and culture. Today there are bookmobiles.

While concerned with books and libraries, the film offers glimpses of the scenic grandeur of South Dakota.



A South Dakota bookmobile brings volum youngsters in a far-off ranch community with them the power "to reach heights of or . . . escape into never-never land fror and all its problems . . ."

Suffer the Little Children

Lack of Food, Knowledge of Nutrition Spells Tragedy to the "Hungry Angels"

SPONSOR: United Nations Children's Emergency Fund

TITLE: *Hungry Angels*, 22 min, color, produced by Reimon Productions (Guatemala). Directed by Marcel Reichenbach.

☆ Three Guatemalan babies are born on the same day in this film, in the same maternity ward. Two gradually weaken and become gravely ill—only because their parents did not know how to feed them adequately. The third —with proper food—thrives.

Maria, the first child, is the daughter of poor farmers whose life is hard. There is little money for food, but worse — Maria is fed only pale imitations of a proper diet, and her poor wasted body received little help fror incantations of a witch doctor.

Pedro, a Guatemala City boy, does fi first on hospital-prescribed food incl powdered milk, but weakens when his g mother begins to guide his diet with old v tales about nutrition.

Carlos, thanks to proper diet, is a joyfu healthy boy.

Though production quality on this f leaves much to be desired, the three chi are always appealing and sometimes h rending to see. Our interest in them over ches other deficiencies in the film. Cor ches the wonderful natural beauty of tral America and its crushing poverty is ribly vivid.

The film is narrated by Dr. Nevin S shaw, Director of the Institute of Nutriti Central America and Panama (INCAP) whom it was produced with the cooperati the Guatemalan Government. Through good work of INCAP both Maria and F are finally made dramatically well again.

Hungry Angels is available for rentals ($ or by purchase ($75) from Association F Inc., 347 Madison Avenue, New York.

* * *

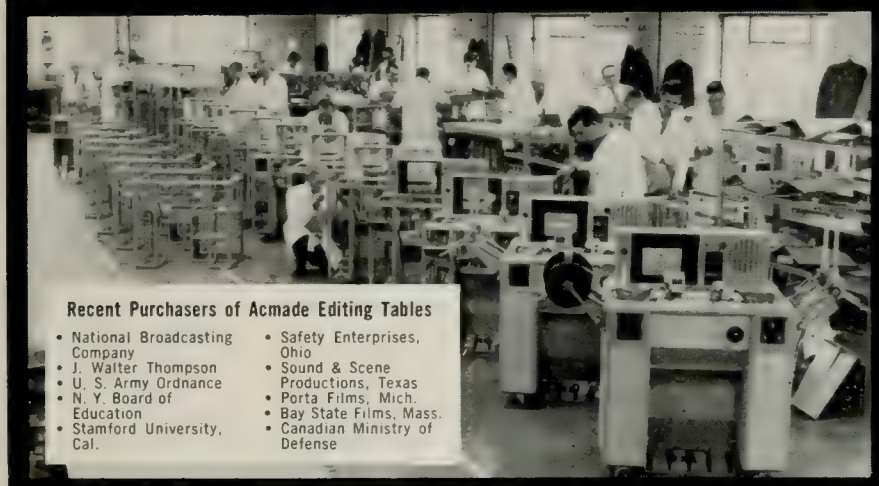
☆ The big 12th Annual Production Revie sue of BUSINESS SCREEN begins our 23rd ume in Mid-February. Make sure that subscription has been renewed to receiv

It's the
"KNOW-HOW
that counts . .

CRAFTSMEN at Knight Studio, Chicago produced title typography for many aw winning films; for national publications; specimen showings (the most exacting in the typographic field) for one of the progressive producers of typefaces. All experience is yours without premium pr

Knight Studio
159 East Chicago Avenue, Chicago 11, Illi

NOW—IMMEDIATE DELIVERY on ACMADE



Recent Purchasers of Acmade Editing Tables

- National Broadcasting Company
- J. Walter Thompson
- U. S. Army Ordnance
- N. Y. Board of Education
- Stamford University, Cal.
- Safety Enterprises, Ohio
- Sound & Scene Productions, Texas
- Porta Films, Mich.
- Bay State Films, Mass.
- Canadian Ministry of Defense

Heavy volume of sales has resulted in stepped-up production and increased production facilities by the Acmade plant in England.

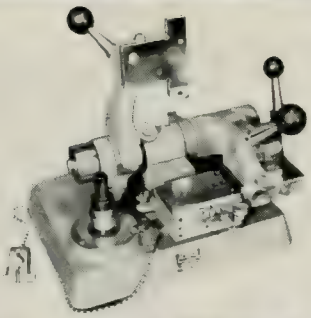
FLORMAN & BABB

exclusive western hemisphere distributor, is now stocking all models for immediate delivery.

NEW FROM ACMADE

ACMADE TUNGSTEN PRECISION SPLICER

This moderately priced splicer incorporates new precision features which insure absolute accuracy and safety in splicing. Three models are available: Model 16-16mm., Model 35-35mm., Model 35-16 combination 35mm. and 16mm.





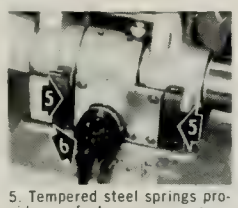
1. The combination 35mm.-16mm. Model features retractable 35mm. **and** 16mm. pins. This permits center placement of the 16mm. pins for A and B roll splicing.

2. Stainless steel blocks are precision fitted with Tungsten-Carbide inserts for cutting. Cutting edges will remain sharp and last forever.

3. Attached scraper adjustable for depth — fitting jig incorporated on splicer base.



4. Specially designed right-hand pressure block permits easy and accurate back-scraping on all models.



5. Tempered steel springs provide perfect pressure, positioning film firmly during scraping and splicing processes.

6. Thermostatically controlled heater maintains constant 100° temperature.

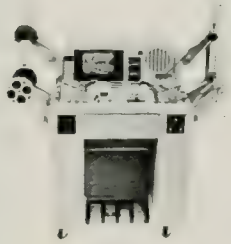
Model 16 — $299

Model 35 — $299

Model 35-16 — $399

ACMADE MARK II EDITING TABLE

Makes Editing Easy!



$2975

f.o.b. New York

Operation of this simple, efficient editing machine can be mastered in minutes. Continuous (non-intermittent) movement provides absolute protection for your film. Instant controls and declutching allows up to 50% greater speed for pic & sound editing. All combinations of 16mm and or 35mm channels, plus magnetic and optical sound available.

WRITE FOR DETAILED BROCHURE

TYPE M MARK II EDITING TABLE

(Silent Model)

The type M Tables are a smaller version of the Standard Table but with similar operational features.

Push button controls for forward, instant stop and reversing at any speed according to the setting to the variable speed control. Variable speeds in either direction also by foot pedal.

The thread up, continuous movement of the film, the projected picture size, motorised take-ups, fast rewind, etc., are as described for the full size models.

The Table measurements are 36″ high x 25″ wide x 23″ long. Interchangeable decks can be supplied so that a Table can be changed from 16 mm to 35 mm or vice versa in the matter of a few minutes.

- **TYPE M16 16 mm Picture . . . $1445.**
- **TYPE M35 35 mm Picture . . . $1445.**
- **Interchangeable Deck . . . . . $ 745.**

Acmade Foot-Operated Splicer with Tungsten Tipped Blades

This splicer is constructed, as is usual with ACMADE products, of the finest materials and workmanship. All castings are of the best quality and the top body and cutter arms are seasoned to prevent distortion after machining. The machining is carried out to limits of ± .0005″ in order that the cutter blades shall close in a dead parallel manner. The cutter blades are made from stainless steel with Tungsten Carbide inserts, and afterwards ground lapped and polished to a limit of ± .0002″ thickness and the cutting edges relieved by 1°. The Tungsten Carbide inserts will have indefinite life and will not require sharpening as with other types. A heater unit is installed in the top body of the machine. The top light in a well glass fitting is attached to the body of the machine and also an inspection light in the waste bin together with cement bottle and brush. A scraper block is supplied and also a scraper block setting jib and support shelf rubber-covered. The whole machine is finished in first quality grey hammer and all metal parts other than cutter blades are hard flash chromed.

$1495

Serving the World's Finest Film Makers

FLORMAN & BABB, Inc.

68 W. 45th St., New York 36, N. Y. MUrray Hill 2-2928



Sponsors' Film Safari in East Africa

Factual Films' Mobile Cinema Vans Bring Features, Ad Shorts to Thousands of Rural Villagers Along Its Six Circuit Routes

AN AFRICAN safari is an everyday occurrence for an employee of Factual Films, Limited. Equipped with one of the company's specially constructed "mobile cinema" vans, he's off to Mount Kenya or Kilimanjaro. Purpose: Film distribution for sponsors.

The pattern of trade in East Africa is changing rapidly, John C. Gee, managing director of the motion picture company, which works out of Nairobi, Kenya, has indicated. An ever-increasing proportion of the total goods sold is being purchased by Africans whose cash incomes, especially among farmers who are receiving official aid and encouragement, are increasing very quickly.

Follow Best Income Routes

To help tap this ever expanding market, Factual Films has, since 1958, been projecting programs which include feature films, shorts, newsreels and sponsored pictures. The company's "hunters" follow carefully selected routes where the earning and spending power of the native population ranks highest. The programs offer an advertising medium especially suited to a semi-literate people.

Two-hour shows are given regularly in 183 villages. In order not to overload the program, advertising matter is limited to 15 minutes of direct advertising in each program. This limitation does *not* apply where long "prestige" films of high entertainment or educational value and low direct advertising content are shown, but primarily affects straight screen "ads."

Thousands at Open-Air Shows

The safari is repeated each month over the same route with different programs and changes in commercial material as desired by the advertiser. Audiences of two to three thousand attend the program admission-free. Since it is dark at 7 p.m. all year round in East Africa, the shows can take place in the open. Music, played for half an hour before each performance, helps to draw the native audience.

Six circuits have been chosen for Factual Films' mobile advertising service. Circuit No. 1 (Mount Kenya) and No. 2 (Kilimanjaro) each show films for 25 consecutive nights in 25 centers of population. The remaining five days in each month the vehicles return to home base for servicing and operator's time off. Circuit No. 3 (Nyanza) commences on the first of each alternate month and shows films in 50 villages on 50 consecutive nights before cinema operators return for a 10-day interim period.

Show After Crops Are In

Circuit No. 4 (Mwanza), unlike the other circuits which run all year round, operates only from June through November, this being the season when the cotton growers of the area receive payment for their crops and money is plentiful. Twenty-nine shows are given each month.

The fifth circuit (Uganda) also runs for 29 nights per month but operates on an all year round basis, as does Circuit No. 6 (Mombasa).

Monthly charges for showing an advertising filmlet range between Shs. 400 and 820 per month depending upon the length of the commercial (up to one minute) and the number of programs on the circuit.

Factual Films will exclude competitive products on a particular circuit if an advertiser has a contract for one minute on ... more circuits or two min... one circuit.

Film producers, as we... mobile cinema service, ... Films has recently exten... premises and increased its ... ment to permit the produc... both 16mm and 35mm bla... white and color motion p'c...

Also Produce Ad Film...

The company is able t... duce filmlets in East Africa ... can be edited for use in A... elsewhere. Sound tracks ... local language are availab... cent subjects produced ... agency include: *Crown K...* (Shell Co. of East Africa ... *Philips Radio* (Philips, Ho... and *Tusker Beer* (East ... Breweries).

Factual Films' cinema ... tors are prepared to do ... more than simply run pro... Services such as contacting ... keepers regarding particula... ucts and undertaking minc... ket research are all a pa... normal film safari.

* * *

Series of 13 Documenta... Lights Up Darkest Contin...

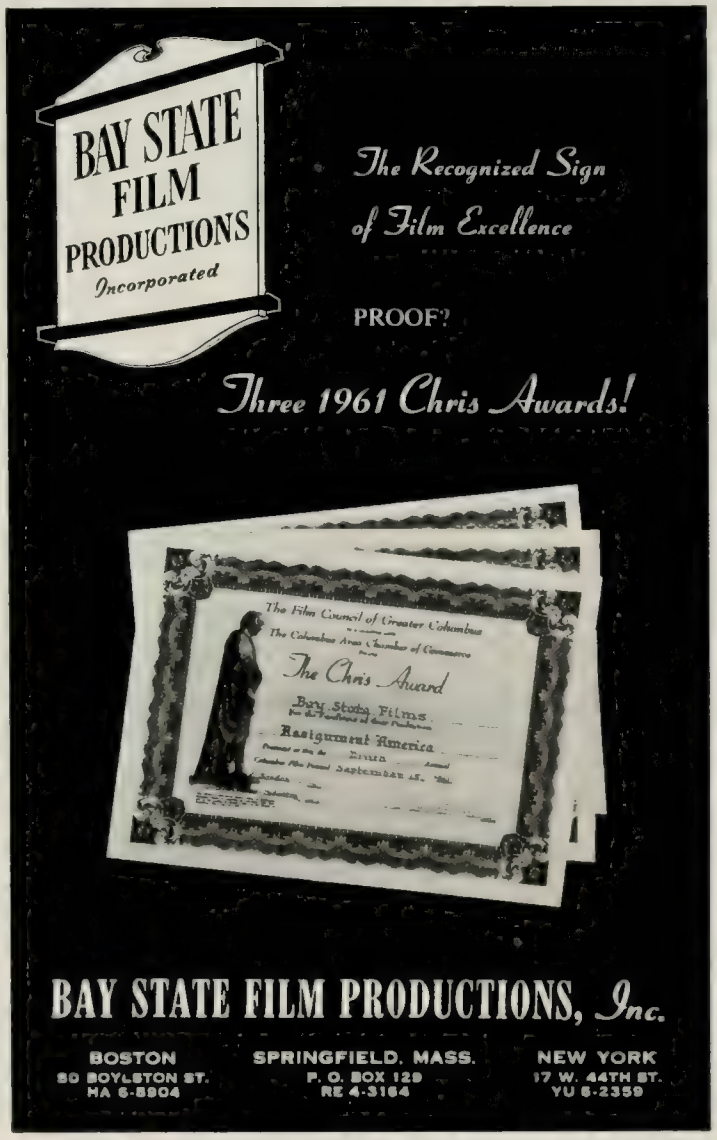
☆ Africa, land of the ... newest nations, and home ... of the world's oldest and st... tribes and customs, is th... ject of thirteen new motio... tures being distributed ... Birad Corporation.

With the names of peop... places of the "darkest con... in newspapers and on rad... television almost every da... series of films is both time... highly enlightening.

The 16mm sound films ... approximately 15 minutes ... were shot on location only ... ago in the heart of Eastern ... torial Africa. Some show ... tribal living, never before ... tured on films. Others vi... Africa emerging out of its ... tive past into a contem... civilization. Still others dra... the life of the jungle, the e... and birds and legends th... round them.

Titles in this series of lo... mentaries with social, pi... and economic significance ... *African Game Farm; Lost ... Mombasa Port; African ... Smashers* (on fishing); *Ak... Eight Wives; Memsahib on ... African Outpost; Sangale* (... a river); *The Riverene; A... of the Masai; Water in the ... Legend of Ol'lolokuwe,* an *... Spearmaker.*

These exciting films are ...



f purchase by schools, civic
p and other organizations at
5 or color prints, $50 for
k and white. Preview prints
l requested, from the Birad
5ation, 35 West 53rd Street,
ork 19, N. Y.

* * *

How to Judge People?
icture Shows Technique

iew motion picture under-
the point that one of the
requisites for success in the
s world is the ability to
ther people accurately. The
nute, 16mm film, *Judging*
it is the latest addition to
wing library of human re-
and guidance pictures cre-
y Roundtable Productions,
y Hills, Calif.

he new Leon Gold production
why appraising others is dif-
t and presents a variety of
hts which a manager can use
e much of the guesswork
d his decisions. The leading
that of a personnel man-
r a large corporation as he
ct an executive secretary for
artment head and also fills
man's job at the factory.

interesting analogy sequence
s with Dodger Manager Walt
ts efforts to appraise the po-
ial of baseball rookie Willie
s. The film is offered for both
and outright purchase. Tech-
l consultant was Dr. Robert
e, Jr., of Psychological Serv-
, nc., Los Angeles, a special-
in evaluating candidates for
ive positions in business and
stry.

* * *

Construction Machines
ded in New Color Picture

Domestic and foreign distribu-
f the Clark Equipment Com-
y are being shown the com-
y new series of re-designed
t shovels via a 17-minute
motion picture, *First View*
es II, produced for its Con-
on Machinery Division by
Productions, Inc., Evanston,

The new equipment, ranging in
om a three-quarter yard to
rd tractor shovels, was film-
on a remote stretch of Lake
gan beach to insure product
dy before the unveiling. Clark
active and regular user of
m medium for product pres-
on. The latest picture is one
ny produced by Pilot for the
gan company.

THE LATEST AND BEST IN
S: READ BUSINESS SCREEN

"POLAROID" AND "POLALINE"®



$1.50
24 Hours
Film Processor

55¢
90 Seconds
Yourself
(with a Polaroid Land Camera)

To make your own black-and-white slides – quickly and economically – here's all you have to do: snap a picture with a Polaroid Land Camera loaded with special transparency film. Then pull a tab, wait a moment and open the rear of the camera.

There's your transparency.

After a quick hardening and mounting in a snap-together frame, the slide is ready to be dropped into a projector. Total time: about 90 seconds. Total cost: about ⅓ the price of the average black-and-white slide.

A new type of transparency film, PolaLine film, is now available. It's been designed especially for line-copy slides and it produces crisp, black lines and clear, transparent backgrounds. These are 3¼ x 4 transparencies for standard lantern slide projectors.

There are also continuous tone films for both standard lantern slide projectors and for use in a complete Polaroid Land system that employs 2¼ x 2¼ slides in a Polaroid projector. (Development time for continuous-tone slides is two minutes.) All three projection film types can be used in any Polaroid Land Camera that uses 40-series films (except the J-66).

Sound good? It is. There's no better way to make transparencies. Send in the coupon for more information.

Polaroid Corporation
Technical Sales Dept. BS-12
Cambridge 39, Mass.

Please send me detailed information about Polaroid Land transparencies.

Name_____

Address_____

_____

City_____

Zone_____ State_____

BUSINESS SCREEN EXECUTIVE

NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS



John M. Cooper, Jr.

Kalart Appoints John Cooper as Firm's Director of Marketing

☆ John M. Cooper, Jr., a specialist in marketing and sales management, is the newly-appointed Marketing Director of the Kalart Company, Inc., Plainville, Conn.

Mr. Cooper is well known in the office equipment field where he served in similar executive posts for a number of years before coming to Kalart last month. He joins the New England manufacturer of motion picture, slidefilm and general photographic apparatus during a period of unprecedented expansion and growth and will be responsible for the company's expanded marketing activities in both the audio-visual and photographic fields.

The new Kalart marketing director is a West Hartford, Conn. resident.

* * *

Four Get New Assignments in DuPont Photo Products Dept.

☆ Shifts in the headquarters and field staffs of the DuPont Photo Products Department have brought Richard H. Pollock, former Chicago district sales manager, to Wilmington, Del. where he will now serve as special assistant to the director of production for the department.

Ivor A. Lundgaard, former field sales manager in the Chicago district, will succeed Pollock at that office and R. Bruce Sutherland has been transferred from the Dallas district to assume Lundgaard's field post. J. Woodward Blocher succeeds Sutherland in the Dallas district.

* * *

Jarvis to Eastern Sales at Motion Picture Enterprises

☆ Sylvia Jarvis has been appointed Eastern Sales Manager of Motion Picture Enterprises, Inc., New York.

Miss Jarvis has been active in the distribution of motion picture equipment and supplies for the past 15 years. She will be in charge of the distribution of MPE's professional film reels, cans and fiber cases.

* * *

Pardee New Vice-President at Florez, Heads Client Service

☆ Clark E. Pardee, Jr. has been elected a vice-president of Florez, Incorporated, according to an announcement by Hans A. Erne, executive vice-president of the Detroit-based international sales training agency.

Pardee, who will continue as director of client service at Florez, has been a member of that organization since 1950 and serves on the firm's operating committee. A graduate of the University of Michigan, he resides with his family in Birmingham, Mich.

Gevaert Appoints Jack Goetz for Its West Coast Film Sales

☆ The Gevaert Company of America, Inc. has announced the appointment of Jack Goetz as motion picture sales representative for the West Coast. In his new post, Goetz is responsible for sales of Gevaert professional motion picture films to film and television studios.

Well-qualified for the post through years of experience with Warner Brothers, Republic Pictures and at Consolidated Film Industries, he will assist E. J. Drexler, sales manager of the company's Motion Picture Department.

* * *

Robbins to Head Industrial Sales for Florman & Babb

☆ Wallace C. Robbins has been appointed head of industri for Florman & Babb, Inc. capacity he will specialize icing the professional mot ture equipment requirem industrial in-plant studios.

Prior to his present appo with Florman & Babb, M bins was associated with Equipment Company in ment sales for the past fou His professional experien includes seven years with Laboratories in color qual trol and for five years hel as a portrait and commerc tographer.

* * *

Skoble a Producer-Dire at Pelican Productions,

☆ Pelican Productions, In York, has appointed Herb a producer-director. He w these duties with Marc T. executive vice-president.

Mr. Skoble comes to from Hollywood where



Wallace C. Robbins



Producer-director Herb S

duced and directed featur sponsored public relatio and television commercials also served as Visiting P of Film Direction at the U of Southern California an rector of the Film Pr Unit at Yale University.

all "paths" lead to MECCA*

For over 24 years . . .
leading film producers
have come to Mecca . . .
for the finest
35mm and 16mm black-and-white
laboratory services.

Drop in soon . . .
write, wire, or phone
for further information.

*MECCA FILM LABORATORIES CORP.

Film Center Building, 630 Ninth Avenue, New York 36, N.Y. • COlumbus 5-7676

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Names Bruce Henry as ve Director of Centers

Athor, producer and a noted se writer, Bruce Henry has re- to Chicago from Hollywood come Creative Director of d A. Niles Communications it's, Inc. Henry joins the e executive staff after a year d West Coast where he wrote a cal release features and half network television documen- e for Chet Huntley on a wide g of sociological and econom- jects.

the past 10 years he had mined his own free-lance writ- ervice in Chicago, devoted lively to the sponsored film d Prior to that he was asso- d with Wilding, Inc. and The Handy Organization.

Vote Fiction, News Features

A published author of novels short stories for national week- magazines, Henry was a roving respondent for the North erican Newspaper Alliance; to and chief feature writer for Miami (Fla.) News and wrote ily column for the Detroit and its affiliated newspapers. The recipient of over 40 inter- ional and national film awards, n estimates that he has writ- ome 300 business-sponsored s Among his award-winning d credits are *By Jupiter* (for ng); *Edge of Silence*, a Gold- Reel award-winner; *Letter n Pasquale*, cited by the Free- n Foundation; *Big Saul*, the business-sponsored film to be ved in color by NBC-TV; *League of Frightened Men*, o be the first sponsored film n to use color as an integral f the plot story.

Ratny to Special Projects

A Niles, vice-president Ruth n, who previously served as udio's creative director, has assigned to special projects management level.

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. . . guaranteed not to bind u even in high humidity. Gives the hardest, toughest, slickest finish to any film — new or old — regardless of previous treatments. Also gives longer wear for standard projection.

Write for brochure and price list.

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Leo Stone to Radiant Mfg. as Corporate Vice-President

☆ Reflecting recent corporate expansion, Radiant Manufacturing Corporation, Morton Grove, Illinois, has named Leo L. Stone a vice-president and new member of the company's executive staff. He will assist president Adolph Wertheimer in overall management duties and his duties will be directed toward expansion and diversification programs.



Radiant V.P. Leo Stone

A graduate of the University of Chicago, with a Ph. B. degree, Stone also has a law degree and was admitted to the Illinois bar in 1930. During his business career, he has been vice-president in charge of sales for Elgin-American-Illinois Watch Case Co., vice-president and managing director of Elgin American of Canada, Ltd., and for five years, Stone was president of Excel Movie Products Co., Chicago. Prior to joining the Radiant organization, he was executive vice-president and sales manager of Standard Novelty and Lamp Co., Chicago.

* * *

Glen Glenn Sound Selects Kay-Christopher as Agency

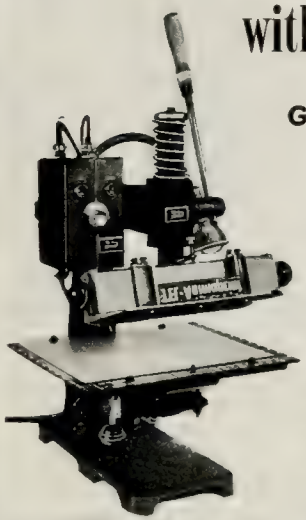
☆ Harry Eckles, president of Glenn Sound Co., Hollywood, has appointed Kay-Christopher, Los Angeles, to handle all advertising and public relations. Emile Duvernet is account executive. K. Kay, agency principal, will supervise the account.

Long a leader in motion picture and television sound recording, Glen Glenn Sound's recent credits include *The X-15*, *Master of the World*, and *The Facts of Life*, with Bob Hope and Lucille Ball. The recording studio also is prominently active in some of television's top shows, such as *The Untouchables*, *Perry Mason*, *My Three Sons*, *Andy Griffith Show*, and *The Real McCoys*.

Aside from promotional activities, plans include exposure in the aircraft, missile, electronics and other industrial fields.

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Write for brochure

The first sensibly priced **HOT PRESS TITLE MACHINE** for high quality, fast, dry lettering—the answer to economy and precision accuracy in film titling. The most intricate and tricky titles in any color or black-&-white are achieved with ease. Acme pegs assure perfect registration on paper or acetate cells. Prints dry from colored foil for instant use. Will produce titles in any language—main titles, subtitles, TV commercials, slide films, super-imposed subtitles, flip cards, trailers, crawls, shadow and third dimensional effects, etc. These may be applied to any kind of art, scenic or live action background, including photographs.

TEL-Animaprint Hot Press is specially designed to produce more attractive titles in less time and at far less cost. Ideal for Motion Picture Producers, TV Stations, Film Titling and Artwork, Special Effects Labs., Animators, Advertising Agencies, Commercial Photographers, Art Studios, Etc.

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Cine-Magnetics, Inc., N.Y. Formed by Watson Executives

☆ Magnetic striping services of Frederick F. Watson, Inc., New York, have been acquired by a new concern, Cine Magnetics, Inc., headed by Everett Hall, a vice-president and general manager of the Watson Organization over the past decade.

The New York-based service company will offer expanded services to business and educational film users. Allen A. Armour, now executive vice-president of Cine Magnetics, was sales and promotion manager for Frederick F. Watson, Inc. The firm is located at 202 East 44th Street, New York 17.

* * *

Florman & Babb Acquires a Large Sound Effects Library

☆ The entire stock and inventory of a well-known sound effects library has been purchased outright by Florman & Babb, Inc., New York. The deal includes exclusive East Coast distributorships of EMI, Standard, Speedy-Q and Gennett sound effects libraries.

Effects include all sorts of vehicles — motors, airplanes, cars, trains, crowds, industrial and street noises, marine, war guns, animals, birds, incidental and background music.

Florman & Babb will maintain a complete stock of the sound effects records offered by these famous libraries. A master catalog is being prepared and will be available on request to F & B, 68 West 45th Street, New York.

* * *

Johnny Victor Theatre, N.Y. Is Available for Previews

☆ The Johnny Victor Theatre in the RCA Exhibition Hall on West 49th Street, New York, is now available for screenings of sponsored films on a rental basis.

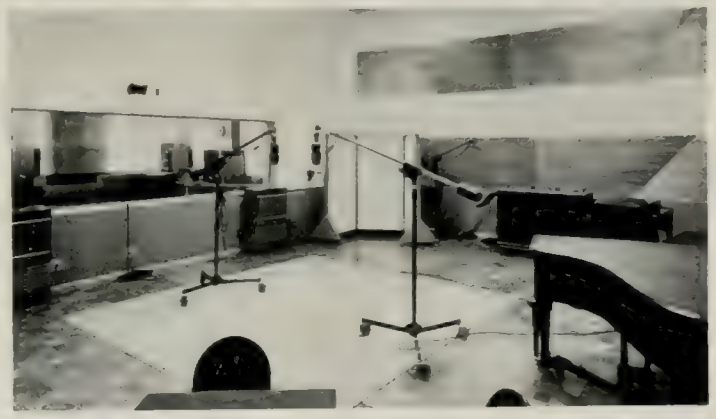
The theatre, one of the most comfortable and best equipped screening rooms in New York, has RCA 16mm and 35mm projection equipment, speakers, lecterns, etc. Leo Popkin, one of the city's most experienced projectionists, is in charge of the booth.

Arrangements for booking the theatre may be made with Manager Vito Blando. Catering service is available from the Holland House Taverne which is in the same building.

* * *

12th Production Review Issue

☆ Listing invitations are in the field for that big 12th Annual Production Review issue of BUSINESS SCREEN.



Here's one of RCA Custom's newly-refurbished Chicago recording studios.

RCA Custom Completes New Chicago Recording Studios

☆ Newly-refurbished studios in modern accoustical design have been recently completed at RCA Custom in Chicago. Two of the studios are equipped for mixing three stereo channels with complete individual control of gain, dynamic compression, equalization and reverberation. Similarl control room design permi only a full view of the stud also provides correct s placement for sound mon both by producer and engin

RCA Custom has four cording rooms, three mo lacquer channels, one stere quer channel and a two-sh eration. Masters which a up until 4:30 p.m. are in th electroplating baths by m of the same day.

RCA Custom, Chicago long been known for its s to the slidefilm production try. According to sales m William F. Reilly, the new ties are more than ever de to continuing this fine reco

* * *

Camera One, N. Y., to Pr Animation Producer Servi

☆ Camera One, an animatio ducer's service organizatio been formed at 150 West Street, New York, by W Gaynor.

Mr. Gaynor was formerly cameraman at UPA's East studio, later served with Lawrence Productions. His have won many awards, bot and abroad.

* * *

GM Technical Center Ha Model Setup for Projecti

☆ Featuring one of the mos plete and modern proj booths in industrial use Chevrolet Engineering Au um of the General Motors nical Center, Detroit, is w up for audio-visual present

Equipment for large projection of 35mm film in two Excelite projection arc and for 16mm projection an man projector and carbo lamp. Two Strong Univers slide projectors provide a source so intense that larg liant pictures can be pr without completely darkeni auditorium.

The booth equipment al cludes two Strong arc follow lights, providing brilliant li of all live presentations stage.

* * *

Cortright Directs Eastern Sales for RCA Audio-Vis

☆ Charles R. Cortright ha named Manager, Eastern for the Radio Corporati America's line of audio products, according to A. J. Manager, Audio-Visual ing for RCA.

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ro·ood Product Advances Bing New Industry Film

Piduct developments in the dtood industry are to be emsed in a new 16mm color mo- ıicture to be produced for merican Hardwood Associa- ıy Wilding, Inc.

Edfirming the new quarter- ır lm project, Donald Linville, cıve secretary of the Associ- ıobserved that, "rapid prog-



ıd Linville (ctr), executive sec'y. Aerican Hardwood Assn., signs t lith James Holmes of Wilding, t right).

the industry has prompted ted for a new film. For ex- ol panel products with their e-perforated, embossed and ished wood-grained surfaces e idened hardwood's use po- ia tremendously."

rnary audiences for the pic- production will be dealer s promotional clinics held in pıation with member compa- he film will also be made ible for TV viewing and for wgs to educational groups at h school and college level. Association's previous film, *f the Woods*, was also a dg production. Released in 6t has had over 800 televi- howings and wide use at e and internal staff meetings i the industry.

* * *

OTE: the new Association ill be reviewed on its release.

)IND RECORDING

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g fidelity 16 or 35. Quality anteed. Complete studio and oratory services. Color printing and lacquer coating.

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ion Picture Service

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Film Facts on Building of Concrete Fall-Out Shelters

☆ While official recognition of civil defense needs appears to have veered toward Federal support of large-scale community shelters (as opposed to the family unit), basic data on construction techniques is a common need.

Answering that need in part for builders and planners of fallout shelters is a 13 1/2-minute color film titled *Forming Your Future*, sponsored by Gates & Sons, Inc., Denver manufacturer of concrete form ties. Produced by Edward Hawkins Productions of that city, the film shows how concrete can be used to build a shelter from the laying of a base slab to the completed structure and its interior equipment.

Office of Civil Defense-approved data is the basis of the filmed material. Prints will be available through Civil Defense offices, the Portland Cement Association and via Gates and Sons, Inc., 80 So. Galapago St., Denver, Colorado.

* * *

Film Aids Christmas Appeal for Foster Parents' Plan

☆ A new documentary film, *A Child Across the Sea*, which tells of a Chinese refugee child who is helped by a family in America, was played by many television stations across the country as a Christmas attraction last month.

The decision to release the film, via Association Telefilms, during the Christmas season came as a result of the nationally-syndicated column by Inez Robb who suggested that her readers "adopt" a Foster Parents' Plan child for Christmas "in the name of the man or woman who has everything." Miss Robb is the foster parent of an eight-year old Chinese girl whose family fled from Red China to Hong Kong.

* * *

To Film Advanced Reading Techniques for Business Use

☆ The McGraw-Hill Publishing Company in association with the Reading Laboratory has selected Vision Associates, New York, to produce a motion picture based on advanced reading techniques developed by the Reading Laboratory.

The teaching film will be distributed by McGraw-Hill for use by large corporations in executive training programs as well as to schools and colleges. Lee R. Bobker of Vision will produce and direct the film tentatively titled *How to Cut Your Reading Time*.

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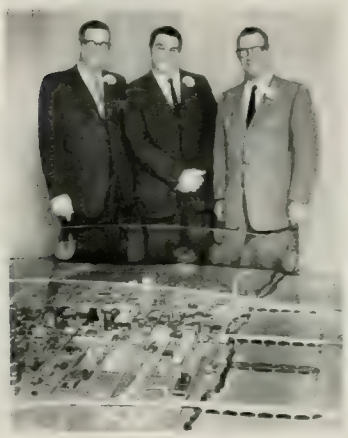
REPORT ON URBAN RENEWAL IN LITTLE ROCK

THE FACE-LIFTING of America's urban areas is being spurred by the Kennedy Administration as well as by civic leaders and re-development groups throughout the land. Urban renewal programs are everywhere moving into high gear and one of the high spots is reported in Little Rock where rehabilitation of a 508-acre tract is bringing new streets, playgrounds and drainage . . . *new* values and *new construction*.

Little Rock's urban renewal story is the subject of a 13-minute sound motion picture, produced in both color and black & white. It's title is *Quest;* the sponsor is the city's Urban Progress Association, Inc. Creative Communications, Inc. of Little Rock produced this comprehensive report.



$6,000 model shown in film shows North view of Downtown Little Rock, Ark.



Above (l to r): Dowell N. Naylor, Executive Director of Little Rock Housing Authority; James Tiller, President, Creative Communications, Inc.; and Raymond R. Rebsamen, Pres., Urban Progress Association.

Quest describes the development of the plan for the renewal and rehabilitation of Central Little Rock, a 508-acre area covering the entire central business district of the city as well as the adjacent residential, commercial and industrial neighborhoods.

Project Initiated in 1950

This comprehensive project was first approved in November, 1959 and the city was the first in the nation to undertake the rejuvenation of its downtown and the surrounding area through the process of urban renewal according to the provisions of the 1959 National Housing Act.

Working under the direction of Raymond Rebsamen, head of the Association which sponsored *Quest*, producer James E. Tiller has created a well-designed, often thought-provoking documentary on this development. A fine 49 square-foot model of the new area serves as a guide-line for the future, while scenes of the present take citizen-viewers into the plan's needs and the benefits to the community. As narrator George Moore describes an opening scene showing a metal abstract in f... Little Rock's Tower buildin...

"This is called Quest. H... artist has expressed in n... symbol of every man's qu... happiness. We mention it ... we are going to tell you ... city's quest for progress an... perity.

"This, then, is the sym... Little Rock."

How to Obtain This Pic...

Public showings through... community are being follow... loan requests from other ur... velopment groups throughc... nation. To answer this nee... ative Communications, ... making color prints avail... $150; black and white pr... $110. The film may be re... $12.50. Direct requests to... E. Tiller, President, Creativ... munications, Inc., 104 State... Little Rock, Arkansas.

* * *

To Get Results at a Fil... Showing, Note These Po...

☆ To get the best possible... from your film showing, h... some suggestions to keep in...

1. Preview the film ar... the program in advance.

Be sure the film you in... show covers the intended ... and is "right" for the i... audience. Check the film f... sible damage, and make a... essary repairs beforehand. ... film is part of a larger p... run through the whole p... tion as a time-check.

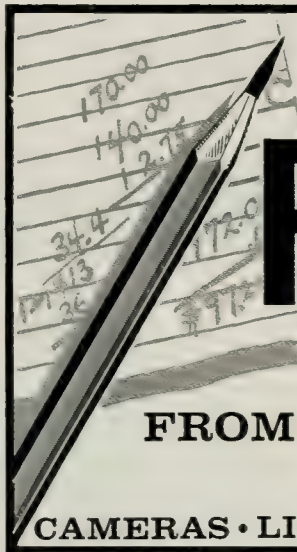
2. Check the room for th... fort of the audience, a... equipment for smooth p... ance.

Be sure the room whe... film is to be shown is ve... (or heated) properly, tha... are enough chairs, plac... everyone can see. Check t... jector and see that it's re... operation. If people are ... fortable or there's a delay ... ting started, you'll lose th... ence's attention.

3. Let your audience get ... and introduce the film pro... Give your audience time o... to get settled down before ... ahead. Give the film a goo... duction, pointing out the ... tance or timeliness of the ... and suggestions on wha... viewers should look for.

4. Plan a closing statem... a review and discussion per...

After the film has been o... review the main points o... that were pictured. Then ... audience discuss it or ask ... tions, whichever seems bes...



The man who sharpens his pencil to figure costs...

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Cranes, Dollies: Crab—Western-Portable Panoram

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Reference Shelf

Some Useful Booklets and Fact Sheets Available Without Cost If Requested on Company Letterhead

Special Effects Sans Matte

☆ A four-page pamphlet "Special Effects Without Mattes" is offered by Animation Equipment Corp. The pamphlet (reprint of an article from a national technical magazine) tells how aerial image opticals can expedite production of effects, cut laboratory costs, and avoid the quality loss inherent with multiple-generation printing procedures.

Pamphlet shows projector and camera set-up and examples of a three-way split-screen effect, titles superimposed over live action, animation over live action, and actual products over live action. Request Literature No. 705.

* * *

Rear Projection Know-How

☆ The mechanics of rear-screen projection, the advantages and disadvantages of this method, and costs, are covered in a four-page semi-technical report "Rear Projection — An Expanding Technique for Projected Media".

The report, published by the H. Wilson Corporation, was written by J. W. Dunn, Jr. a consultant in audio-visual education. Ask for Literature No. 706.

* * *

Projection Lamp Guide

☆ A projection lamp replacement guide for every type of projector has been made available by Westinghouse Lamp Division. To use the 12-page guide, the reader selects wattage of the projection lamp desired; then refers to projectors classified by type — 8mm, 16mm, slide, etc. — and to specific models listed by manufacturer and number.

The lamp designation number is given and the ASA number. Also shown are replacement lamps for editing equipment and sound reproducer lamps. Ask for Literature No. 707.

* * *

New Audio-Master Catalog

☆ A new two-color catalog listing its entirely new re-designed 1962 line of playbacks & slidefilm projectors has been released by Audio-Master Corp. The catalog contains a full listing and description of hi-fi record and transcription players — monaural and stereo — designed for industrial and educational use, as well as sound slide-film projectors and accessories. Ask for Literature No. 708.

* * *

Colburn's Editing Comment

☆ "Colburn Comments on Editing" a 12-page booklet put out by Geo. W. Colburn Laboratory, Inc., gives tips on professional editing, the preparation of "A" and "B" rolls and a sound track, and the type of editing necessary to do the job.

This booklet weighs the pros and cons on how much of the editing can be done by the film unit and when the editing job should be turned over to a professional laboratory.

Factors to be considered include cost of professional editing equipment and use, plus the economics involved in hiring full-time, experienced technicians. Request Literature No. 709.

Catalog of Studio Lighting

☆ Beckett and Leonetti Lighting and Sales Co., Hollywood, has issued a new catalog describing, features, specifications, accessories and applications for Master Light, Master Fill, Master Control, Master Six and Master Three Kits, Master Stand and Masterlume Reflector units, a schedule of rental rates on a wide range of equipment, and a description of facilities offered producers.

The Masterlight Cine Rental service offered by the company provides complete production facilities where they're needed. Included are payroll and provision of experienced crews, lights, grip equipment, exterior equipment, dollys, parallels, stage lighting and stage rental, transportation, and complete contracting. The company maintains cross-country rental stations. For a copy, write the Reference Shelf, checking Literature No. 710 in box below.

* * *

Lab-TV Offers Price List

☆ Lab-TV, New York, has just published a price list of its services. A specialist in developing 16mm reversal film in black & white or color, the company's other services include: work prints, color-to-color prints, fades, dissolves, timed prints and edge numbering. For a desk copy of the Lab-TV Price List, check Literature No. 711 in the form on this page.

* * *

How to Prepare Visual Art

☆ A new, free edition of a 16-page booklet entitled, *Practical Specification For Visual Aids II*, has recently been published by Admaster Prints, Inc., 425 Park Avenue, South, New York 16, N. Y.

The booklet has been designed to help anyone preparing a meeting in which visual art will be used or who is preparing art work to be used for slides or film strips. The booklet contains such information as: format for art for all sizes and types of slides; lettering size in relation to audience; formula for determining screen width; screen width in relation to number in audience; filmstrip footage counting; and maximum visibility color chart.

Check Literature No. 712 for your copy of this booklet.

* * *

Our Service for Subscribers

☆ Requests for literature noted on this page will be forwarded to the sources; just mail in coupon box in adjoining column.

A CONVENIENT REQUEST FORM FOR LITERATURE

- ☐ Lit. # 701: Audio-Visual Guide to Better Projection.
- ☐ Lit. # 702: Fact Sheet on the Selectroslide.
- ☐ Lit. # 704: Techniques of Editing Video Tape.
- ☐ Lit. # 705: Special Effects Without Mattes.
- ☐ Lit. # 706: Report on Rear-Projection.
- ☐ Lit. # 703: Booklet: "Why Sound Slidefilm?"
- ☐ Lit. # 707: Projection Lamp Guide.
- ☐ Lit. # 708: Catalog of Playback, Projectors.
- ☐ Lit. # 709: Comments on Film Editing.
- ☐ Lit. # 710: Studio Lighting Catalog.
- ☐ Lit. # 711: Price List of Lab Services.
- ☐ Lit. # 712: Specification of Visual Aids II.

ATTACH LETTERHEAD & MAIL TO: REFERENCE DESK
c/o Business Screen, 7064 Sheridan Road, Chicago 26

...e to Better Projection

...iew 36 page booklet "Audio-... Guide to Better Projection" ...en published by the Radiant ...facturing Corp. The preface, ...h by a professor of educa... touches on the dramatic ...f audio-visual methods in ...ss and education.

...re are two excellent sections ...l Guide: "The Environment ...jection," and "The Tools of ... Projection."

...jects covered include: the ... of the room, seating, prob... of light, sound, projector ...cal length, and screen in...ons. Check Literature No. ...

* * *

...sheet on Selectroslide

...A the essential data plus il...rions of the four basic Select...le projectors are contained on ...e compact fact sheet issued ...Sindler & Sauppe, Inc. The ...chines are automatic slide ...ers for industry and educa...al use. Ask for Literature ...02.

* * *

...ive Use of Slidefilms

..."Why Sound Slidefilm?", a 16-...e pocket-size brochure cleverly ...ains the audio-visual approach ...communication by use of a ...eam type of presentation. ...e key idea is illustrated with ...ure representing a frame of ...e film with commentary ad...ed to each "frame".

...The booklet tells why the slide-...e medium is effective means of ...munication, how the films are ...de and the types of slidefilm ...ject...ion equipment available. ...lished by the Dukane Corpora... Request Literature No. 703.

* * *

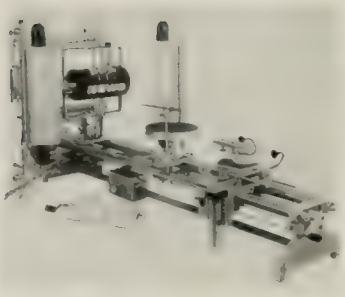
...le Tape Editing Facts

...The latest release in Minnesota ...ing and Manufacturing Com...y series of informational ...ets on video tape recording ..."Techniques of Editing Video ...pe" a 30-page pictorial re...w of ideas being used by video ...e editors to build shows from ...es locate splicing points and ...at special effects.

...Case histories from the Ed Sul...n Show, the America Pauses ...es and "The Alamo" spec...ul... are presented. Various ...hods of editing tape (direct ...ing, double-system, frame-by-...ne) are discussed, and such ...cial effects devices as Video-...ne Super-Wipe, Zoom Keyer ...d Inter-Sync are described. Re...est Literature No. 704.

New AUDIO-VISUAL Equipment

Recent Product Developments for Projection and Production



Titler & Special Effects Kit

Titler and Special Effects Kit Is Announced by S.O.S.

☆ A new Titler and Special Effects Kit has been announced by S. O. S. Photo-Cine-Optics, Inc. All parts including a firm vibration-free platform are now made of a greater strength so that the S. O. S. TG 1V Titler can be used for 16mm and 35mm cameras.

Built with optical precision, the Titler has horizontal and vertical adjustment of camera carriage and keyway and an alignment attachment for maintaining optical axis on the title board center. It allows for smooth operation in either a horizontal or vertical position. A revolving table for making miniatures and lifelike reproductions with still or movie cameras is also furnished.

Prices range from $199.50 to $395.00 depending on model selected.

* * *

Wide-Screen Lens Available for Filmosound Projectors

☆ A newly-designed wide-screen lens attachment that will equip the new Filmosound projector line to show 16mm prints of Cinemascope movies is now available from the Bell and Howell Company.

This auxiliary lens, originally developed for use by the armed forces, meets rigid military specifications. It utilizes cylindrical elements to allow greater light transmission, and has a separate focusing ring to assure sharp picture quality. It is available from retail camera specialty stores and Bell and Howell audio-visual representatives for less than $170.

* * *

FilMagic in New Packages

☆ The Distributor's Group, Inc., of Atlanta Ga., announces that FilMagic-Long Life Tape Recorder Cleaning and Conditioning fluids now appear in new packages and combinations of fluid. The advantages of this new packaging are that the dealer can break open the new packages and sell the bottles individually, without disrupting his assortment of stock.

Florman & Babb Announces a New Acmade Precision Splicer

☆ Another new product from Acmade, Ltd., of England — the Acmade Precision Tungsten Carbide Splicer — is now available from Florman & Babb, Inc. This table model hot splicer has several new and unique features which make it one of the most useful splicers presently available.

On the 16-35 combination model, both sets of pins are retractable, which permits center placement of the 16mm pins, consequently, this splicer can be used for A & B roll splicing.

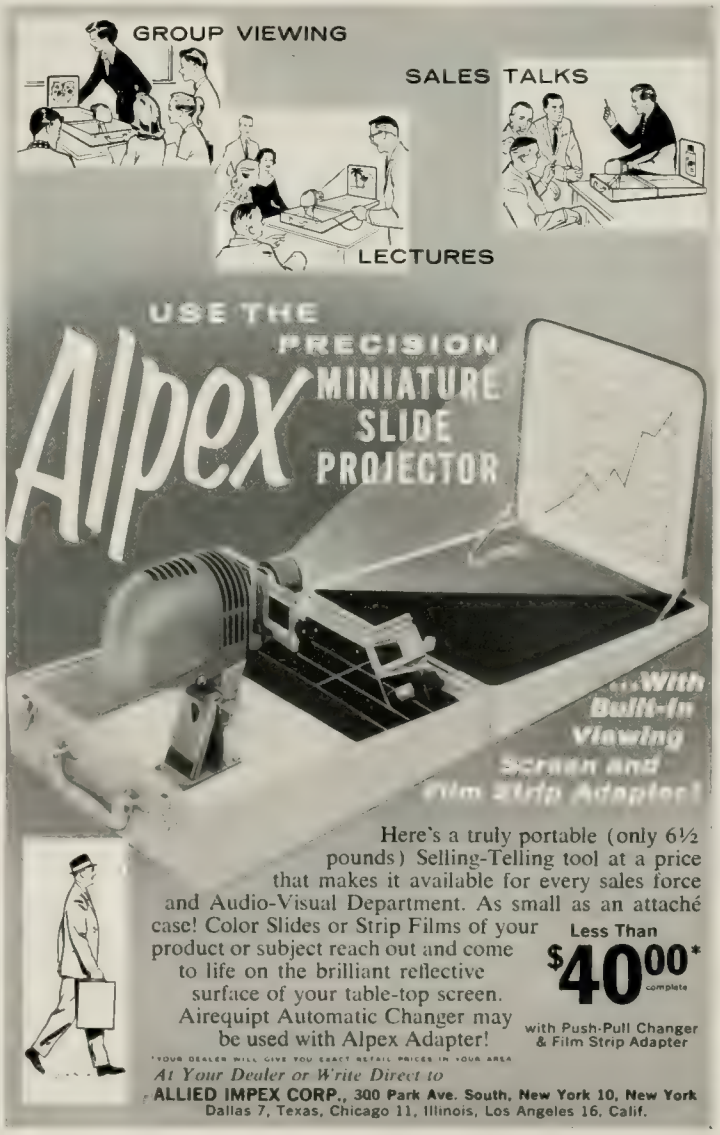
The right-hand block is specifically designed for easy, efficient back-scraping of films using the pre-set hand scraper.

Additional features include stainless steel blocks precision fitted with tungsten carbide cutting edges and a thermostatically controlled heater maintaining a constant 100 degree temperature.

Prices for the various models available are Model 16, $299; Model 35, $299; and Combination Model 16-35, $399. Full particulars on the Acmade splicer may be had from F & B, 68 West 45th Street, New York 36.

* * *

NEW PRODUCTS DATA is available on letterhead request from BUSINESS SCREEN, Chicago 26.





Videomaster for 8mm Silent

A-B-M Announces Two Silent Repeater Projecto

☆ With interest in 8mm aroused by recent developm magnetic sound projecti Midwest manufacturer has recognized that 8mm *sile* have their place in product re tation and for exhibit u

Recently introduced by Mfg. Co., Inc., of Chica portable 8mm continuou projector weighing less t pounds. The company's master" is one of two 8m machines currently introd self-contained, "suitcase" Exclusive on Videomaste Magi-Cartridge, a plastic er holding two to six min 8mm film, sealed within. electrostatically cleaned as jects and no sprockets ev the film.

A larger A-B-M model modates longer films. With a key factor in sales showi Videomaster's Magi-Cartr quires only three seconds plete change; 10 seconds

Videomaster is priced a $170," with discounts on orders. Extra Magi-Cartri additional films are $1.25 ing insertion of film. For demonstration contact Shore, A-B-M Mfg. C 1308 S. Pulaski Road, 23, Illinois.

* * *

Offers a Compact, Desk Filing Unit for Slidefil

☆ A compact desk-top a filing unit for sound slide available from the Jack C Co., Inc., North Chicago.

The file holds 36 slidef records. Key-numbered ments are provided for t Records are easy to find as they have correspondi bers identified with speci tabs in cutaway envelope 12" records can be accom and can be filed and in their original jackets o lopes.

ocess Takes Viewers "Inside" the Picture

ension 150 Specializes in Ultra-Wide Field Presentations

mension 150, developed by . H. Vetter and Carl Wil- is said to be the film ry's newest of wide-screen ses — the widest single-film, image, distortion-free proc- t available, with a field-of- of 150 degrees. The new s, on which patents are g, nearly duplicates the hu- binocular field-of-vision. A namorphic-type optical sys- hotographs and projects the which is distortion-free from to periphery. Viewers share experience of depth and a on of participation and ened realism.

earch leading to new con- in optics and visual percep- ave led to the development process.

ocess Uses Standard Films

ndard film — black and or color — and standard h picture cameras are util- A special focal attachment nted to the camera and tri- A special viewfinder is pro- Usual photographic tech- are employed in shooting new ultra-wide field. The employed permit resolutions ess of 40 lines per milli- with minimal abberations. ndard booths, projectors and are utilized. Projection en- e of a screen of moderate p curvature; exact radius s on the angle of the pro- axis. A distortion-free is viewed from any point tially below the projection ven from the extreme sides theatre.

epth of Curve Is Varied

ations in depth of the curve may be made to fit ments of the installation.

Whatever the depth of the screen, there is, of course, no sound problem since conventional film is used.

Dimension 150 currently is being used in a driver simulator program at a leading university where it serves a research function for a traffic institute. It has teaching applications, as well as effectiveness in dramatic presentations, advertising and public relations, fairs and exhibitions, simulations for flight, gunnery and other training needs, travel, adventure and documentary presentations.

Supply Lenses, License Prints

Dimension 150 supplies the necessary lens attachments, acts as a consultant, and licenses prints for projection, at moderate cost. All other production costs are normal to the project being undertaken. Further technical information may be obtained from Dimension 150, 1750 Westwood Blvd., Los Angeles 24, on your company's letterhead request.

* * *

STRONTIUM-FREE MILK

(CONTINUED FROM PAGE 23)

process involved removes the greatest part of Strontium 90 from radioactive milk and is the subject of a new film explaining just how it all works.

Strontium Free Milk, a Stand-by Process, with animation and live action, has been produced by USDA's Motion Picture Service to show the dairy industry the step-by-step procedures of this Martian-type machine. Both film and device were previewed, in part, at the USDA's Beltsville, Md., research center on December 19. At this showing complicated procedures inside the machine were laid bare on film for industry, scientists and government officials.

In lay terms, the continuous process for "cleaning" milk entails making the raw milk less acid, straining out the Strontium 90 with resin, washing the resin with salt water and starting all over again. USDA estimates the film will be in great demand as is another year-old, 23-minute picture titled *Fall-out and Agriculture*. This film shows how fallout affects crops and livestock, indicates steps for handling farm commodities and the land after radioactive dusts have settled.

The new film will be circulated via the Department's film library.



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Association Films, Inc., 347 Madison, New York 17.

Buchan Pictures, 122 W. Chippewa St., Buffalo 2, N. Y.

Crawford, Immig and Landis, Inc., 480 Lexington Avenue, New York 17, New York.

The Jam Handy Organization, 1775 Broadway, New York 19.

National Cinema Service, 71 Dey Street, New York 7, WO 2-6049.

S. O. S. Photo-Cine Optics, Inc., 602 W. 52nd St., New York 19.

Training Films, Inc., 150 West 54th St., New York 19.

Visual Sciences, 599BS Suffern.

United World Films, Inc., 1445 Park Ave., NY 29, TR 6-5200

• PENNSYLVANIA •

Appel Visual Service, Inc., 963 Liberty Avenue, Pittsburgh 22.

Audio-Visual Equipment Rental Service, International Film Center, Sales and Repairs, 1906 Market St., Philadelphia 3, LOcust 3-7949.

Oscar H. Hirt, Inc., 41 N. 11th St., Philadelphia 7, WAlnut 3-0650.

James Lett Company, 221 N. Second St., Harrisburg, CEdar 3-5651.

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

• WEST VIRGINIA •

B. S. Simpson, 818 Virginia St., W., Charleston 2, DIckens 6-6731.

SOUTHERN STATES

• GEORGIA •

Colonial Films, 71 Walton St., N. W., JA 5-5378, Atlanta.

United World Films, Inc., 287 Techwood Dr., NW., Atlanta.

• LOUISIANA •

Stanley Projection Company, 1117 Bolton Ave., Alexandria.

Delta Visual Service, Inc., 715 Girod St., New Orleans 12. Phone: JA 5-9061.

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Stark-Films (Since 1920), Howard and Centre Sts., Baltimore 1. LE. 9-3391.

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Southern Visual Films, 686 Shrine Bldg., Memphis.

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The Jam Handy Organization, 230 N. Michigan Ave., Chicago.

Midwest Visual Equipment Co., 3518 W. Devon Ave., or 27 N. Franklin St., Chicago.

United World Films, Inc., 542 S. Dearborn St., Chicago 5.

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The Jam Handy Organization, 2821 E. Grand Blvd., Detroit Zone 11.

• MISSOURI •

Swank's, Inc., 621 N. Skinker Blvd., St. Louis 30, Mo.

• OHIO •

Academy Film Service, Inc., 2100 Payne Ave., Cleveland 14.

Films Unlimited Productions, 137 Park Ave., W., Mansfield.

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Qualified audio-visual dealers are listed in this Directory at $1.00 per line per issue on annual basis only.

Fryan Film Service, 815 Superior Avenue, Cleveland 15.

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M. H. Martin Company, 1118 Lincoln Way E., Massillon.

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LOS ANGELES AREA

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28.

The Jam Handy Organization, 1402 N. Ridgewood Place, Hollywood 28.

Photo & Sound Company, 5515 Sunset Blvd., Hollywood 28.

Ralke Company, Inc. Audio-Visual Center 849 N. Highland Ave. HO 4-1148, Los Angeles 38, Calif.

S. O. S. Photo-Cine Optics, Inc. 6331 Hollywood Blvd., Hollywood 28.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.

United World Films, Inc., 6610 Melrose Ave., Los Angeles 36

SAN FRANCISCO AREA

Association Films, Inc., 799 Stevenson St., San Francisco.

Photo & Sound Company, 116 Natoma St., San Francisco 5.

Westcoast Films, 255 Minna, San Francisco 3.

• COLORADO •

Cromars' (formerly Audio-Visual Center) 28 E. 9th Ave. Denver 3.

Davis Audio-Visual, Inc. 2149 S. Grape St., Denver 22.

• OREGON •

Moore's Motion Picture Service, 1201 S. W. Morrison, Portland 5, Oregon.

United World Films, Inc. 5023 NE Sandy Blvd., Portland 13

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Deseret Book Company, Box 958, Salt Lake City 10.

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CAMERAS & CARE

(CONTINUED FROM PAGE

ing to seek proper counsel
producing industrial movies
would NVGA aid Kodak,
dustrial firm requesting ass
before producing a guidan
on photographic opportunit
careers for youth?

Form Committee of Lea

Meeting at its highest le
NVGA agreed that such co
tion was possible. A specia
mittee of educational leade
appointed to work with
on the film. The chairman
committee was Dr. Richard
quist of the Kansas Un
Guidance Bureau. Other m
were Dr. Harold Munsen,
of Education, Universi
Rochester; Dr. John W.
Director of Guidance of
Falls Public Schools; and R
Dipboye, School of Edu
Syracuse University.

Thus, as writer-directo
Mills of Kodak Inform
Films prepared a workab
story, the NVGA partic
actively in reviewing and
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ganization.

Circulate Script to Exp

Before final productio
completed script was also
lated for reaction and i
ment — not only to the ap
advisory group, but to t
sonnel in audio-visual an
ance work in the New Yo
school system, schools in
cities, and the local Roche
Monroe County school
Other groups consulted w
tional leaders of the Boy
Girl Scouts, Boys Clubs of
ica, and Campfire Girls of
ica.

A survey of educational
throughout the country
Kodak how, within a b
number of prints, to re
film's audience effectively.

Kodak allocated 60 pr
long-term loan purposes;
to school systems in the 2
U.S. cities, and to the 4
university A-V collection
were loaned with the p
that they could not be sh
television or for profit, n
they be altered or cut.

Eastman Kodak Comp
made prints of *Cameras*
reers available on a loa
from its own Audio-Visu
ice to other schools and
zations.

The company also ap
that many school syste

the 20 largest, or not ilms from large universities, want prints of their own. also felt that large city systems and state libraries need more than one print. em, it was decided to lease ditional prints on a five- asis for a fee of $150 each— Ompany's actual print cost. at once, nearly a dozen s elected to lease on this

w to 10,000 Youngsters

n example of the acceptance movie, eight libraries (each one print) in the first six of 1961, made 150 show- nearly 10,000 youngsters. Angeles alone booked 75 gs to 7,500 students.

significantly, Kodak was ful in sending prints of the throughout the country be- he channels of distribution rces who would want and e film — had been deter- prior to production. The was tailored for the gui- counselor and his specific f providing young people ncentives to pursue higher on.

Ned Pre-Production Plan

Kodak's experience in making *ars and Careers* underscores ed for pre-production plan- In making films for school s, industry does well to seek expert guidance from educators themselves. They know their own speciality, which is students. They can counsel industry on how much material students can absorb, and how fast; they know what the limits of student knowledge are, and how wide the vocabularies.

When educators and filmmakers work out such areas together, the resultant films are well on their way to doing their jobs successfully. And, of course, no film should ever be made unless good distribution is assured — preferably through existing channels.

* * *

Discuss Animation Technique at Portman Seminar in April

☆ Many phases of animation production will be shown and explained at the "Portman Animation Seminar and Workshop" sponsored by Photo Animation, Inc., at Grossinger's Country Club, Liberty, New York, April 9 through 11, 1962.

Films on animation techniques will be analyzed and such basic techniques as multiplane, three-dimensional and live-action animation will be explained. Equipment will be available to participants for experimentation.

Attendance will be limited to 100 participants. Information may be obtained from Photo Animation, Inc.

* * *

elevision Season to Bring Over 200 uentary Programs; Many for 16mm

nthe new television season, some 200 i and documentary programs will be ed, sponsored and telecast. Such trial- lkg and outstanding public interest shows hse sponsored by Bell & Howell, Pru- ia and other companies promise to raise vion viewing in the months ahead to the sught by FCC Chairman Newton Minow. h 16mm field is enriched by the present many of these original television shows ducational and adult 16mm audience rls. Association Films, for example, ang list of outstanding TV documentary rns now available to film audiences and rl sought.

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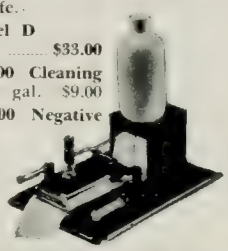


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THE INDEPENDENT:

(CONTINUED FROM PAGE 34)

are proud to be *The Independent*. But like any other privately-run business, they have to *sell* their service. They get help from progressive manufacturers, from research labs that developed many telephone innovations *independently*, and they're *regulated*, too, without any guaranty of profit.

Shown by Local Companies

Showings of the film are appropriately in the hands of Independent telephone companies who are being encouraged to acquire individual prints by the Association. Local company credit-titles are carried at the head and end of these prints. Previews to "insiders" (employees, local shareholders, top toll accounts and the press) are usually followed by an "Opera House" at the exchange with subscribers and civic leaders invited.

Following these "premiers" *The Independent* will go into "public" distribution among clubs, organizations and other groups in the company's service area. When these are completed, the prints will wind up in the local school's film library and should do yeoman service in recruiting future employees for the company.

"Must" Viewing in the Capital

We'd like to add a post-script to this distribution plan. *The Independent* is "must" viewing by every member of Congress, Washington rate-making and regulatory bodies and those anti-trusters who keep talking about that *big* Bell System. It isn't any news to Bell that the company has 3,200 ardent competitors and that its Western Electric affiliate has *dozens* of other telephone equipment makers to help it keep on its toes. That they live together with nary a hitch for the telephone user who doesn't know or care whose lines he's talking over is a tribute to our free enterprise system. Neither Bell or any of the "independents" would want it any other way.

* * *

Schlitz Takes Fishing Fans to the Lake District of Chile

To stimulate U. S. sportsmen's interest in the Lake District of Chile, Jos. Schlitz Brewing Company has sponsored a film that introduces the area to fishermen and other sports fans.

Rainbow in the Mirror! describes an expedition of three Tar Heel fishermen to the Chilean lake country, where they are seen with catches of large rainbow and landlocked salmon in remote lakes surrounded by active volcanos.

Other sequences include Pacific fishing villages, and horse-racing and flowers at Vina Del Mar. Chile's President Alessandri is seen overseeing reconstruction after earthquake damage.

Latin music is provided in this 29-minute color film by the Carmen Cuevas singers. Producer was Walter J. Klein Company, Charlotte, N. C.

AND THE FAR SOUND:

(CONTINUED FROM PAGE 35)

Still later, research men found ways of making one wire carry five conversations at once. Today, 1,800 conversations can be carried in a single voice path, through wave guide "pipes" via coaxial cable or by microwave radio. The recently-developed "optical maser" projects a light beam that may one day carry hundreds of thousands of telephone calls and TV programs. Bell Lab scientists are hard at work perfecting this device.

To Launch First Satellite

In 1962, the efforts of Bell research in communications satellites (while Echo 1 still flickers in the twilit skies) are directed toward launching of a commercial satellite (the first at private industry's expense) which will literally "reach for the stars" and begin an entire new era in worldwide exchange of both voice and pictures.

Scenes in *The Far Sound* recall experiments which led to the invention of the transistor and the Bell solar battery. The first television broadcast in 1927 is recreated. In research, the film notes, "man is free to seek what truths he will . . . to delve the boundless depths of his own mind, seek within the molecu unfathomable secrets of

Striking and entertai toon animation helps tel *Sound's* story, to illumina into the science of sour *commercial* film by any dinary definitions, the destined to have broad ing appeal, whether t public audiences or with classes.

"Telephone Talk" Was

Telephone officials in John Sutherland make t as if it were being done a pendent venture . . . then, telephone men we the script to weed out names and phrases whi ed too much like "Bell common effort by a l ienced sponsor and a s ducer has resulted in a worth and significance.

Prints will be availab ally through local Bell offices.

* * *

"Proud and Tall" Pict Ability of Handicapped

The real problem to capped person is the "ha employer" who resis handicapped workers b some erroneous, pre ideas.

Helping to solve thi is a new motion picture by Employers Mutuals c *Proud and Tall* is an e film showing the abilities capped workers. The th hind the production, as J. M. Sweitzer, preside ployers Mutuals, is that good business to hire capped. As a group th have excellent work re are a source of inspirati fellow workers."

Employers Mutuals i ing.

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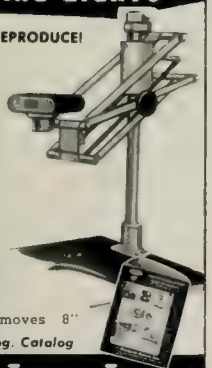
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THIS IS MICHIGAN'S STORY:

(CONTINUED FROM PAGE TWENTY-EIGHT)

and prosperous in the nation," McElvenny said.

"We hope this film will answer the questions that are on the minds of many of our young people: whether or not they should build their careers in Michigan or look for greener pastures. We hope it will convince Michigan businessmen and their employees that each has a stake in Michigan and that, for those willing to give a little of themselves to help solve its problems, the rewards and future are here," he said.

Points Up Michigan's Historic Rise

The plot of the picture revolves around a family in which the son, about to graduate from high school, tells his parents he doesn't think he wants to go to college in Michigan or live there. He suggests that other states have more to offer.

His father defends the state, recalling how "Michigan has always bounced back," and relates the state's history from the rise and fall of fur trading, through the iron and copper mining and lumbering booms, the growth of agriculture and manufacturing. As he talks about each period, the same son, father and mother appear in costumes of the era and re-enact historic scenes.

Travel 10,000 Miles to Film Scenes

All of the studio and location scenes with the actors were filmed by Jam Handy crews. Scenic pictures were photographed by William Sweet, chief photographer for Michigan Consolidated. The camera crews traveled over 10,000 miles within the state to make *The Michigan Story*.

They went to Mackinac Island to shoot scenes about the fur traders; to the Upper Peninsula for the mining industry; to northern Michigan forests to tell how Michigan became the lumbering center of the nation; to Greenfield village for pictures of the early automobile industry. They visited a half dozen colleges and universities across the state and flew over Detroit for spectacular views of the city's expressways.

Film Available Nationally for Showing

The rejuvenation of Michigan's largest cities with their new buildings, and diversified industries brings the film up to date.

The Michigan Story is available nationally for group showings. The film can be reserved through Michigan Consolidated's public relations department in Detroit or through the sales departments in the utility's outstate offices.

EDITOR'S NOTE: pointing a trend to state promotional use of the film medium, the next issue will feature several new pictures on the Commonwealth of Kentucky.

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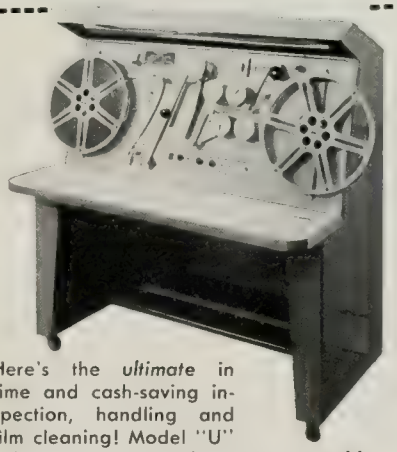
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A TRADE ASSOCIATION USES THE FILM MEDIUM:

(CONTINUED FROM PAGE TWENTY-NINE)

container industry is a billion dollar a year business. Fifty thousand people are employed in its highly mechanized plants and their combined efforts produce the more than twenty-two billion new glass containers used annually in the United States.

Plant production is a complex operation, and if the layman is to understand what is going on he must be given a careful step-by-step explanation. Before any shooting was done in the plant, both the producer and the cameramen were taken on a "walk-through" of a typical plant, and given several information pieces to read which described in detail the modern process for making glass containers. Once these had been absorbed, a shooting script could be completed. The schedule called for five days of in-plant shooting.

Presently, there are one-hundred-and-five glass container plants throughout the country —about one hundred of them are operated by GCMI member companies. One had to be chosen for the film.

Factors Involved in Selecting a Plant

The prototype plant would include the latest equipment and design; enough machines to produce a variety of jars and bottles since we intended to show the many sizes, shapes and designs of glass containers; and a plant that would allow a movie crew to enter and shoot.

This last point presents another problem that is peculiar to an association. Because, as pointed out earlier, all publicity projects must be carried out in the name of the entire industry, it is not possible to give individual companies recognition through plant identification. The name of the plant could not be shown, nor could the type of jars and bottles being produced be identified. The only compensation to the plant is in the knowledge that it is making an industry contribution. Fortunately, GCMI member companies are extremely cooperative in such matters and approval once the plant had been decided upon never posed a problem.

Plant Electrician Is Your Key Man

However, permission to enter does not imply permission to take over the plant. Without the cooperation of the plant personnel it is virtually impossible to get the job done. The rules of safety and discipline set-up by the company for the regular employees must be observed. Perhaps the most important person in the plant to a movie crew is the plant electrician. This is especially true if large areas of the plant are to be shot. He is the man who can make the necessary power available. Without his help and knowledge of the current within a certain plant it is not unknown that movie crews have paralyzed an entire plant because they hooked up to a line that was inadequate.

At a different level, the plant manager is the person who insures smooth performance by instructing his personnel about what the crew is doing, and soliciting their assistance in any way possible. Usually, he will assign a man to act as guide and trouble shooter.

The "ideal" plant for *Sealed In Glass* was found a thousand miles from New York City. It met all the requirements of up-to-date equipment; a high level of housekeeping; enough machines so that a variety of containers could be seen; facilities to permit a movie crew to work without interfering with normal production; and a willingness to have us in the plant.

Well-Planned Shooting Avoids Delays

The plant city was large enough so that we were able to pick-up locally the assistant cameraman, gaffer, and grips, realizing a considerable saving on travel expense for those people. Once shooting began there were no delays. Beginning with the establishing exterior shots of the plant, we followed in order the step-by-step process for making glass containers: arrival of the raw materials (sand, soda ash, and limestone) in freight cars; measuring the materials; mixing the batch; delivery of the



High and well out of workers' paths, camera crew films sequence on glass container manufacture in plant selected as prototype.

mixed raw materials to the furnace; the melting process; molten glass fed to the forming machines; the production of glass containers on the machines; the finished jars and bottles; annealing and the finished product.

By following precisely these basic steps we avoided confusion over what had and had not been shot, and the plant personnel could also follow our progress and prepare in advance for arrival in different sections. Instead of the five day schedule originally planned, all the in-plant shots were finished in four days.

Getting Cooperation from the Packers

After a glass container is made it must be filled with something and then delivered to the consumer. Broadly, the end-uses for glass containers divide four ways: foods, beverages, drugs and cosmetics, and chemicals—household and industrial. GCMI member companies make glass containers but do not pack them. We therefore had to approach packers to ask what we had sought from our members—to enter their plants and shoot the filling lines. The same cooperative spirit pervading within our own membership naturally enough did not exist among those not directly interested in the Institute. Again, there could be no brand identification, and the only incentive for the packer was that a certain product would app film slated for national television and cal distribution.

Eventually seven packers agreed t make the necessary shots. The seven, were scattered from Yonkers, New Long Island City; to Bloomfield, Nev The seven set-ups took four days—th number of days required for the entire photography. Each filling or packing tions plays about ten seconds on the but the time involved to reach the pla mitted us to shoot at the most two plan

Colorful Final Sequence "Lifts" F

With the completion of filming the day productions methods for makir containers, and the filling operations t for *Sealed In Glass* was about finish for the finale. Instead of a purely p approach showing row on row of glass items sitting on a shelf we decided on since been termed the "ballet of the Through the use of special optical le the ingenuous special effects technique cis Thompson there is a kaleidoscope and shape of glass containers as they symetrically before the camera.

When the final answer print was a by GCMI it was presented to repres of member companies attending a sem membership meeting. Their enthusiasti tion of the film at that meeting was mo flying and indicative that we had ful least two of our original objectives. T fillment of the third came when *Sealed* was awarded a special prize for specia in the International Film Festival of Ne and when NBC-TV scheduled the fil Sunday morning telecast in October.

PREVIEW NOTES: SEALED IN

(CONTINUED FROM PAGE TWENTY-

has found glass to be the answer by di the hundreds of items that are packed i From milk to vinegar, chemicals to p soft drinks to applesauce, it all comes glass."

The picture was made with the coo of The Brooklyn Museum, the Corning um of Glass, and the New York State of Ceramics at Alfred University. *Se Glass* was produced and directed by F. Cullen, and photographed by He vorsky and Michael Livesey, with spe fects by Francis Thompson. It was wr Lawrence Ravitz. National distributio Sterling-Movies U.S.A.

Man began using molds in First Century.



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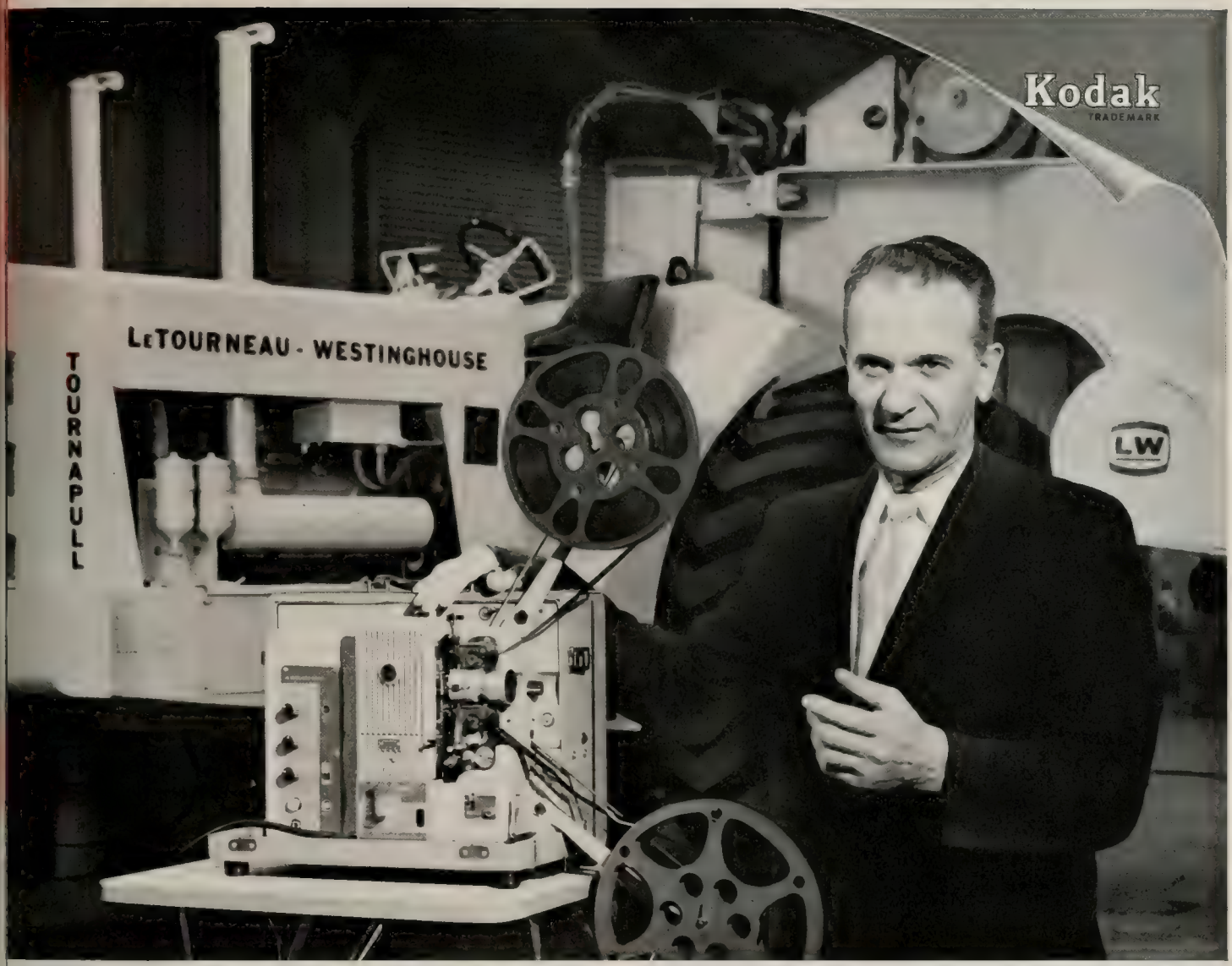
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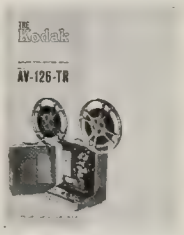
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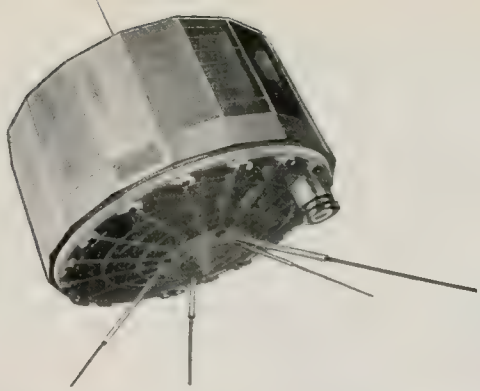
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A Foreword to this 12th Review

THE LIGHT of a New Age has burst full upon an unprepared Earth. Though manmade clouds hover over vast stretches where millions of people still exist in shadow, the path to the Moon and beyond awaits our space ships.

Nuclear-powered craft explore the depths beneath a Pole, sail the oceans' surfaces. Science and medicine have worked life-extending miracles; automation performs tedious tasks to unlock technological riches for Everyman.

Transmission of both images and sound between nations is imminent. Satellite-aided signals offer enlightenment and understanding far beyond the escapism concept to which we have limited television's great potential.

What an age in which to live . . . to be a doer, thinker or a leader of men! Like every other era of change, the New Age has also brought with it a multitude of challenges which the pessimist calls "problems." The greatest of the challenges is in the realm of Education . . . for, today, as never before . . . man's future depends on understanding.

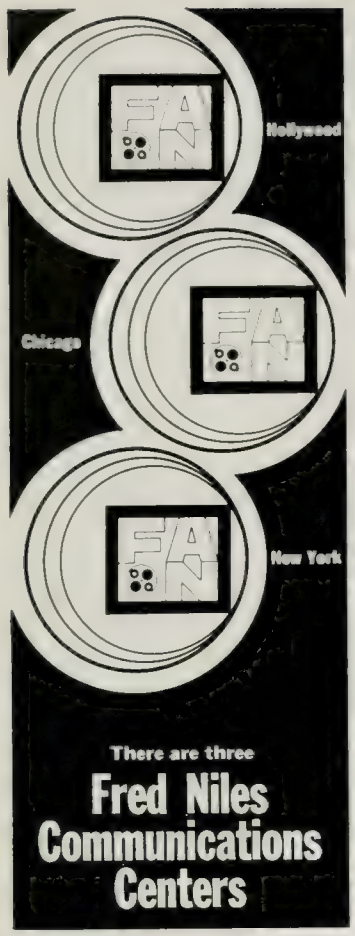
This 12th Annual Production Review reflects the talents, creative genius, physical resources and experience which these listed thousands of sight/sound "missiles" represent in terms of films made for industry, governments, trade groups, and organizations. We direct our corporate and government subscribers to client references which are unique in this Buyer's Guide. Your challenge is to see the listed films which are applicable to your own needs!

These pages (beginning on 105) list, in great detail, the key people, physical facilities and recent experience within 372 specializing film and tape production companies in 18 countries on all the continents around the world.

Each of the films made by these listed companies was a **specific** answer to a **special need.** It is these **specifics** and the **results** achieved in each situation which the reader must consider paramount! For example: one company's use of a simple training film for showing to thousands of cleaning personnel in its buildings across the country. An improved skill and better use of tools was translated into saving of thousands of man-hours on these jobs.

Lives saved through visualized safety education, through medical and health pictures . . . lives enriched through films preparing people for Retirement Years . . . understanding made possible through "attitude" films . . . new skills taught to men and women otherwise wasted . . . taught faster, with easier-to-grasp, **proven** audio-visual techniques . . . these are potentials offered by listed companies!

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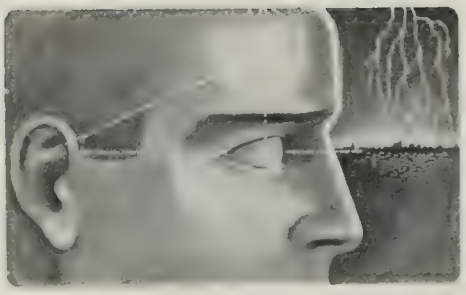
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Official
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BUSINESS SCREEN

THE 12TH ANNUAL PRODUCTION REVIEW

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Office of Publication: 7064 Sheridan Road Building, Chicago 26, Illinois

IN NEW YORK CITY
Robert Seymour, *Eastern Manager*
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Issue One, Volume Twenty-Three of Business Screen Magazine, published March, 1962. Issued eight times annually at six-week intervals at 7064 Sheridan Rd., Chicago 26, Illinois by Business Screen Magazines, Inc. Phone BRiargate 4-8234-5. **O. H. Coelln, Jr., Editor and Publisher. In New York: Robert Seymour, Jr.,** 250 W. 57th St. Telephone CIrcle 5-2969 or JUdson 2-1957 **In Los Angeles: H. L. Mitchell,** 1450 Lorain Road, San Marino, Cal. Telephone: CUmberland 3-4394. Subscription $3.00 a year; $5.00 two years (domestic); $4.00 and $7.00 foreign. Second class postage paid at Chicago, Illinois and at additional mailing office.

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Address editorial and subscription inquiries to the Chicago headquarters' office of publication.



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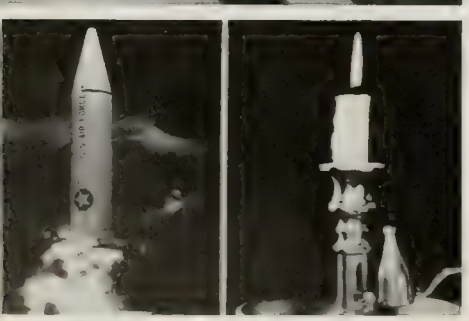
Demonstrating new medical approaches to physical therapy, "The Return" was filmed for the American Physical Therapy Assn. A New York Times review said: "Perceptively written . . . real power!"



The Ford Motor Company sponsored "Where Were You" in the public interest to get more Americans out to vote. Between August 1 and November 8, 1960 a record was set by 11 million Americans who saw the film distributed by Ford.



MPO crews travelled 25,000 miles to get pictures for Gulf's "Unseen Journey" . . . into the desert by helicopter, by paddle boat up the Louisiana bayous. The New York Times says: "a pounding, graphic and splendidly photographed documentary."



Produced for the National Board of Fire Underwriters, "Science of Fire" tells the dramatic story of fire. Film News calls it "as absorbing to watch as it is enlightening . . . excellently researched . . . wide audience appeal."

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lew, Thin-Base Kodak Film Used in Glenn Orbit Flight

☆ A new thin-base Kodak film was used in the pilot-observer camera of the Colonel John Glenn orbital flight, A. C. Thomsen, manager of Eastman Kodak Company's photo recording methods sales, reports.

The new, thin-base, high-speed color film enabled 590 feet to be loaded on a normal 400-foot spool to record Glenn's reactions. This is Kodak's Ektachrome ER, .0025-inch Estar base, 16mm. With an ASA exposure index of 160, the film can be used under low light levels, or in high-speed cameras, Thomsen said. It was designed originally for general scientific and technical use.

A newly designed camera took pictures on the new film at a high rate of speed during takeoff and landing and more slowly during the time of orbit, a total of 480 feet.

The film, which is a little thicker than the wrapper on a cigarette pack, was flown by courier to Kodak in Rochester for processing.

* * *

Farm Film Foundation Books DuPont's "Unseen Harvesters"

☆ Distribution of *The Unseen Harvesters*, reviewed extensively in the previous Issue 8 (Vol. 22) of BUSINESS SCREEN and sponsored by the DuPont Company, is being handled by the Farm Film Foundation, 1425 H Street, N. W. Washington, D. C.

Prints of this outstanding farm documentary have been allocated to extension libraries throughout the U. S. handling these films on behalf of the Foundation. For the address of the library source nearest you, write the Foundation's office in Washington, D. C.

* * *

MPA's Chicago Man Wins 1961 Sales Contest Award

☆ Fred E. Magel, Resident Assistant Vice President in the Chicago office of the Motion Picture Advertising Service Co., New Orleans-based national theater screen advertising company, won his company's "Topper Award" for outstanding 1961 sales achievement.

Awards, which included a $100 Savings Bond and a $1,000 sales bonus, were presented at the company's annual sales convention held in New Orleans in January.

Extensive Film Coverage Brings Orbital Flight Story to World

THROUGH THE MAGIC of camera eyes, through film and recorded voice, lands around the world are eye-witnessing the achievements of Lt. Col. John Glenn on his orbital flight.

Three times the U.S. Marine piloted the Mercury spaceship around the earth, bringing it down to a near-pinpoint landing in the Atlantic Ocean. It was the first orbital flight by an American. For many months, the entire world waited for this epic flight. Now countries around the world are seeing it on film, in detail.

Given Top-Billing Overseas

America's first manned orbital space flight received the most extensive on-the-scene Voice of America coverage ever given a single event and was given top billing overseas through all other U. S. Information Agency services.

USIA pooled all its resources — the Voice of America, television, motion pictures, press, exhibits and book programs — into a highly-geared, coordinated effort to tell the world of Astronaut Glenn's flight.

Ship First Prints in 36 Hours

The audio-visual follow-up promptly and with expert handling, spread the word around the world on film within hours.

USIA's motion picture service produced a one-reel film of the orbital flight in 41 languages, and within 36 hours airshipped prints in both 16mm and 35mm to 107 countries, including those behind the Iron Curtain.

Four Other Background Films

In addition, newsreel clips were sent to 57 countries, and Spanish-language versions were sent to 12 countries. The motion picture coverage included Lt. Col. Glenn inside the Mercury capsule during the flight.

USIA's television service produced a number of programs as background material for the orbital flight. These were used overseas in connection with the flight.

Focus: Infinity was a 13-minute feature describing the importance of the flight and focusing attention on the fact that the American space shot was made "with the entire world watching."

Other background programs included:

Manned Orbit, five minutes of newsreel type footage used by local stations overseas in reporting the actual flight.

Mercury Backup, 10 minutes of background footage on Project Mercury, featuring world-wide international tracking stations.

Glenn Interview, five-minute interview with Astronaut Glenn deals with views on space . . .

Architects of Space, 15-minute program reporting on the development of the Atlas rocket used as the booster for Project Mercury.

With speed and precision, through the technology of camera and film, Astronaut Glenn's thrilling orbital achievement was shared



with the entire world — in countries far and near. For months and years to come, the film record of this great space feat will be telling the world that when America did it "the entire world was invited to watch."

* * *

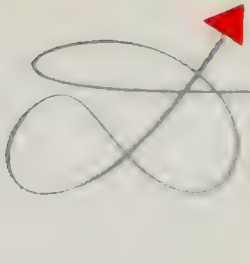
A F Telefilms to Distribute NASA's "Mastery of Space"

☆ The National Aeronautics and Space Administration is offering *Mastery of Space*, a 58-minute film in color, documenting the Project Mercury man-in-space program and Lieutenant-Colonel John Glenn's orbital flight to television stations and networks through Association Telefilms' national film centers. Soon, 16mm prints of the film will be released to schools and community organizations.

The film highlights America's first orbital flight, traces the development of the manned-space program, describes the techniques of launching and orbiting, and explains the purposes behind the nation's space probes. The final sequences of the film show the "Friendship 7" countdown, launch, ascent, tracking procedures and capsule recovery. There are also scenes inside the capsule showing Col. Glenn in orbit-to-earth conversations and manning the spacecraft.

Astronaut John H. Glenn, Jr. (center) at NASA press conference, flanked by Astronaut Donald Slayton, scheduled for next shot (left) and Public Information Officer John Powers, "voice" of the Astronauts (seated on the right).





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stereophonic sound.

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Medical Dynamics, Inc. invites inquiries about the **Hospital Communications Center** from ethical pharmaceutical companies as part of their programming for the improvement of marketing and customer relations.

MEDICAL DYNAMICS, INC., A DIVISION OF DYNAMIC FILMS, INC.

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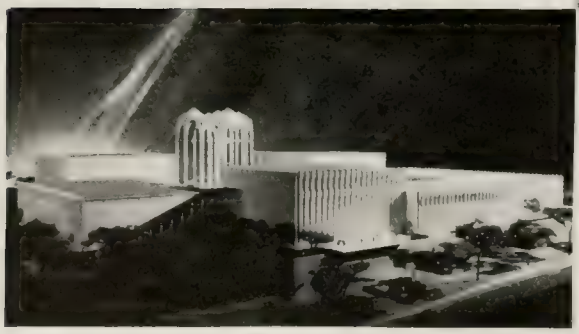
From Seattle to Pakistan, on the ground or in the air, wherever the problem, whatever the need, Reevesound invariably comes up with the perfect answer. No job's too tough, no project inconceivable. And Reevesound does it all! Design, layout, manufacture, building, installation, operation—Reevesound specialists take every phase in tow to create a system tailored for your needs. Here are some Reevesound installations now making news throughout the world!



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Pakistan gets a studio!
A motion picture production center for the government of Pakistan! Reevesound planned and provided the complete design, equipment, technical facilities—and installed them. In addition, Reevesound supplied personnel and training to get the studio on its feet!





Breaking the presentation barrier!
The Federal Science Pavilion at the Century 21 Exposition in Seattle will feature a revolutionary multiple image projection system (seven projectors are employed). Designed especially by Reevesound for the U.S. Department of Commerce. The system will show a highly imaginative film presentation created by famed designers Charles and Ray Eames who worked closely with Reevesound engineers.

Other recent Reevesound systems included the U.S. Exposition, Moscow 1959; Latin American Atomic Energy Exhibition, 1960. If you need a special motion picture system, but think it can't be done—call Reevesound.

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A Preview of the Visual Exhibit Techniques at

THE SEATTLE WORLD'S FAIR

SPECIAL BUSINESS SCREEN PRE-OPENING FILM SURVEY

A World's Fair — any World's Fair — means big promotional and display budgets.

Inevitably, large portions of the materials which countries or companies want to feature at fairs are too big or too intangible to be shown physically. So, when you have a World's Fair, it follows logically that you are going to have new developments, new technologies and new techniques in motion pictures. You can look for breakthroughs in both production and exhibition equipment and methods.

The Seattle World's Fair, which runs from April 21 through October 21, 1962, is a prime case in point:

Films to Take Visitors on World Tour

☆ Visitors (an estimated 10 million of them) will be introduced to scenes, people and activities all over the world via the medium of motion picture film.

☆ People will preview their futures — and the futures of their children and grandchildren — via motion pictures. The theme of the Seattle Fair is to depict life and times of Century 21. Since this hasn't happened yet, it stands to reason that participants will be making highly creative uses of movies.

☆ Science and space exploration are keynotes of our expectations in Century 21. Their stories will be told via some of the most creative motion pictures to be evolved in recent years.

U. S. Government a Patron of Film Arts

In a preliminary survey of motion picture activity connected with the Seattle World's Fair which was conducted especially for Business Screen, the United States Government emerges as the prime patron of motion picture arts. Several commercial exhibitors are also counting on movies to tell their stories. At this writing, it is too early to know specifics about the extensive exhibits planned by foreign governments. There is a good reason to believe, however, that several of the 35 nations participating in the fair will use movies prominently in their pavilions.

The United States entry in the Fair, supervised by the Department of Commerce, is devoted to the history, the role, the significance and the future of Science. Congress has appropriated $9 million for this pavilion, to be known as the United States Science Exhibit. In addition, many private corporations are underwriting substantial portions of USSE or staging special presentations which will be part of the comprehensive presentation.

Science Exhibit Features Five "Worlds"

In concept, USSE is one of the five basic segments or "Worlds of Century 21." These are:

☆ The World of Science. USSE will occupy six acres of the total 74 acre site of the Fair.

☆ The World of Century 21. Exhibits of 35 governments will be featured.

☆ The World of Commerce and Industry. Commercial exhibits by firms from all over the world will occupy 23 acres.

☆ The World of Art. The great art collections of the world will be represented by loaned displays.

☆ The World of Entertainment. An integrated area has been set up for the performing arts: sports, recreation, amusements, theatre, music and restaurants. Motion pictures will also play a major role here.

Within USSE, there will be seven distinct display or exhibit areas. Of these seven, three will be devoted chiefly to motion pictures. Of the remaining four, three will make extensive use of films.

Traffic through USSE, which is expected to total a little better than 5 million (or half of the total attendance at the Fair) during the six-month operating period, will travel in an organized flow. Spectators will move from one area to the next, observing or experiencing the events in a planned sequence. The visitors' opening contact with USSE will be in a movie theater which dominates AREA I of the pavilion.

The area, and the show it presents, will be known as the House of Science. The title is both figurative and literal. In this area, USSE will present a basic concept of what science is and how it was evolved. The accent will be on breadth.

A special effort will be made to show that science involves more than electronics, space,

A vista of modern design is pictured in this advance model of the Seattle World's Fair grounds.





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Visual Exhibit Techniques at the Seattle World's Fair:

(CONTINUED FROM PRECEDING PAGE ELEVEN)

and destruction. The beauty, depth and fascination of many branches of science will be shown.

The vehicle for accomplishing this will be a motion picture produced for the occasion by the Charles Eames design organization, Venice, Calif. The show will use a multi-screen technique to depict a cross-section of American life.

Synchronous Projection on Six Screens

Within the Area I House of Science, a series of six screen areas will be incorporated into the sloping wall of the theater. For scope of coverage, six separate aspects of the individual subject under discussion in the film will be covered through synchronous projection on the individual 9′ x 16′ screen areas, which will actually be part of a 50-foot-wide projection surface incorporated in one of the walls of the theater. A seventh screen, used for transition sequences in the Eames exhibition, will cover an area of 17′ x 21′. This will be centrally located on the projection wall.

Science As "Outgrowth of Civilization"

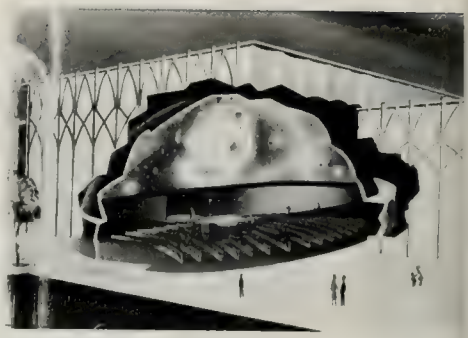
The Eames show will run for 12 to 13 minutes. The opening portion — four to four-and-a-half minutes — will be animated. The remainder will be live film — most of it shot especially for this show by Eames' head cameraman, Archer Goodwin.

The animated sequence will use the theme from which the "House of Science" show takes its name. Science will be shown as an outgrowth of civilization. The beginnings of scientific thought will be traced to ancient Greece. The first "House" is a crude shed which barely protects its adherents from the elements of ignorance and fear which have always surrounded scientific progress. Then, through the ages, as new scientific pursuits are added, additions are tacked onto the "House of Science." Through the years, the styles of architectures of the additions to the "House" change with the period and with the part of the world in which the sponsoring innovations take place.

In addition to illustrating the evolution and breadth of scientific interest, this technique also makes it possible to show the acceleration of scientific development in modern times. The animated sequence will trace some 3,000 years of scientific evolution, showing that more than 90 per cent of significant developments have taken place during the past hundred years.

Below: the Forest Products' Building at the Fair will feature a motion picture on the values of wood products to man.





Above: film re-creates outer space, surrounding viewers, in the Spacearium exhibit sponsored at Seattle by the Boeing Company.

Today's Scientists Shown Via Film Clips

The live-film sequences will take over where the animation stops, illustrating the practice of science today. Science will be illustrated as taking in much more than the glamour elements of missiles and space exploration. The underlying theme will be to show science as man's quest for knowledge. One sequence of the films will show action clips of some of the world's great living scientists, illustrating that they are old and young, male and female, tall and short, white-skinned and black.

The multi-screen technique will make it possible to survey an entire scientific discipline in a matter of seconds. For example, one sequence will deal with science as a means of extending man's senses. Different screens will illustrate the uses of magnifying glasses, optical microscopes, telescopes, electron microscopes, and so on. The total effect will be to show science as the quest for knowledge of nature.

Preparing the Visitor for Exhibit Tour

The show will be introductory in its theme, preparing visitors for two-hour, step-by-step tour of the USSE. In effect, this motion picture exhibition will serve as "sort of an intellectual decompression chamber," according to one USSE official. People coming into the science exhibits will be fresh from an amusement midway, commercial exhibits and other events of conflicting stimulation. The Eames movie, then, will be intended to set the mood of an interest in science. Visitors will assemble there in groups, moving on as the show is completed. As new visitors file in, their attention will be focused on the screen areas through the projection of colored light patterns.

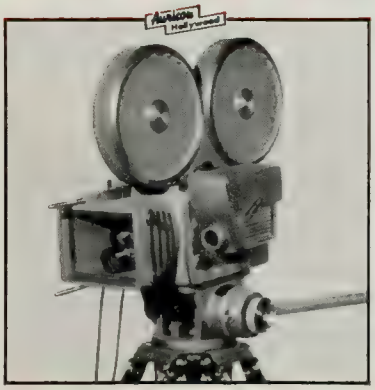
Because of the need for vivid definition to keep pace with the rapid-fire presentation techniques of the Eames show, full-frame, 35mm projection will be used. All original film, both animation and live, is being shot on Eastman Color Negative, Type 5250. Release prints are on Eastman Color Print Film, Type 5283. The only exception will be a sequence of approximately 30 seconds on political sci-

(CONTINUED ON FOLLOWING PAGE FOURTEEN)

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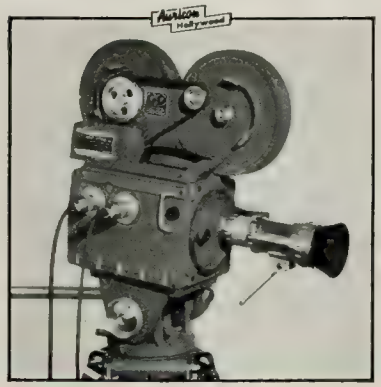
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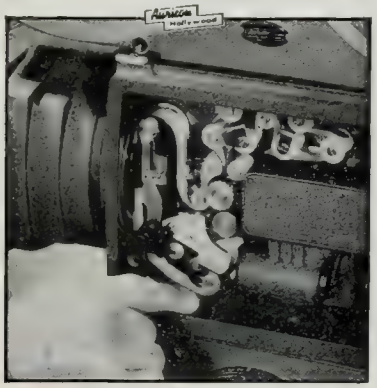
"SUPER 1200" 16 mm Optical Sound-On-Film Camera. ★ 1200 ft. film capacity for 33 minutes of recording. ★ $5667.00 (and up) complete for "High-Fidelity" Talking Pictures.



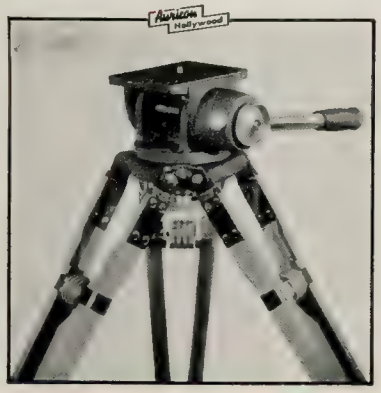
"PRO-600 SPECIAL" 16mm Light-Weight Camera. ★ 400 ft. film capacity for 11 minutes of recording. ★ $1,295.00 (and up).



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Nalley's, Inc. building will feature a film on the food industry; life in the Northwest.

Visual Exhibit Techniques at the Seattle World's Fair:

(CONTINUED FROM PRECEDING PAGE TWELVE)

ence. These scenes will be taken from black-and-white newsreel sequences of historic events.

Area II is one of three sections of USSE which will house "walk through" exhibits. The theme of this particular area will pick up where the Eames movie leaves off, covering a history of scientific development and presentations on scientific phenomena. Particular stress will be placed on the fact that man's own senses are frequently unreliable in observing natural phenomena. One area, for example, will demonstrate the Doppler Effect, showing how light and sound waves are distorted in observations of rapidly-moving bodies.

The overall theme of AREA II will be to trace the history of scientific development. One of the important exhibits will be a motion picture illustrating the "Birth of a Volcano." This film will be one of 30 to 40 shown continuously on rear projection screens in three of USSE exhibit areas. These presentations utilize both 16mm and 8mm films — both sound and silent. All use closed-loop, continuous magazines to tell a never-ending story of the development, methods and future of science.

Provide "New Dimension in Flexibility"

In their aggregate, this collection of rear-view motion picture showings represent an important new concept on their own. In the museum-like setting in which they will be used, these films perform a flexible and important education function.

For one thing, there is a new dimension of flexibility. This collection of motion picture exhibits probably does more than any other single facility ever created to dispel the association of motion pictures with darkened room and trapped, fidgeting audiences. Movies at the USSE will be a living medium selected because they can best convey a lot of information in a limited amount of time and do it more faithfully than techniques which are less animate. At USSE, there will be movies in bright galleries, in hallways, overhead, at eye level or anyplace else where they carry out the design and presentation themes.

Covering More Ground at Less Expense

Another apparent advantage is that with film, USSE planners will be able to cover more ground at smaller expense and with greater impact. In a conventional museum presentation, visitors read their way through the exhibits. At USSE, there is too much to be said in a minimum of time. Much of this information is to be imparted to children, who will be the real VIPs among the visitors to this government-sponsored exhibit. With movies the USSE can deliver its messages at virtually every exhibit sector under a sure, scheduled program.

By using movies as a front line presentation technique, USSE also assured itself of the pick of dramatic presentation materials. Universities, foundations and production studios all over the country have been combed to collect the most vivid, colorful and authentic collection of scientific information ever presented in any single event. Literally, this imaginative use of motion pictures will enable USSE to provide a capsule-size scientific education in a few hours.

Spacearium Exhibit the "Glamour Baby"

Considering the prominence of movies in USSE, it seems only fitting for the exhibit to have a "glamour baby" among its motion picture presentations. The unqualified nominee for this spot is the Spacearium, featuring the broadest dimension ever imparted to a motion picture exhibition.

This portion of USSE is being co-sponsored and underwritten by the Boeing Company which makes its corporate headquarters right in Seattle. The theme of the Spacearium is a simulated space flight covering our group c

(CONCLUDED ON PAGE TWO HUNDRED EIGHT

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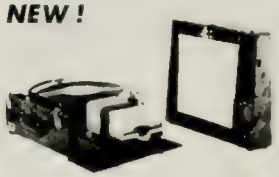
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PURPOSE: The Committee initiates and executes projects which will provide the 982 Audio-Visual Interest Group members with cost, technical, distribution and other information about business films and related audio-visual materials.

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MEMBERSHIP: The Biological Photographic Association is composed of medical doctors engaged in practice and research; photographers in medical centers, scientific technicians

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ANNUAL MEETING: The 32nd Annual Meeting will be held August 20-23, 1962, at the Jack Tar Motor Hotel in San Francisco, California.

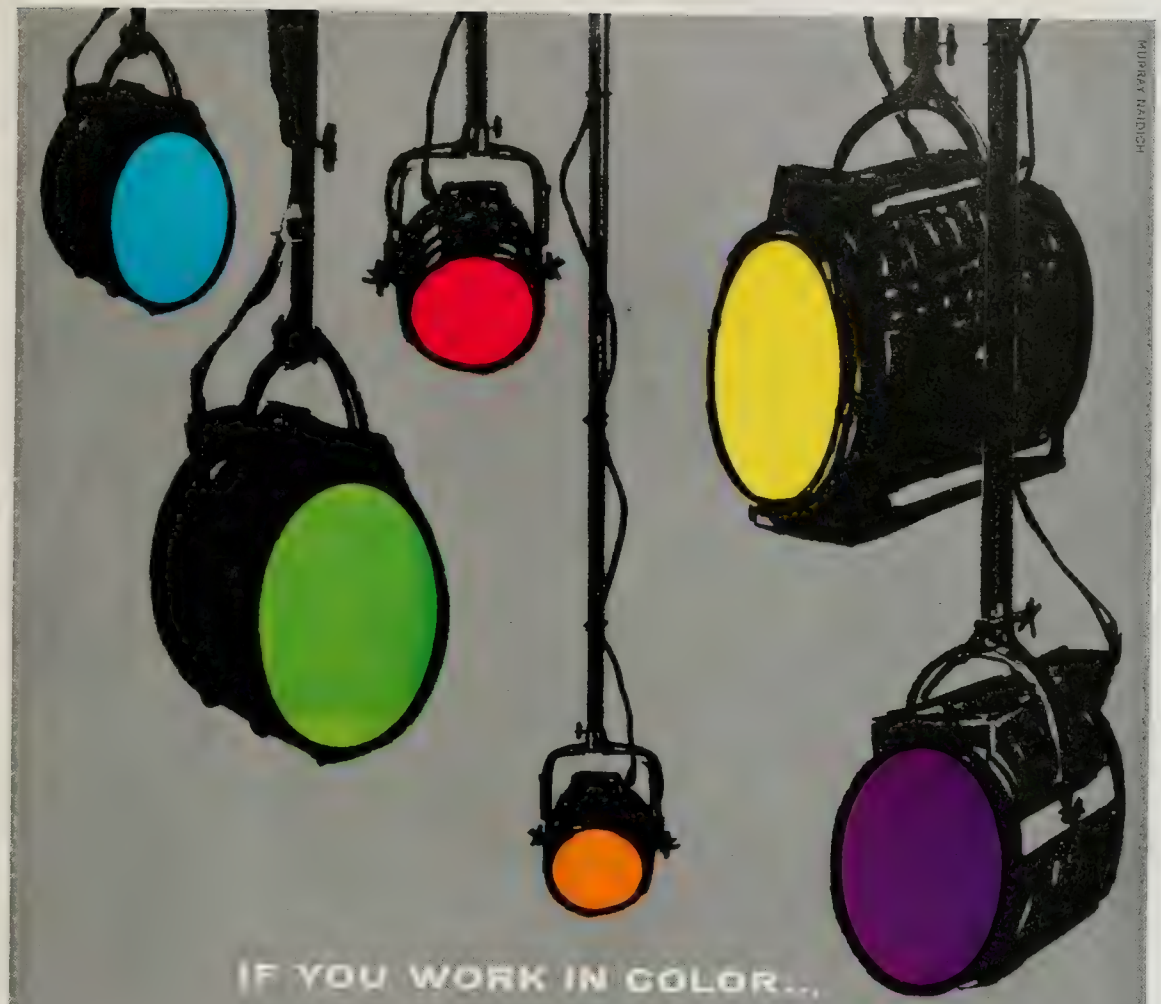
OFFICIAL PUBLICATION: The Journal of the Biological Photographic Association.

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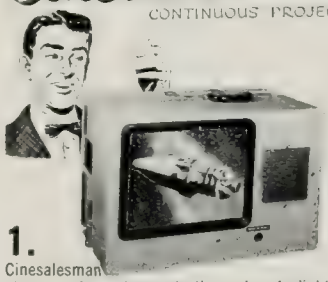
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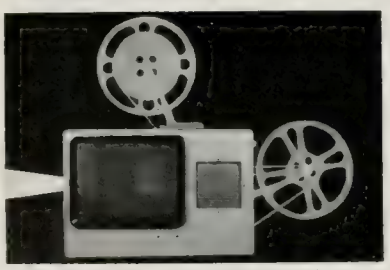


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BOARD OF CONSULTANTS: Roy Battles (Clear Channel Broadcasting Service), E. G. Cherbonnier (Foundation for American Agriculture), Don Donnelly (American Farm Bureau Federation), Barton Emanuel (Author), Creston Foster (American Farm Bureau Federation), C. M. Hall (National Grange Monthly), Kit H. Haynes (National Council of Farmer Cooperatives), J. Don Parel (Association of American Railroads), Lloyd Partain (Curtis Publishing Co.), Val Sherman (National Milk Producers Federation), Carroll Streeter (Farm Journal), C. Maurice Wieting (Ohio Farm Bureau Federation), Louis H. Wilson (National Plant Food Institute), Judd Wyatt (Missouri Farmers' Association).

MEETINGS: The Trustees meet each year in June. The Board of Consultants meet to screen films on call of the Executive Vice President. PURPOSE: The creation of better understanding between rural and urban America through audio-visual education.

ACTIVITIES: (1) Distributes through its main office and cooperating depositories 16mm motion pictures found suitable by Board of Consultants for Foundation endorsement. Distribution is principally to rural America. There is no cost to film users except for return postage. There is, however, a small library of special purpose rental films maintained at the main office. (2) The Foundation, through its contacts with all phases of rural America, makes available a unique consultation service to film sponsors and producers.

THE INDUSTRIAL AUDIO-VISUAL ASSOCIATION

OFFICE (of the Secretary): Harold W. Daffer, Minneapolis-Honeywell Regulator Co., 2753 4th Avenue South, Minneapolis 8, Minnesota.

OFFICERS: Kenneth E. Penney (Minnesota Mining & Mfg. Co.), *president;* Willis H. Pratt, Jr., (American Telephone & Telegraph), *first vice-president;* James Craig (General Motors Corp.), *second vice-president;* John T. Hawkinson (Illinois Central R.R. Co.), *vice-president;* Harold W. Daffer (Minneapolis-Honeywell), *secretary;* Donald G. Peterson (Caterpillar Tractor Co.), *assistant secretary;* Frederic J. Woldt (Illinois Bell Telephone Co.), *treasurer.*

DIRECTORS: Harvey J. Plants (General Foods Corp.), *eastern region;* Howard O. Williams (Edward E. Johnson, Inc.), *northern region;* William E. Morris (Baxter Laboratories), *central region;* Robert L. Strickland (Lockheed Aircraft Corp.), *southern region;* Vincent H. Hunter (Union Pacific Railroad), *western region.*

INDUSTRIAL AUDIO-VISUAL ASSOCIATION:

ADVISORY COUNCIL: Lawrence B. Warnock (Link-Belt Co.) *membership;* Richard S. Piasecki (Allis-Chalmers Mfg. Co.), *program chairman,* 1962 *meeting;* William J. Connelly (Union Carbide Plastics), *publicity chairman;* Charles A. Fox (Brown & Bigelow), *project chairman;* Roy R. Mumma (Yellow Flag Services), *technical chairman;* Robert C. McCaslin (Caterpillar Tractor), *constitution chairman;* James Craig (General Motors Corp.), *historian;* Allan W. Morrison (Socony Mobil Oil), *past presidents' chairman.*

PURPOSE: To study all means of audio-visual communications including creation, production, appreciation, use and distribution; to promote better standards and equipment and to establish a high concept of ethics in the relations of members with associated interests.

ANNUAL MEETING: At Milwaukee, Wisconsin April 24-26. Members only.

THE INDUSTRY FILM PRODUCERS ASSOCIATION

OFFICE: 6085 Sunset Blvd., Hollywood 28, Calif.

CONFERENCE HEADQUARTERS: 5645 Fernwood Ave., Hollywood 28, Calif. c/o John W. Gregory, *coordinator.*

OFFICERS: Dr. Raymond E. Fielding, (UCLA), *president;* Carl N. Brewster, (Aerospace Corp.); *exec. vice-president;* Edward J. Hunter, (Space & Info Systems Div., North American Aviation), *financial vice-president;* Ralph M. Hall, (General Dynamics), *chapters vice-president;* Anthony L. Gorsline, (Aeronutronics Corp.), *conference vice-president;* Jack R. Gabrielson, (Douglas Aircraft), *editorial vice-president;* Justin M. Purchin, (Systems Development Corp.), *secretary.*

MEMBERSHIP: West Coast members being augmented by representative group members from East Coast and South as the organization becomes national in scope. Primarily composed of defense, aviation-space and electronics industry film managers, their crews and technicians supported by membership from commercial labs, equipment firms, independent production studios, etc.

PURPOSE: Study and discussion of problems and fields of interest related to industrial documentation and motion picture coverage of projects and products of members' organization; up-grading nationally of standards and abilities of members of film communication profession; formalizing industry-wide cooperation and exchange on techniques and applications.

ACTIVITIES: The 1962 Conference sessions are being held at UCLA, June 14-16th. A three day seminar and the Annual Film Awards Banquet will be held at the Beverly Hilton, Beverly Hills, Saturday, June 15th.

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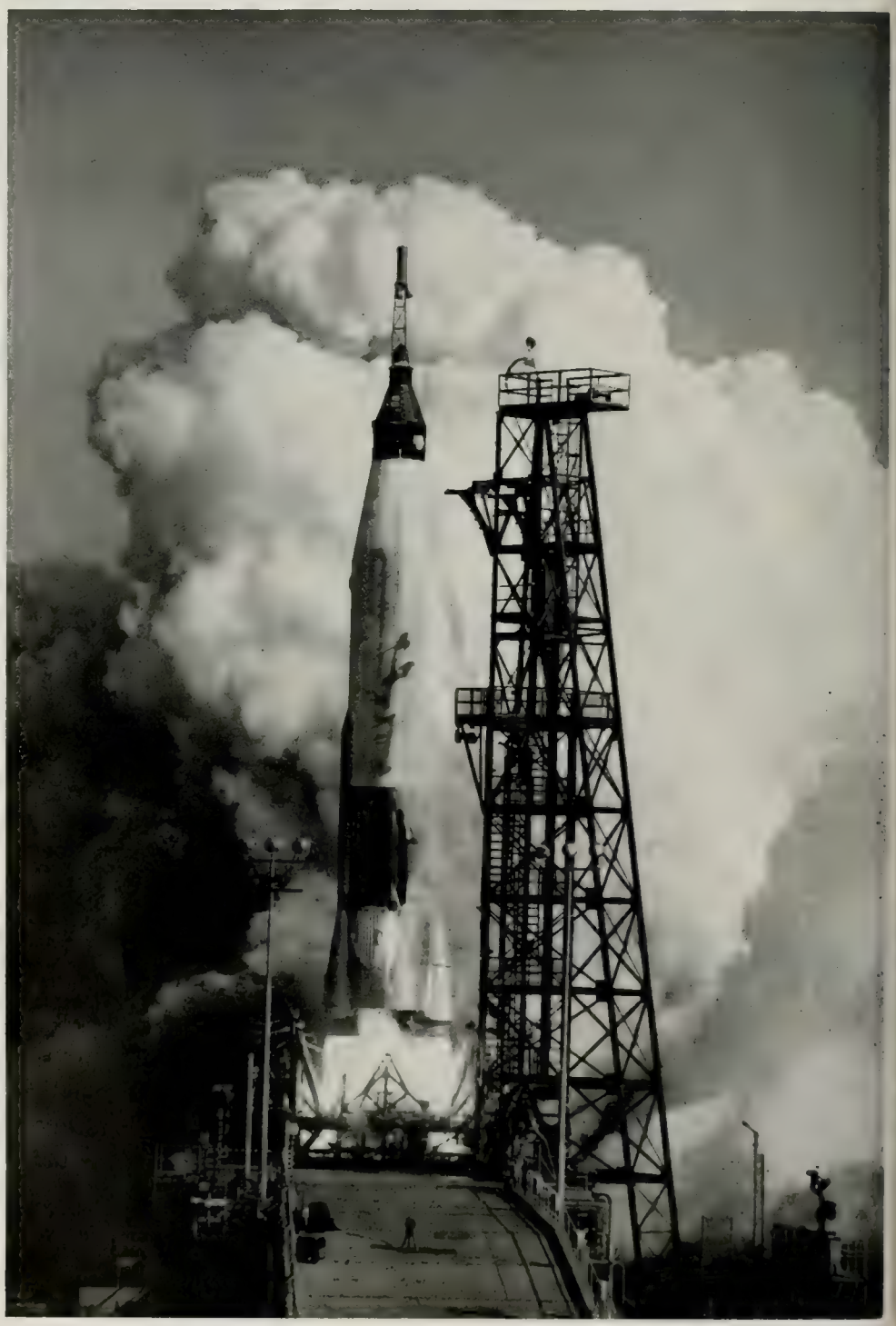
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THE NATIONAL COMMITTEE ON FILMS FOR SAFETY

OFFICE (of the Secretary): 425 North Michigan Ave., Chicago 11, Ill.

OFFICERS: Henry G. Lamb (American Standards Association), *chairman;* William Englander (National Safety Council), *secretary.*

MEMBER ORGANIZATIONS: American Association of Motor Vehicle Administrators, American Automobile Association, American Public Health Association, American National Red Cross, American Society of Safety Engineers, American Standards Association, Association of Casualty & Surety Companies, Association of Safety Council Executives, Automotive Safety Foundation, Council on Industrial Health of the American Medical Association, Insurance Institute for Highway Safety, Auto Industries Highway Safety Committee, International Association of Chiefs of Police, National Association of Manufacturers, National Association of Automotive Mutual Insurance Companies, National Association of Mutual Casualty Companies, National Fire Protection Association, National Safety Council, U.S. Junior Chamber of Commerce, U. S. Air Force, U.S. Army, U.S. Navy, U.S. Bureau of Public Roads.

PURPOSE: A co-sponsored group of national organizations, with active interest in accident prevention through use of films, who wish to accomplish the following objectives: 1. To stimulate production and use of safety films. 2. To raise the quality of films produced. 3. To establish film evaluation standards. 4. To recognize film excellence in awards program.

1962 ACTIVITIES: April meeting of the Committee as a Board of Judges to screen and finally judge entries in their 19th Annual Safety Film Awards Program. October evening showing of top winning films and presentation of awards to representatives of sponsors and/or producers (during the National Safety Congress and Exposition in Chicago, Ill.).

THE NATIONAL VISUAL PRESENTATION ASSOCIATION, INC.

FOR INFORMATION: National Visual Presentation Ass'n., Inc. 19 West 44th Street, New York 36, N.Y.

OFFICERS: William J. Connelly, *president;* Harry Prichett, *vice-president, (trade)*; Bernard A. Barnett, *vice-president, (user)*; Charles Behymer, *treasurer;* Emma Treadwell, *secretary;* Miss Minnie E. Schack, *assistant to* the President in charge at headquarters.

BOARD OF DIRECTORS: Bernard A. Barnett; Robert S. Bartlett; Norman L. Bebell; Charles Behymer; Mervin R. Bossler; Wiliiam J. Connelly; Charles Corn; Rodd Exelbert; Porter Henry; William F. Herrick; Ray Landis; Edwin Liman; Horace W. McKenna; Stanley S. Merrell; Harry Prichett; Selwin Robbins; Herbert C. Rosenthal; Emma Treadwell; William W. Weltman; Robert Yung; ex officio; Leonard Rogers; Minnie E. Schack.

COMMITTEE CHAIRMAN: Stanley S. Merrill, *Chapter Activities;* Bernard A. Barnett, *Day of Visual;* Robert Yung, *Education Liason;* Emma Treadwell, *Hospitality;* Charles Corn, *Membership;* Horace W. McKenna, *New Activities;* Robert S. Bartlett, *News Letter;* Porter Henry, *Program;* William W. Weltman, *Publicity;* Rodd Exelbert, *Shows & Exhibit Coordinating.*

PURPOSE: To advance and encourage the more effective use of visuals to promote better communication in industry, business, education and government. To increase the prestige of the visual communications specialist by adherence to the highest ethical standards.

ANNUAL AWARDS COMPETITION: Deadline for awards entries for the Best Visuals of 1961, April 16th, 1962. The awards will be announced and presented at the Day of Visual Banquet, June 4th, 1962 at the Roosevelt Hotel, New York City.

MEETINGS: Monthly luncheon meetings, second Thursday, September through June, at the Overseas Press Club, 54 West 40th Street, New York; visitors welcome. The "Day of Visual" Seminars will be held June 4th-5th, 1962, at the Hotel Roosevelt, New York City.

National Organizations in the Educational Field

AUDIO-VISUAL COUNCIL ON PUBLIC INFORMATION

OFFICE: 1201 Spring Street, Fairfax Virginia.
OFFICERS: Robert Hinz (Concordia Films), *chairman;* Murray Severance (Southern Baptist Convention), *vice-chairman;* George Myles (Bell & Howell), *secretary;* Alva I. Cox, Jr., (Nat'l Council of the Churches of Christ in the U.S.A.), *treasurer.*

PURPOSE: A joint industry-church committee concerned with the improvement of Religious Education through wider and better use of audio-visual materials and methods. It aims to inform constituencies of religious bodies on the significances and advantages of audio-visual materials, through publications, magazine articles and slidesets. A major publication of AVCOPI is *Has It Made Any Difference?*, available from the Council office.

THE CANADIAN FILM INSTITUTE

NATIONAL OFFICE: 1762 Carling Avenue, Ottawa 3, Ontario, Canada. Branch Office at College Jean de Brebeuf, 3200 Chemin Ste Catherine, Montreal 26, Quebec.

OFFICERS: His Excellency Major-General Georges P. Vanier, DSO, MC, CD, Governor-General of Canada, *honorary president;* James A. Cowan, *president;* A. L. Hepworth, *vice-president;* G. Delisle, *vice-president;* L. F. MacRae, *honorary treasurer;* Charles Topshee, *executive director;* A. R. Little, *assistant executive director.*

DIVISIONS: Canadian Federation of Film Societies, Scientific Film Division, Business Film Service.

PUPOSE: To bring together Canada's educational, scientific, cultural and community interest in the field of documentary films and to encourage and promote the study, appreciation and use of motion pictures and television as educational and cultural factors.

ACTIVITIES: Distribution of the films in the National Film Library (7,000 titles in 24 special collections), Importation of films from other countries, Information Service, Preservation of films of historical interest, Distribution of sponsored films, Canadian Film Awards, Children's film programming, Special services in the fields of business films, scientific films, films on art, films for UNESCO'S East-West project, medical films, etc.

PUBLICATIONS: Monthly Bulletin, Catalogues, Special Subject Listings of Films, Evaluations, Handbook for Film Societies, Information Sheets on selected entertainment films C.F.F.S. Bulletin.

COMMITTEES: Canadian Film Awards, Canadian Film Archives, Films in Adult Education, Labour Films, Canadian Centre of Films for Children.

CATHOLIC AUDIO-VISUAL EDUCATORS ASSOCIATION

ADDRESS: Box 618, Church Street P.O., New York 7, N.Y.
OFFICERS: Rt. Rev. Monsignor Leo McCormick, Ph.D., *president;* Reverend Michael Mullen, C.M., vice-president; Reverend Joseph Coyne, O.S.A., *treasurer.*

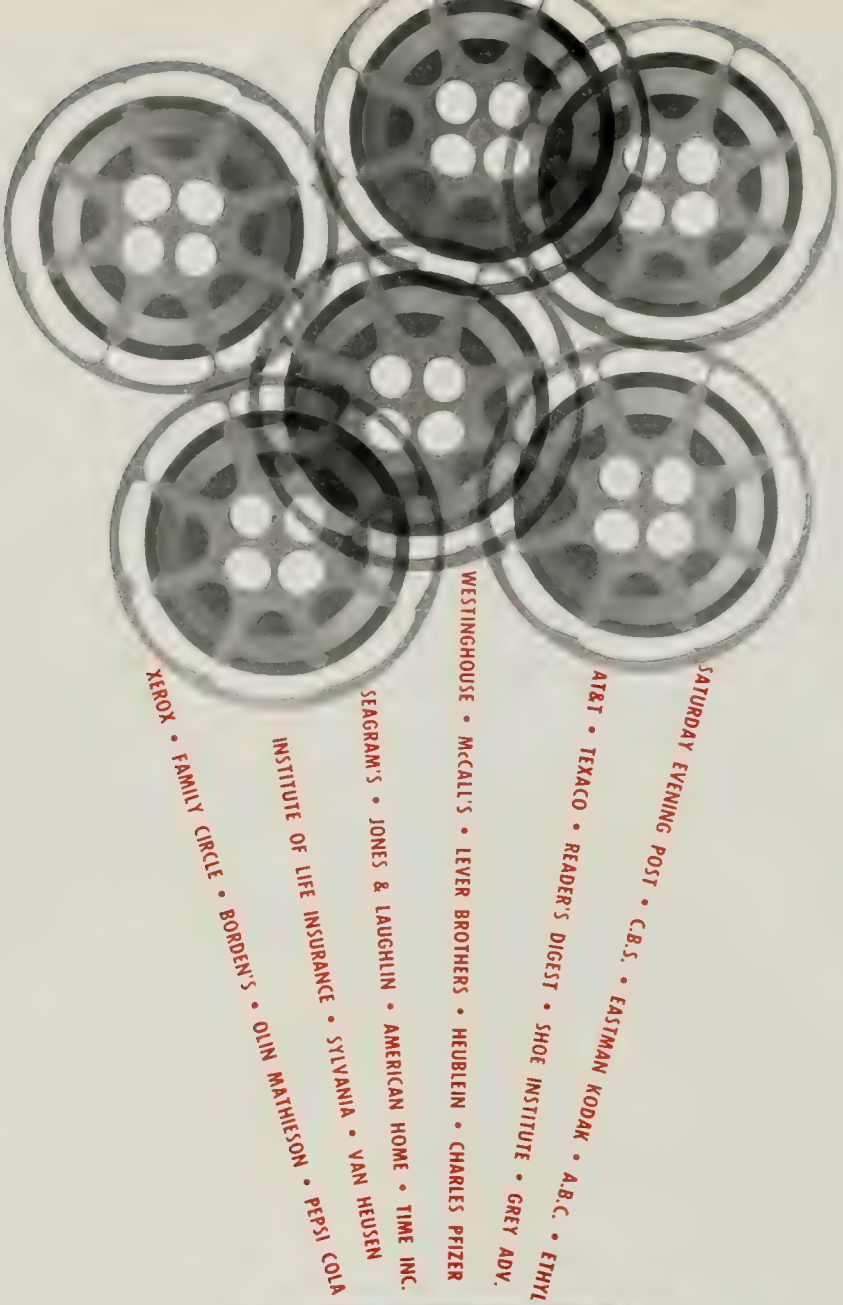
PURPOSE: To further the use of Audio-Visual equipment and materials in Catholic education and to encourage production of suitable films for Catholic school use.

ANNUAL CONVENTION: CAVE is coordinating its eleventh Annual Convention with the National Catholic Educational Association national convention April 24-27, in Detroit, Michigan. Audio-Visual equipment and materials may be exhibited at this joint convention. No registration fees are required.

DEPARTMENT OF AUDIO-VISUAL INSTRUCTION OF THE NATIONAL EDUCATION ASSOCIATION

OFFICE: 1201 16th Street, N.W., Washington 6, D.C. CONTACT: Anna L. Hyer, *executive secretary.*

(LISTINGS CONTINUED ON PAGE TWENTY-TWO)



National Organizations In the Audio-Visual Field

DEPARTMENT OF A-V-INSTRUCTION:

OFFICERS: (installed at March convention): Clyde K. Miller (Director, Div. of Audio-Visual Education, Ohio State Department of Education, Columbus), *president;* William H. Allen (Director of Cinema Research, University of Southern California); *president-elect;* Don G. Williams (Director of Audio-Visual Instruction, University of Kansas City, Kansas City, Missouri), *vice-president;* Ernest Tiemann (Director, Visual Instruction Bureau, University of Texas, Austin), *past president.*

COMMITTEES: More than 40 DAVI committees are organized into five divisions. These divisions are: Division of School and College Groups (William Allen, coordinator); Division of Professional Specialization (Richard B. Lewis, *coordinator*); Division of Operational Committees (A. J. Foy Cross, *coordinator*); Division of Professional Development (W. R. Fulton, *coordinator*); Division of Professional Liaison (Charles F. Schuller, *coordinator*); Newly formed committees are: Teaching Machines and Programmed Learning, (P. Kenneth Komoski, *chairman*); Film Libraries, (Robert Cox, *chairman*); Motion Pictures, (Ed McCoy, *chairman*); Graphics, (Jerrold Kemp, *chairman*); Industrial Training, Affiliate Relations; (Clyde K. Miller, *chairman*); Definition and Terminology, (Donald P. Ely); Professional AV Standards and Ethics.

PURPOSE: The improvement of instruction through the better and wider use of audio-visual equipment, materials and techniques. The membership consists primarily of directors and specialists in audio-visual in colleges and universities, state departments of education, and country and city school systems. School supervisors and administrators, classroom teachers, librarians, and audio-visual specialists in the armed forces, in industry, and among religious groups are included in the membership.

ACTIVITIES: IN 1962: National Convention, March 25-30, Municipal Auditorium, Kansas City, Mo. 1963 Convention will be held in Denver, Colo., April 21-26, Denver Hilton. The 1964 convention will be held in Rochester New York, April 21-25, Rochester Community War Memorial. Meeting in Denver July 2, 1962, in connection with the annual convention of National Education Assn.; Lake Okoboji AV Leadership Conference, August 19-23, Lake Okoboji, Iowa.

A field service program which provides consultants to assist school systems and colleges and universities in the improvement of their instructional materials programs, was among the year's activities; DAVI also entered into a contract with the U.S. Office of Education under provisions of Title VII, Part A, to prepare abstracts on completed research (LISTING CONTINUES ON PAGE TWENTY-FOUR)

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projects and publish quarterly compilations of these, accompanied by an analytical essay.

The Department also implemented a newly-adopted Constitution and introduced a Professional Placement Service for members in the official magazine, *Audiovisual Instruction*.

PUBLICATIONS: The department publishes two periodicals, *Audiovisual Instruction* (monthly except July and August), *AV Communication Review* (bi-monthly). Recent publications include *And TV Too!, Handbook for DAVI Affiliated Organizations*, and *Guiding Students in the School AV Club*, by Fred Winston and Philip L. Groisser, to be released in March 1962. *Learning from Pictures*, by Catharine Williams, is to be published in the spring of 1962.

THE EDUCATIONAL FILM LIBRARY ASSOCIATION

OFFICE: 250 West 57th Street, New York 19, New York.

OFFICERS: Frederic A. Krahn, *president;* F. A. White, *vice-president;* Kathryn L. Carlin, *secretary;* Emily S. Jones, *administrative director*.

COMMITTEES: (Festival) Frederic Krahn, *chairman;* Nominations, Kathryn L. Carlin, *chairman;* Membership, F. A. White, *chairman;* Canadian Membership, E. F. Holliday, *chairman*.

MEMBERSHIP: (Constituent) — 475 non-profit educational institutions; (Service) — 61 commercial organizations and interested individuals; 4 international members (government agencies, film groups of other countries); 46 sub-memberships and 157 personal memberships.

PURPOSE: To encourage and improve the production, distribution and utilization of educational films. EFLA conducts a film evaluation service.

1962 AMERICAN FILM FESTIVAL: To be held April 25-28, at the Biltmore Hotel, New York City.

PUBLICATIONS: For members — Evaluations, EFLA Bulletins, Service Supplements and Film Review Digest. A catalog containing descriptions of EFLA "general" publications is provided.

THE UNIVERSITY FILM PRODUCERS ASSOCIATION

OFFICE (of the President): Ned Hockman, Director, Motion Picture Production, University of Oklahoma, Norman, Oklahoma.

OFFICERS: Ned Hockman (University of Oklahoma), *president*; Frank Paine (Southern Ill University), *vice-president*; Luella Snyder, *secretary*; Rose Blyth (Calif. Institute of Technology), *treasurer*.

COMMITTEES: Raymond Fielding, *curriculum*; Stanley E. Nelson, *nomenclature*; Edward Fiescher, *public relations*; Vincent Talbot *equipment*; Byrl Sims, *personnel*; Prof. Richard J. Goggin, *television*; Donald E. Staples, *membership*; Robert W. Wagner, *publications*; Dor G. Williams, *international relations*; Edward P McCoy, *festivals & contests*; Richard Kraemer *distribution*; Milt Roberts and Jack Stonnell *16th Annual Conference*.

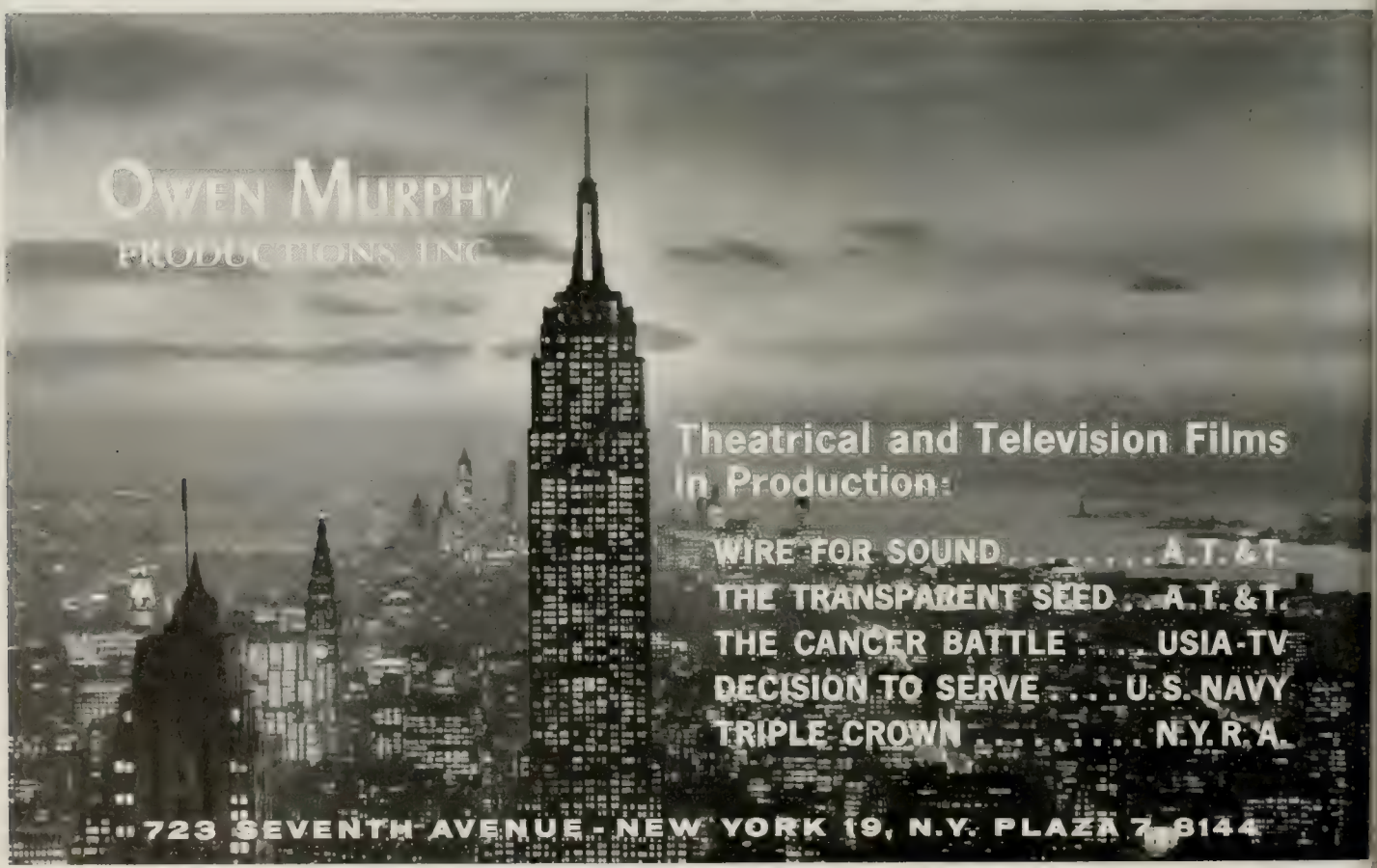
PUBLICATIONS: The formal publication of UFPA is a quarterly issue, *The UFPA Journal* (subscription to non-members is $4.00 pe year). Other special reports and papers pub lished at intervals for member guidance. Th *UFPA Digest*, is a publication for member only and is published monthly. The Associa tion is represented annually at Film Festival and at the International Congress of School of Cinema and Television in Europe. The 196 Congress will be held in Paris the week o April 16-23.

ANNUAL CONFERENCE: 16th Annual Confer ence is to be held August 19-25, 1962, hoste by Montana State College, Bozeman, Montana at Glacier National Park, near Bozeman.

THE NATIONAL AUDIO-VISUAL ASSOCIATION, INC.

NATIONAL OFFICE: 1201 Spring Street, Fair fax, Virginia.

CONTACT: Don White, *Executive vice-presi dent;* or James W. Hulfish, Jr., *Director of In formation*. (*Continued on Page* 172



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THE AMERICAN FILM FESTIVAL

Sponsored by the Educational
Film Library Association
—at New York City—April 25-28, 1962

☆ The 1962 American Film Festival, sponsored by the Educational Film Library Association, representing school, university and public library, and film libraries throughout the U. S. will be held on April 25-28, at the Biltmore Hotel, New York City.

CATEGORIES: 32 major areas of education and information, art and culture, religion and ethics, business and industry, and health and medicine will be offered for final judging by screening groups during the Festival. Selections will have been made by pre-screening juries for final entries.

AWARDS: Blue Ribbon (certificate) Awards to be presented at banquet, Friday, April 27. Entries closed on January 20, 1962.

CENTENNIAL FILM FESTIVAL OF AGRICULTURE

Sponsored by the
U. S. Department of Agriculture

PURPOSE: To encourage, discover and salute superior films on agriculture and to create a greater demand for agricultural motion pictures as a means of education and information from schools, groups and television.

ENTRIES: Films must be 16mm, either color or black & white and there is no restriction as to length. Only films released since January, 1960 will be accepted. There are no entry fees.

INFORMATION: Detailed information may be obtained from: Centennial Film Festival Committee, U. S. Dept. of Agriculture, Washington, D. C.

THE 10TH ANNUAL COLUMBUS FILM FESTIVAL AND AWARDS

Sponsored by the
Film Council of Greater Columbus
in association with the
Columbus Area Chamber of Commerce

Award Screening: Columbus Public Library, Sept. 20-21
Chris Award Banquet: Ft. Hayes Hotel, Sept. 28, 1962

ENTRIES: Film producers and sponsors are invited to enter motion pictures and filmstrips produced in 1959, 1960 and 1961 provided they have not been previously submitted to any Columbus Film Festival. 1962 films are, of course, accepted. Entries (in the categories enumerated below) must be accompanied by 3x5 cards (for preview committees) noting: category entered; color or black & white; running time; a brief summary of film content; type of audience intended.

Films are judged by professionals in the various fields. Entry fee per film is $5 for films up to 1,500 feet; $7 for films of 1,600 feet or more. Entrant also pays roundtrip postage on films. A flat charge of $7 covers all feature films (16mm) regardless of length. A flat charge of $10 for all feature length 35mm prints. (This year both U. S. and foreign feature films will be judged under a new category.) An entry fee of $1.00 is charged for each set of filmstrips entered; the same applies to sets of slides. *Entries will be accepted beginning February 1st; closing date is July 1st.*

CATEGORIES & CHAIRMEN: (Motion pictures and filmstrips should be shipped directly to the following:) Business & Industry (job training; sales promotion; industrial relations; public relations; and industrial safety); *Galvy Gordon, Columbus Public Library, 96 S. Grant Ave., Columbus 15, Ohio;* Information & Education (classroom instructional films; specialized instructional; general information), *Robert Damm, Ohio Historical Society, Ohio State Museum, Columbus 10, Ohio;* Health & Mental Health (health & hygiene; mental health; general medicine; professional health; dental), *Norman Gutry, Franklin County Dept. of Mental Health, 131 E. State St., Suite 306, Columbus 15, Ohio;* Travel U. S. & Foreign & Special Fields (arts & crafts, music, experimental, religion); Feature Films (16 or 35 mm, U. S. and Foreign), *Daniel F. Prugh, Film Council of Greater Columbus, Memorial Hall, 280 East Broad Street, Columbus 15, Ohio.*

AWARDS GIVEN: This is the fourth year of the Chris Statuette Award, presented to the outstanding films in each category. Films receiving the Chris Statuette must be voted "best in photography, story value, and technical aspects of production." Chris Certificate Awards are given to motion pictures, filmstrips, and slides considered "finalists" but not receiving the statuette award.

FREEDOMS FOUNDATION AWARDS

Sponsored by the Freedoms Foundation
Valley Forge, Pennsylvania
Closing Date for Entries: November, 1962

CATEGORIES: Consideration is given to all films produced or released during 1962, which are aimed at building a better understanding of the American Way of Life.

AWARDS: A distinguished jury of State Supreme Court jurists and other eminent citizens selects one film for the top award and approximately 10 others for the George Washington Honor Medal recognition Awards will be announced at Valley Forge on February 22, 1963.

TO NOMINATE: Nomination forms are available from Freedoms Foundation, Inc., at Valley Forge, Pennsylvania.

Other Award Programs Appear on Pages 28, 30
International Film Events Are on Page 32

ANNUAL INDUSTRY FILM PRODUCERS ASSOCIATION AWARDS

IFPA Conference—June 14, 15, 1962
University of California at Los Angeles
Awards Banquet—Beverly Hilton Hotel

ANNUAL AWARDS COMPETITION in recognition of growing number of motion picture units set up for the production of factual films. The purpose of the IFPA awards is to stimulate a constant improvement in efficiency of production, quality of films, and their effective utilization by industry, education, and government.

CATEGORIES: Public information; technical information; sales promotion; training; out-of-plant productions special category (for films that don't fit in any other category and unusual films).

ENTRY INFORMATION: Films should have been completed or first released for public exhibition in 1961. Entry fee of $10.00 should be submitted with each film entered. Films must be submitted by an active IFPA member. For additional information on awards competition and conference, write to John Gregory, Conference Coordinator, 5645 Fernwood Ave., Hollywood 28, California.

THE 20TH ANNUAL NATIONAL SAFETY FILM CONTEST

Sponsored by the National Committee
on Films for Safety
(Entries close February 18, 1963)

ELIGIBLE FILMS: All motion pictures and sound slidefilms produced or released during 1962 whose primary objectives are safety or which have important accident prevention sequences.

CATEGORIES: Motion pictures, theatrical and non-theatrical (16mm) in each of four fields: 1. Occupational. 2. Home. 3. Traffic and transportation. 4. General. Sound slidefilms are judged separately.

AWARDS: Bronze Plaques will be awarded to top winners in each of the four fields and to top sound slidefilms. Award of Merit Certificates will be given to other films for special reasons of subject treatment, production excellence and/or unusual contribution to safety. At the discretion of the judges, awards may be given separately for "instruction-teaching" and for "inspirational" purpose films.

PRESENTATION: Films winning the Bronze Plaque will be shown in October during the National Safety Congress and Exposition in Chicago, Ill. Plaques will be presented at that time to representatives of sponsors of these films by the Committee's chairman. Certificate of Merit winners will receive their awards after the final judging which is in April. All winners will be notified immediately after the judging.

20TH NATIONAL SAFETY FILM CONTEST: INFORMATION ON AWARDS PROGRAM: Write to William Englander, Secretary, National Committee on Films for Safety, 425 North Michigan Avenue, Chicago 11, Illinois.

10TH ANNUAL AWARDS COMPETITION of the NATIONAL VISUAL PRESENTATION ASSN.

☆ The National Visual Presentation Association annually sponsors a "Day of Visuals" in New York City, presenting awards to audio and visual presentations contending for its "Best Visuals" citations in various categories noted. All entries and blanks must reach the committee no later than Monday, April 16th, 1962. Details of the "Day of Visuals" to be held June 4 & 5, at the Roosevelt Hotel in New York, are as follows: SCOPE: Two days of seminars on visual presentation entitled, *The Promise and Purpose of Visual Presentation*. Many of the award winners will be used to illustrate outstanding use of visuals for presentation.

DEFINITION OF VISUAL: For the purpose of this competition, *visual* is defined as (1) motion pictures, (2) filmstrips, slides and overhead projector transparencies, and (3) flannel board, flip chart and other non-projected visual presentations. This excludes point-of-purchase displays, pamphlets and conventional-type "reading matter."

FILM AWARDS

COMPETITION CATEGORIES: Industrial sales and sales promotion, general public service, consumer sales and sales promotion, sponsored educational, employee training, and employee relations.

JUDGING: Judging will be based primarily on how successful the visual accomplished the communication job it was designed to do. A point system will be used.

FOR INFORMATION: Write M. E. Schack, National Visual Presentation Association, 19 West 44th Street, New York 36, New York.

SAN FRANCISCO INTERNATIONAL FILM FESTIVAL

(Film As Communication Section)

San Francisco—Oct. 31-Nov. 13, 1962

CATEGORIES: Art and Culture (relating to subject matter); Film as a Medium for Artistic Expression; Industrial, Government and Institutional Films for Internal Use; Government Films for General Public Information; Films Sponsored by Industry, Companies or other Commercial Institutions for the General Public; Films Sponsored by Civic and Community Organizations or Other Non-Profit Institutions for Public Use; Classroom Films; Adult Education (technical, training and college classroom); Adult Education (for general public).

ENTRY INFORMATION: Application blanks to be sent in April; receipt of forms deadline is July 15th. Only 16mm release prints will be accepted but original gauge may be 8mm, 16mm or 35mm. Film As Communication Final Screenings and Conference will be held Thursday November 8 through Sunday, November 11. The general Festival is set for October 31-November 13, 1962. Requests for application blanks and additional information should be directed to: San Francisco International Film Festival, 172 Golden Gate Avenue, San Francisco 2, California.

T V COMMERCIAL COMPETITION

THE THIRD ANNUAL AMERICAN TV COMMERCIALS FESTIVAL

New York City—May 4, 1962
Chicago, Toronto, Dallas, Los Angeles
—May & June, 1962

ELIGIBILITY: Open to commercials shown nationally, regionally or locally on television in the U.S. and Canada during the period March 31, 1960 through March 1, 1961, except winners in last year's American Festival. Deadline for entries — February 15th, 1962.

CATEGORIES: Thirty product classifications, (i.e., automobiles, cigarettes etc.).

COMMERCIALS' CLASSICS: Special category for all-time outstanding commercials. First air date must have been during or before 1957.

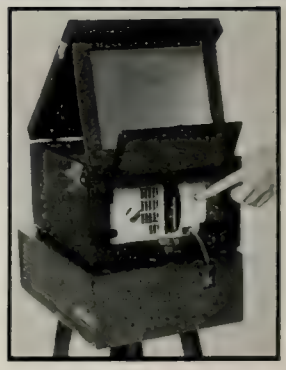
VIDEOMASTER 8mm REPEATER PROJECTOR

for those who think

SALES







A·B·M MFG. CO., INC.

"Videomaster" Division

1308 So. Pulaski Road

LA 1-7766

Chicago 23, Illinois

EASY AS 1 - 2 - 3 Picture 1 shows how easy it is to setup and insert film. Picture 2 shows the large 9" x 7" movie screen. Picture 3 shows how quick the VIDEOMASTER can be put away. Actually, in ten seconds you can be ready to show the movies of your product to any prospective buyer. Film subjects can be changed in three seconds merely by removing and inserting different cartridges. No threading . . . no rewinding!

Contact us NOW for data on the BIGGEST POWER PACK OF SALES EVER PUT INTO A FOURTEEN-POUND PACKAGE!

"It kept them glued to their seats"

To our way of thinking, that does *not* describe a good film.

A good film lifts you out of yourself and onto the screen.

You're a *participant*.

A good film has the sight, the sound, the *feel* of life itself.

It makes you glad, or sad, or mad.

A good motion picture moves *you*.



HENRY STRAUSS & CO., INC.

31 WEST 53RD STREET • NEW YORK 19, N. Y.
PLAZA 7-0651

Producing motion pictures and communication programs for
The American Telephone & Telegraph Company • Associated Business Publications
The Frigidaire Division of the General Motors Corp. • International Business Machines
Johnson & Johnson • McGraw-Hill • The Mutual Benefit Life Insurance Company
The National Tuberculosis Association • Nation's Business Magazine
Pan American World Airways • The Squibb Division of Olin Mathieson
The United States Army • The United States Employment Service

FILM AWARDS

AMERICAN TV COMMERCIALS FESTIVAL: Judged on longevity, productiveness in sales, memorability, influence on later techniques, awards received, etc. Winners to be added to past year's selection in Hall of Fame.

JUDGING: Judging will be handled by five Regional Commercials Councils of prominent advertising executives. *Criteria*: impact, believability, tastefulness, copy demonstration, identification, remembrance, audience involvement, entertainment values, plus TV technique.

AWARDS: Top 150 Commercials: Best of Product Category awards; special citations for Advertising Achievement; special citations for Craftsmanship.

INFORMATION: Wallace A. Ross, Director, American TV Commercials Festival, 40 East 49th Street, New York 17, N.Y. Phone: ELdorado 5-5877.

THIRD ANNUAL INTERNATIONAL BROADCASTING AWARDS COMPETITION

Sponsored by the Hollywood Advertising Club

☆ Awards were presented February 13, 1962. Open to any company or individual engaged in creating or producing radio or television commercials; any advertising agency, or any radio or television station.

CLASSES & CATEGORIES: *Television competition*: International class — announcements produced anywhere in the world that have received multiple market or multiple nation exposure; Local one-market class—commercial or announcement of any length used in one market only. *Divisions*: Animation and live action—1 minute or over, 30, 20 and 8-10 second lengths.

AWARDS: One award for each length of commercial in each of the two categories—animation, live action. One local one-market award. Awards for technical crafts—Best Editing, Direction, Camera Work (*not* a category of competition). One over-all *Grand Sweepstakes Award* winner.

INFORMATION: International Broadcasting Awards, Hollywood Advertising Club, 6362 Hollywood Blvd., Hollywood 28, California, U.S.A. Phone. HOllywood 5-1183.

INTERNATIONAL COMPETITION FOR SCREEN ADVERTISING & TELEVISION COMMERCIALS

THE 9TH INTERNATIONAL ADVERTISING FILM FESTIVAL

Venice, Italy—June 11-15, 1962

Sponsored Jointly by the International Screen Advertising Services and the International Screen Publicity Association

MANAGEMENT COMMITTEE: The Joint Executive Committee, consisting of officers of the above mentioned Associations, is fully responsible for all policy matters in relation to the Festival Organization. Categories and awards are planned by these representatives of the two sponsoring Associations. Festival Director: Mr. Peter E. Taylor, Head Office International Advertising Film Festival, 38 Dover Street, London, W.I., England.

ENTRY DATE & CATEGORIES: Entry forms issued from London Office during March. Closing dates: for completed entry forms — April 30th, for delivery of films to Venice — May 12th. Contact in United States, Alexander International, 500 Fifth Avenue, New York 36, N.Y.

AWARDS: Special awards will include besides the Grand Frix du Cinema and the Grand Prix de la Television, the *Coppa di Venezia* which will be awarded in each of the Cinema and Television groups for the highest average of marks attained for a minimum entry of six films in the one or the other group.

JURY: An International Jury will be selected to judge motion pictures entered. Members of the various international and national advertising associations and federations will compose this judging group.

EDITOR'S NOTE: Specialized film award programs, such as the National Cowboy Hall of Fame, Rail Advertising Film Awards; Utilities Film Awards, etc. are noted in regular issues of BUSINESS SCREEN as they occur.



ASSIGNMENT

Develop selected audiences for new Swift & Company public-information film

MEAT ON THE MOVE

free-loan, 28 minute, color and sound film

Sponsored by: Swift & Company

Produced by: MPO Productions, New York
Lawrence E. Madison, producer-director

Message: Document the factual story of the industry that moves more than 150 million head of livestock each year from producers through retail channels to American consumers

Audience Objective: Farm-related and opinion-making groups:
Grange, Vo-Ag and 4-H;
Civic, Community and Fraternal;
Industry; Colleges and High Schools.
Public-service telecasts on 610 U.S. commercial and educational television stations

Area libraries and shipping centers: 43 West 61st Street, New York 23, N.Y.
100 West Monroe, Chicago 3, Illinois
100 University Avenue, Fort Worth 7, Texas
1469 Vine Street, Hollywood 28, California



Audience Development and Distribution by:

STERLING MOVIES U.S.A. INC.

375 Park Avenue, New York 22, N.Y.

INTERNATIONAL AWARD COMPETITION

THE 14TH ANNUAL COMPETITION OF THE CANADIAN FILM AWARDS

Sponsored Jointly by
The Canadian Association for Adult Education,
The Canadian Film Institute,
The Canada Foundation

MANAGEMENT COMMITTEE: Consists of representatives from each of the sponsoring organizations plus technical advisers, who are associated with the film making industry in Canada. Charles Topshee, *Chairman* and *Manager*: Canadian Film Institute, 1762 Carling Avenue, Ottawa 3, Ontario.

CATEGORIES: Awards will be given for films produced for TV in two categories, fictional and documentary, and for filmed TV commercials. Other categories are: Theatrical, shorts and features; Non-Theatrical, arts and experiment, children's, general information, public relations, sales and promotion, training and instruction, travel and recreation. Films released during 1961 by Canadian film producers are eligible for award. Competition closed January 31, 1962.

AWARDS: Amateur Trophy of the Association of Motion Picture Producers and Laboratories of Canada, the Award for the Canadian Film of the Year, an Award of Merit for each category.

CINE
THE COMMITTEE ON INTERNATIONAL NON-THEATRICAL EVENTS

(Processing United States Entries in International Film Festivals)

OFFICE (of the Coordinator): 1201 Sixteenth Street, N.W., Washington 6, D.C.

OFFICERS: John Flory, (Eastman Kodak Co.), *chairman;* James A. Barker (Capital Film Laboratories), *vice-chairman;* Eyre Branch (Standard Oil Company, N.J., retired), *vice-chairman;* Stanley McIntosh (Teaching Film Custodians), *vice-chairman;* Ralph L. Hoy (Aluminum Company of America), *vice-chairman for finance;* Brice H. Howard (National Educational Television & Radio Center), *vice-chairman for publicity;* Anna L. Hyer (Division of Audiovisual Instructional Service, NEA), *policy coordinator;* Harold E. Wigren (Division of Audiovisual Instructional Service, NEA), *administrative coordinator.*

OTHER MEMBERS: Dana Bennett (Farm Film Foundation); Ott H. Coelln, Jr., (Business Screen Magazine); Ralph P. Creer (American Medical Assn.); Robert Disraeli, (American Jewish Comm.); Thomas W. Hope (Eastman Kodak Co.); Emily S. Jones (Educational Film Library Assn.); The Rev. Donald Klinhardt (National Council of Churches of Christ); Edward P. McCoy (University Film Producers Assn.); The Rev. Michael F. Mullen (St. John's University); Willis Pratt, Jr., (American Telephone and Telegraph); Reid H. Ray (Reid H. Ray Film Industries); Frank Rollins (E. R. Squibb & Sons); Randall M. Whaley (Wayne State University); Janet R. Wilkins (National Assn. of Manufacturers); Don G. Williams (University of Kansas City).

PURPOSE: CINE is a voluntary organization established to coordinate the selection of U.S. non-theatrical motion pictures, other than those produced by the United States Government, for submissions to foreign film festivals.

1962 ACTIVITIES: Selection of U.S. non-theatrical films for entry in the following festivals is being handled by CINE: Berlin 12th International Film Festival; Berlin 2nd International Agricultural Film Competition; Padua VII International Exhibition of the Scientific-Didactic Film; Stratford Shakespearean Festival; Sydney Film Festival; Valencia Music and Dance Motion Picture Contest; Vancouver International Film Festival; Venice International Film Festival; Cortina International Competition for Sports Motion Pictures; Edinburgh Film Festival; Melbourne Film Festival.

ENTRY FORMS: Write Harold E. Wigren, Administrative Coordinator, CINE, c/o NEA, 1201 Sixteenth Street, N.W., Washington 6, D.C. for entry forms. For information on business-sponsored motion picture entries write: Business and Industry Subcommittee, c/o Thomas W. Hope, assistant advisor, non-theatrical films, Eastman Kodak Company, Rochester 4, New York.

DEADLINES: Films released between January 1, 1961 and February 28, 1962, must have been entered by March 1, 1962. Films released during 1962 must be entered by January 15, 1963.

EDINBURGH INTERNATIONAL FILM FESTIVAL

Edinburgh, Scotland—July, 1962

ENTRY INFORMATION: Selection of U.S. films for entry in this festival is being handled by the Committee on International Non-Theatrical Events (CINE), formed for the purpose.

MIFED, FIFTH CINE MEETING, INTERNATIONAL FILM, TVFILM, AND DOCUMENTARY MARKET

Two annual meetings:
Spring Meeting, April 12-28:
Autumn Meeting, October 10-20, 1962

CATEGORIES: Feature films, telefilms, publicity films, documentaries.

SESSIONS: This market is held twice yearly, with a Spring session in April (concurrent with the Milan International Trade Fair) and a Fall session in mid-October.

ENTRIES: Address correspondence to Dr. M. G. Franci, MIFED, Mercato Internazionale del Film, del TVFilm e del Documentari Largo Domodossola, 1, Milano (640) Italy.

THE 5TH ANNUAL VANCOUVER INTERNATIONAL FILM FESTIVAL & AWARI

Sponsored by the Vancouver Festival Society of Vancouver, B. C., Canada

July 23 to August 4, 1962. Entries Close June 1

ENTRIES: Films released since January 1960 are eligible, excepting Canadian a American-made films, which must have be released since January 1, 1961. Foreign la guage films should have English sub-titles be accompanied by a synopsis or script English. But all feature films must have En lish sub-titles unless special permission given. Films will be accepted from January 1962 to June 1, 1962. Feature films accept until June 15. Entrants must pay transport tion charges and insurance on films; mu meet all custom requirements. Each film mu be clearly identified by title, running tim number of reels, point of origin, aspect ra (wide-screen). U. S. entries must be su mitted through CINE (see CINE listing this section).

CATEGORIES: (A) Feature-length Fictio Films, with a running time of 50 min. longer, primarily intended for entertainme (B) Short Fictional Films, with a runni time of less than 50 min. (C) Documenta Films: fine arts; science and agricultu travel; instructional; health, welfare and me cal; sociological; institutional public relatio and miscellaneous. If preferred, feature-leng documentaries may be entered in above ca gories. (D) Children's Films: feature, ent tainment or educational.

AWARDS: A festival certificate will be p sented to all producers of films selected showing at the Festival. Plaques will be p sented to winning entries in categories B, and D. Special Diplomas will be presen winners in each section of categories C & Additional certificates of merit may be awa ed at the discretion of the judges.

FOR INFORMATION: write, Vancouver In national Film Festival, 570 Dunsmuir Str Vancouver 2, British Columbia, Canada.

VENICE INTERNATIONAL EXHIBITION O CINEMATOGRAPHIC ART

Venice, Italy—1962

CATEGORIES: Scientific, cultural, educatio and entertainment documentary; childre scientific-didactic, University of Padua.

ENTRY INFORMATION: Selection of U. S. fi for entry in the Venice Festivals is being h dled by the Committee on International N Theatrical Events (CINE), formed for purpose of coordinating U. S. entries in o seas Film Festivals. For complete entry and instructions, contact Harold E. Wig Administrative Coordinator, CINE, c/o N 1201 Sixteenth Street, N.W., Washing 6, D. C.

QUALITY
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is what they're saying about Washington Video Productions

A good motion picture is not stereotyped. Here are three of many that now serve our clients. Perhaps you would like to screen one of them.

Heart of a stranger is an entertaining, exciting, true story filmed off the coast of Red China and in the British Crown Colony, where refugees from tyranny stream daily across a wooden footbridge to freedom . . . and to possible starvation in the very midst of freedom. It is an appeal film that is appealing. 35mm or 16mm Black and White.

Mark is the story of a little boy discovering a town, the Naval Academy, boats and activities around Chesapeake Bay. Sights and sounds as he experiences them. Mark in his hour of adventure grows just a bit more mature. The audience traveling with Mark will have grown a bit younger. 16mm Color.

These people know the steel business is a technical industrial film . . . definitely hard-sell. It shows how the individual reflecting the philosophy of an open mind produces top grade steel products. Although designed for presentation to people knowledgeable in the steel business, the photographic techniques make it entertaining as well as informative.

When you're considering using a motion picture to convey your message or tell a story, quality is of primary importance. Quality is what makes the difference between a labored, poorly photographed effort and a really professional motion picture. W.V.P. has all the directors, writers, cameramen, technicians, equipment and facilities to produce the finest quality . . . motion pictures comparable to the best made anywhere. We'd be delighted to screen some of our films for you. And we'd welcome any questions you might want to ask about having a motion picture made to your specifications.

WRITE TO:

WVP INC

NUMBER 24 F STREET, N.W. WASHINGTON 1, D.C.
PHONE LINCOLN 6-1300



PRODUCER & LABORATORY GROUPS

AMERICAN ASSOCIATION OF FILM PRODUCERS, INC.

OFFICE: 7064 Sheridan Road, Chicago 26, Illinois. Address: Executive Secretary.

OFFICERS: Mervin LaRue (Mervin LaRue, Inc.), *treasurer*. Lawrence Mominee (Atlas Film Corporation); Reid H. Ray (Reid H. Ray Film Industries); Charles Beeland (Charles Beeland Films), *directors-at-large*.

PURPOSE: By mutual cooperation to educate business, government and institutional groups to the advantages and values of films and related audio-visual aids; to foster and promote continued ethical relationships in all matters between producers and clients; to advance the creative and technical arts and crafts of this specialized industry in which member companies serve.

MEMBER COMPANIES: Atlas Film Corporation; Beeland Films; Cinecraft Productions; Condor Films; Melvin W. LaRue, Inc.; Producers Film Studios; Reid H. Ray Film Industries; Sarra, Inc.; Wilding, Inc.

THE ASSOCIATION OF CINEMA LABORATORIES, INC.

OFFICE: 1925 K Street, N. W., Room 402, Washington 6, D. C.

OFFICERS: Byron Roudabush (Byron Motion Pictures), *president*; G. Carleton Hunt (General Film Labs), *treasurer*; Dudley Spruill (Byron Motion Pictures), *secretary*; Preston B. Bergin, *executive secretary*.

BOARD OF DIRECTORS: Saul Jeffee (Movielab Film Labs); James A. Barker (Capital Film Labs); George W. Colburn (George W. Colburn Labs); G. Carleton Hunt (General Film Labs); E. W. Hamilton (Trans-Canada Films); Louis Feldman (Du Art Film Labs); Byron Roudabush (Byron Motion Pictures); Reid H. Ray (Reid H. Ray Film Industries); Sidney P. Solow (Consolidated Film Industries); Spencer Caldwell (S. W. Caldwell, Ltd.).

MEETINGS: Held semiannually at the same time and place as the Society of Motion Picture and Television Engineers' conventions.

FILM PRODUCERS' ASSOCIATION OF NEW YORK, INC.

OFFICE (of the Executive Director): 165 West 46th Street, New York 36, N. Y.

OFFICERS: Robert Gross (American Film Producers), *president;* Irving Hecht (Cineffects, Inc.), *vice-president;* Walter Lowendahl (Dynamic Films, Inc.), *secretary;* Peter J. Mooney (Audio Productions, Inc.), *treasurer*.

DIRECTORS: Robert Bergmann, Lee Blair, Sanford Greenberg, Jack Henderson, Konstantin Kalser, Robert Lawrence, Henry Strauss,

FILM PRODUCERS ASSOCIATION OF N.Y.

William Unger. For Associate Members: He man Edel, Jack Haber, Eugene Levy, Sa Levy, Chet Stewart. Will Van Pragg, as r tiring president, is automatically a memb of the board for one year.

PAST PRESIDENTS: (Directors) Lee Bla (Film and Television Graphics); Robert Law rence (Robert Lawrence Productions, Inc. Walter Lowendahl (Dynamic Films, Inc. Peter J. Mooney (Audio Productions Inc. David Pincus (Transfilm-Caravel, Inc. Harold Wondsel (Wondsel, Carlisle & Du phy); Nathan Zucker (Dynamic Films, Inc.

PRODUCER MEMBERS: Allegro Film Produ tions, Inc.; American Film Producers; Aud Productions, Inc.; John Bransby Productior Ltd.; John Campbell Films, Inc.; Craven Fil Corp.; Dynamic Films, Inc.; Elliot, Ung & Elliot; Filmex, Inc.; Filmways, Inc.; Gera Productions, Inc.; Gray O'Reilly Productior Inc.; Robert H. Klaeger Associates, Inc William La Cava Associates; Robert Law rence Productions, Inc.; James Love Produ tions, Inc.; Marathon International Produ tions, Inc.; MPO Productions, Inc.; Owe Murphy Productions, Inc.; Fred A. Niles Cor munication Center, Inc.; Lew Pollack Pr ductions, Inc : Production Center, Inc.; Sarr Inc.; Henry Strauss & Co., Inc.; Televentur Inc.; TV & Film Graphics, Inc.; Van Pra Productions, Inc.; Vision Associates, Inc VPI Productions, Inc.; WCD, Inc.

ASSOCIATE MEMBERS: E. J. Barnes & Co Inc.; Bonded Service Div., Novo Industri Corp.; Camera Equipment Co., Inc.; Cine fects, Inc.; Color Service Co.; Comprehensi Service Co.; De Luxe Laboratories, Inc.; I Art Film Labs, Inc.; Movielab Film Lab Inc.; Eastern Effects, Inc.; Florman & Bab Inc.; Mecca Film Labs, Inc.; Music Make Inc.; Pathe Laboratories , Inc.; Pictroni Corp.; Precision Film Labs, Inc.; Previe Theatre, Inc.; Reeves Sound Studios, Inc Charles Ross, Inc.; Signature Music, Inc Titra Sound Corp.

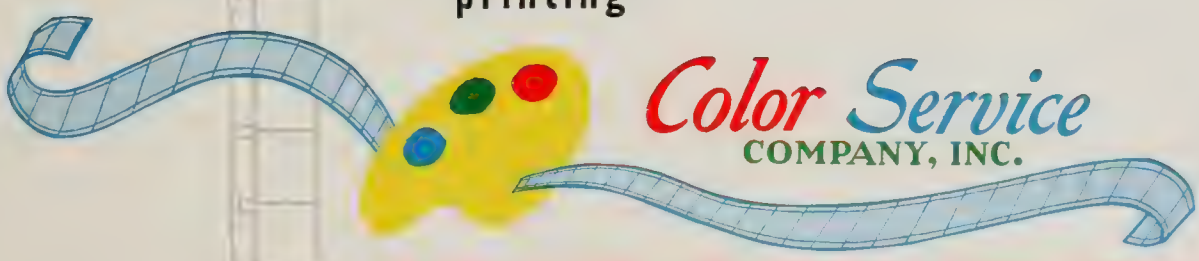
EXECUTIVE DIRECTOR: Harold Klein

COMMITTEE CHAIRMEN: Robert Lawren (Robert Lawrence Productions, Inc.), *Mer bership Committee;* Sanford Greenberg (MP Productions), *Labor Relations Committe* William Unger (Elliot, Unger & Elliot), *Vi eotape Comm.;* R. H. Klaeger, (Robert Klaeger Associates), *Civic & Industrial Rel tions Comm.;* Robert Bergman (Filmex), *Pr gram & Public Relations Comm.;* Robert Lo endahl (Dynamic Films), *Producer Ethics Producer Responsibilities Comm.;* Hen Strauss (Henry Strauss & Co.), *Industr Production Comm.;* Fred Raphael (Fil ways), *Feature Production-Production for T Comm.;* Robert Crane (Color Service Co. *Labs & Optical Service Comm.;* Arthur Fl man (Florman & Babb), *Equipment & F cilities Suppliers Comm.;* David Horne (Tit

(LISTINGS CONTINUE ON PAGE THIRTY-SEVE

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FILM PRODUCERS ASSOCIATION OF N. Y. Sound Corp.), *Sound Facilities & Service Comm.;* Herman Edel (Music Makers), *Musical Commercial Producers Comm.;* Irving Hecht (Cineffects), *Optical Comm.*

SPECIAL COMMITTEES: Lee Blair (TV & Film Graphics), *Standard Producer-Agency Contract Comm.;* Robert Gross (American Film Producers), *NYC-FPA Building Code Comm.*

PURPOSE: An organization of professionals in the art and craft of motion picture making, dedicated to preserving standards of quality, service, good practice, ethics and to the development of the Industry. The organization, through membership meetings and active committees, works to advance the motion picture industry in all of its branches; to establish and maintain a high standard of ethics among producers, their employees, their suppliers and their clients; to distribute accurate information with regard to technical improvements; to advise the general public on the importance of the film industry in the nation's economy; to encourage responsible people to enter the industry; to promote, stabilize and coordinate all elements of the industry.

THE FILM PRODUCERS ASSOCIATION OF MINNESOTA

OFFICERS: Anthony Lane (Anthony Lane Film Studios, Inc.), *president*; Cliff R. Sakry (Promotional Films Inc.), *executive secretary*; Richard W. Jamieson, (Empire Photosound, Inc.), *treasurer*; William Heideman (Anthony Lane Film Studios, Inc.), *manager, 2-year term;* William S. Yale (Empire Photosound, Inc.), *manager, 1-year term.*

MEMBERS: Countryman-Klang Film Productions; Empire Photosound, Inc.; Film Productions Co.; George Ryan Films, Inc.; Promotional Films, Inc.; Reid H. Ray Film Industries, Inc.; Rusten Film Associates; Anthony Lane Film Studios, Inc.; Studio One, Inc.

PURPOSE: The advancement of the arts and crafts of film production for the betterment and improvement of the film industry; the establishment of improved client relations and the exchange of technical information.

PROJECTS: Advertising, publicity and public relations campaign to build recognition and prestige for the accredited local film producers; to enlighten business and industry in the types, uses and advantages of films and to encourage wider use of films in training, selling, advertising and public relations.

MEETINGS: Third Monday of each month, 6:30 p.m., Minneapolis.

Higher Standards: a Common Goal

☆ By their participation in these national trade groups, industry companies emphasize one common goal: *raising the standards* of visual media for their clients; striving for results.

PRODUCER & LABORATORY GROUPS

Leading National & International Film Trade Organizations

THE ASSOCIATION OF MOTION PICTURE PRODUCERS AND LABORATORIES OF CANADA

OFFICES (of the President): 1103 St. Matthew Street, Montreal, P. Q.; (of the Executive Secretary): Suite 1301, 55 York Street, Toronto 1, Ont.

OFFICERS: Henry Michaud (Omega Productions Inc., Montreal), *president*; John T. Ross (Robert Lawrence Productions (Canada) Ltd., Toronto); *first vice-president*; Ralph Foster (Meridian Films Ltd., Toronto), *second vice-president*; Gerald S. Kedey (Motion Picture Centre Ltd., Toronto) *immediate past president*; Frank A. Young, Suite 1301, 55 York Street, Toronto, *executive secretary*.

DIRECTORS: R. J. Beaudry (Pathe-Deluxe of Canada Ltd., Toronto); C. H. Everett (Crawley Films Ltd., Ottawa); L. M. Parry (Parry Films Ltd., Vancouver); S. D. Peterson (Peterson Productions Ltd., Toronto); Tolly Reviv (Tolea Film Productions Inc., Montreal); A. T. E. (Ted) White (Eastern Film Laboratories Ltd., Halifax).

MEMBERSHIP: Canadian firms, proprietorships, partnerships and corporations engaged in motion picture production or laboratory work are eligible for Active Membership. Persons, firms or organizations acceptable to the membership, interested in the furtherance of the motion picture production industry in Canada are eligible for Associate Membership. Present membership, 48 Active and 9 Associate for a total of 57.

PURPOSE: To promote the common interest of those engaged in the motion picture production and laboratory industry in Canada by maintaining the highest possible standards in the production of motion pictures for commercial, theatrical or television release and to represent the industry in its relations with government, other associations and the public at large; to encourage government agencies to have required films let by tender to private producers.

1962 ACTIVITIES: 1. To continue liaison with the Canadian Broadcasting Corporation and the Board of Broadcast Governors. 2. To continue to acquaint industry, advertising agencies, television stations and networks and other potential sponsors with the work of the Canadian film producers. 3. To study in greater depth the public relations aspects of the film-making industry and to develop a "starter" program by gathering all pertinent and useful facts and distributing same to the members for possible use before meetings and public bodies. 4. To cooperate with the Canadian Film Awards program—the all-Canada film showcase.

INTERNATIONAL SCREEN ADVERTISING SERVICES

OFFICE (of the Secretary): 13, rue du Canal, Brussels 1, Belgium.

OFFICERS: Fritz Rothschild (Deutsche Commercials Filmwerbung GmbH, Germany), *president;* E. Martin-mauri, (SIPRA, Italy), *vice-president;* Ernest Pearl (Pearl & Dean 'Int.' Ltd., Great Britain), *founder president;* Emile Lettellier, (Publi-Cine, Belgium), *general secretary.*

MEMBERS: Lowe Argentina S.A.I.C. (Argentina), Featured Theatre ADS (Australia), Publi-Cine (Belgium), Adfilms Limited (Canada), Emelco Chilena (Chile), Corafilm (Colombia), Gutenberghus Reklame Film (Denmark), Societe de Publicite S.A.E. (Egypt), Finlandia Kuva Oy (Finland), Cinema & Publicite (France), Deutsche Commerciale Filmwerbung GmbH (Germany), Pearl & Dean Overseas Ltd. (Great Britain), Pearl & Dean (Hellas) E.M.E. (Greece); Bureau Voor Theater Reclame (Holland), Blaze Advertising Service (India & Ceylon), Iraq Screen Advertising Ltd. (Iraq), S.I.P.R.A. S.P.A. (Italy), Toei Shoji Co. Ltd., (Japan), Societe Nationale d'Impression et de Publicite (Lebanon), Cine-Sistema S.A. de Mexico (Mexico), Screen Advertising, Ltd. (New Zealand), Blaze Adv. Service, (Pakistan), Sverdrup Dahl A/S (Norway), Belarte (Portugal), Movierecord S.A. (Spain), Reklamfilmbyraernas Forening Sandrews (Sweden), Association of Theatre Screen Advertising Bureau (United States of America).

PURPOSE: The promotion and development of cinema screen advertising internationally and the promotion of interests of screen advertising contractors on an international level. The organization also provides a central information service for its members, and promotes trade among them by pooling distribution facilities.

1962 ACTIVITIES: The 9th International Advertising Film Festival, June 11-15, Venice, Italy. Regular meetings dealing with problems of international screen advertising are held during the year.

INTERNATIONAL SCREEN PUBLICITY ASSOCIATION

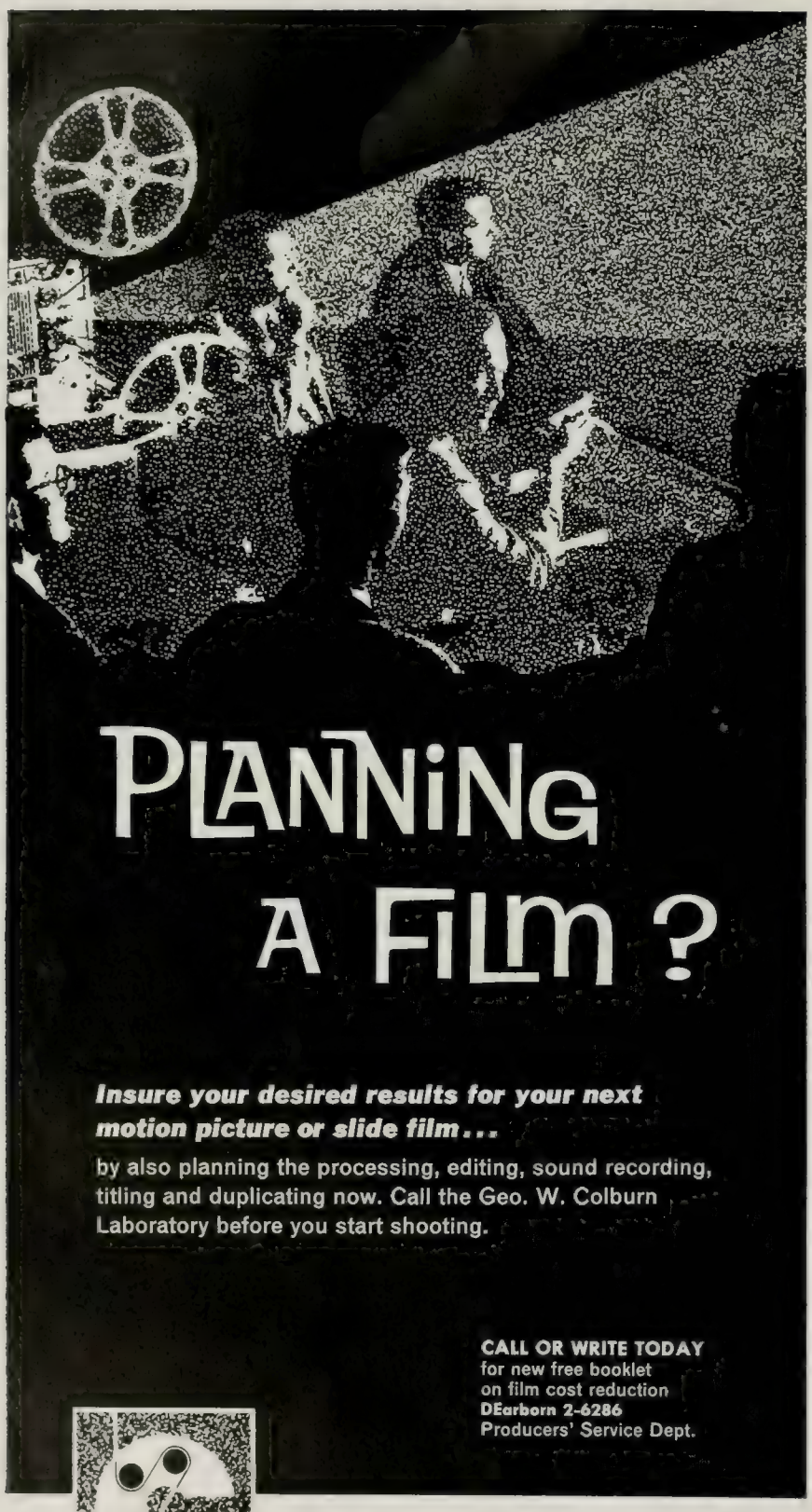
OFFICE: 11 Hill Street, London, W. 1, England.

CONTACT: Lionel Gale, *general secretary.*

OFFICERS: Bill Annett (Great Britain), *president*; Massimo Momigliano, *vice-president.*

EXECUTIVE COMMITTEE: Bill Annett, (Great Britain); Jean Boulvin, (Belgium); Jean Mineur (France); Massimo Momigliano, (Italy); Charles Ruedi, (Switzerland); Hanns Sellmaier, (Germany).

MEMBERS: Chas. E. Blanks Pty. Ltd. (Australia); Belgique Cine Publicite (Belgium); Les Films Ekebo (Belgian Congo); Ellaby de



THE INTERNATIONAL SCREEN PUBLICITY ASSN

Colombia (Colombia); The Cyrenaica Cinema Co. (Cyrenaica); Bergenholz Film (Denmark); Suomi-Filmi Oy (Finland); Jean Mineur Publicite (France); Deutsche ISPA Arbeitsgemeinschaft (Germany); Rank Screen Services Ltd. (Great Britain); Cefima-Film (Holland); United Film Makers (India); Organizzazione Pubblicitaria Schermo, S.P.A. (Italy); Ellaby de Mexico (Mexico, Venezuela); Central Film A/S (Norway); Impact Pictures, Karachi (Pakistan); Central-Film (Switzerland); Filmlets (S.A.) Ltd. (Union of South Africa, British East Africa, Portuguese East Africa, Rhodesia and Nyasaland South-West Africa); Afromedia (Ghana) Ltd. (Ghana); Afromedia (Nigeria) Ltd. (Nigeria); Levant Screen Services (Lebanon Egypt & Jordan).

PURPOSE: To develop member's business in foreign countries and in their own countries and to exchange information, ideas, film scripts, publications and all other matters of interest to members. To represent and promote interest and advancement of members both in their own countries and abroad.

MEETINGS: Executive Committee meeting held quarterly. 1962 Annual General Meeting in Venice, Italy, June 11-15, 1962.

1962 ACTIVITIES: The 9th International Advertising Film Festival will be held in Venice June 11th-15th.

Civic Organizations Regional Film Councils

THE FILM COUNCIL OF GREATER COLUMBUS

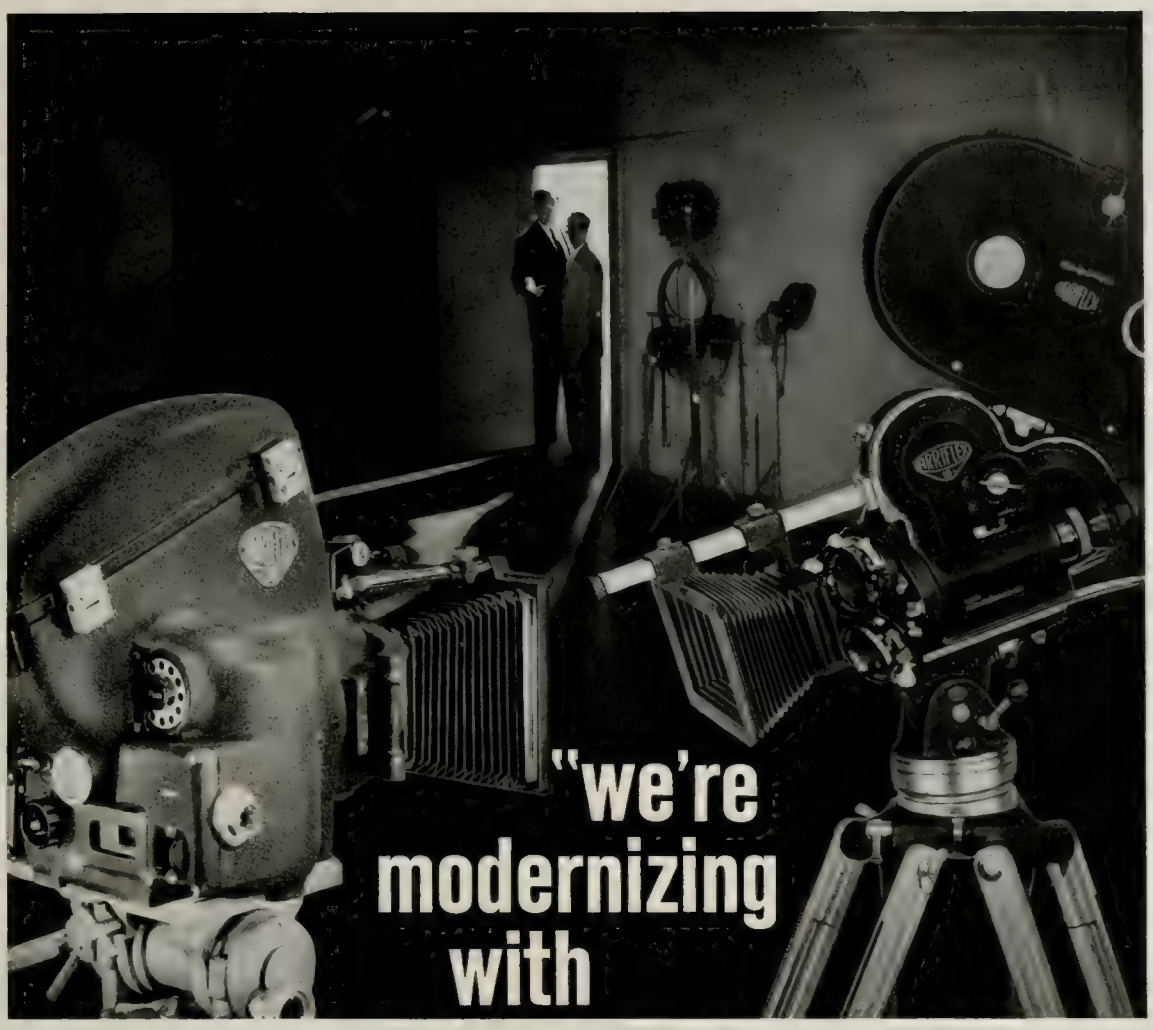
OFFICE: Memorial Hall, 280 E. Broad Street Columbus 15, Ohio.

OFFICER: Dr. D. F. Prugh (Director, Franklin County Historical Society), *president*; Galvy Gordon (Public Relations Dir., Columbus Public Library), *Acting vice-president*; Mary A. Rupe (Film Librarian, Columbus Public Library), *secretary-treasurer*.

TRUSTEES: Margaret Carroll (Librarian, Columbus Public Library); Edgar E. Dale (Director of Audio-Visual, Ohio State University); Clyde Miller (Director of Audio-Visual Ohio State Department of Education).

PURPOSE: To promote a greater interest in the production and use of films by schools and universities, public service organizations, civic groups, and business firms and industries. The use of films by these organizations in the Columbus area and the State of Ohio is also stressed.

1962 ACTIVITIES: The Tenth Annual Columbus Film Festival, an Award Banquet featuring the "Chris" Award, Friday, September 28, 1962. Film Award Screenings at the New Columbus Public Library Auditorium, September 20th & 21st. Evening screening at 7, with coffee break at 9 p.m.



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THE SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS

OFFICE: 55 West 42nd Street, New York 36, New York.

OFFICERS: John W. Servies (Vice-President, National Theatre Supply Company), *president;* Reid H. Ray (Reid H. Ray Film Industries), *executive vice-president;* Norwood L. Simmons (Motion Picture Film Department, West Coast Division, Eastman Kodak Company), *past president;* Deane R. White (Photo Products Department, E.I. du Pont de Nemours & Co., Inc.), *engineering vice-president;* Ethan M. Stifle (Eastman Kodak Company), *financial vice-president;* Harry Teitelbaum (Hollywood Film Company), *convention vice-president;* Garland C. Misener (Capital Film Laboratories), *sections vice-president;* Herbert E. Farmer (University of Southern California), *secretary;* Wilton R. Holm, (E. I. du Pont de Nemours Co. Inc.), *treasurer;* Charles S. Stodter, *executive secretary.*

LOCAL SECTION CHAIRMAN (for contact): Atlanta—Edward E. Burris, 5342 Harris Circle, Dunwoody, Ga.; Boston—Robert M. Fraser (Information Technology Laboratories) 10 Magurie Rd., Lexington 73, Mass.; Canadian—Lou T. Wise (Avro Aircraft Ltd.) Box 4004, Terminal A, Toronto, Ont. Canada; Chicago—Philip E. Smith (Kodak Processing Laboratory) 1712 Prairie Ave., Chicago 16, Ill.; Dallas-Ft. Worth—Richard T. Blair, 1924 Hillburn Dr., Dallas, Texas; Detroit—William H. Smith, 9930 Greenfield Rd., Detroit 27, Mich.; Hollywood—Ralph E. Lovell, 2554 Prosser Ave., Los Angeles 64, Calif.; Nashville—William M. O'Rork, 161 Eighth Ave. North, Nashville, Tenn.; New York—Peter Keane (Screen Gems), 711 Fifth Ave., New York 22, N. Y.; Rochester—William R. Weller, 381 Meadow Dr., Rochester 18, N. Y.; San Francisco—W. A. High, 435 Hanover Ave., Oakland, Calif.; Washington—Arthur L. Foster, 7115 24th Ave., Hyattsville, Md.

COMMITTEE CHAIRMEN: J. L. Pettus (Radio Corporation of America), sound; R. G. Herbst (Bell & Howell), 16mm & 8mm; R. E. Birr, (General Electric), ASA sectional committee PH22; C. E. Heppberger (National Carbon Co.), film projection practice; W. T. Wintringham (Bell Telephone Laboratories), television; W. D. Hedden (Calvin Productions, Inc.), laboratory practices; R. G. Williams, (Century Lighting), television studio lighting; L. M. Dearing (Consultant), color; A. H. Lind (Radio Corporation of America), video tape recording; G. A. Chambers (Eastman Kodak Company), standards; W. C. Brandsma, (du-Pont), film dimensions; Morton Sultanoff (Aberdeen Proving Ground), instrumentation and high-speed photography.

CONVENTIONS: 91st Semi-Annual Convention April 29-May 4, Ambassador Hotel, Los Angeles, Calif.; 92nd Semi-Annual Convention October 21-26, Drake Hotel, Chicago.

Professional Film and Television Groups

(Also see Pages 16, 20, 24, 34 and 37)

FARM FILM FOUNDATION PROFESSIONAL IMPROVEMENT AWARDS

AWARDS: For the 8th consecutive year, an inscribed certificate and $500.00 will be given to an active member of the American Association of Agricultural College Editors, who is selected by a committee of three Judges as having made, through work in motion picture production, the most outstanding contribution to the advancement of agriculture, home economics, rural-urban relations, and the public interest during the past two years. Honorable Mention Awards of $50.00 each may also be given at the discretion of the Judges.

PRESENTATION: The Awards will be presented at a dinner co-sponsored by the Farm Foundation and the Foundation for American Agriculture at the annual meeting of the American Association of Agricultural College Editors scheduled for July 9, 1962 at Ohio State University, Columbus, Ohio.

ELIGIBILITY: Any active members of AAACE engaged in some phase of motion picture production are eligible to apply for the Award

Thirty years of consistent excellence...



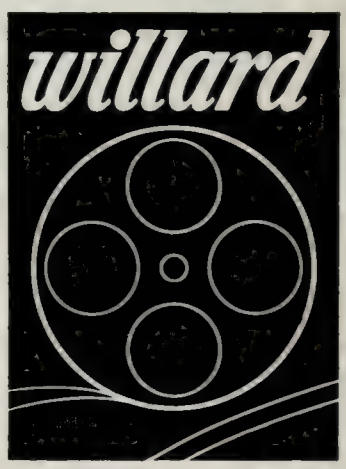
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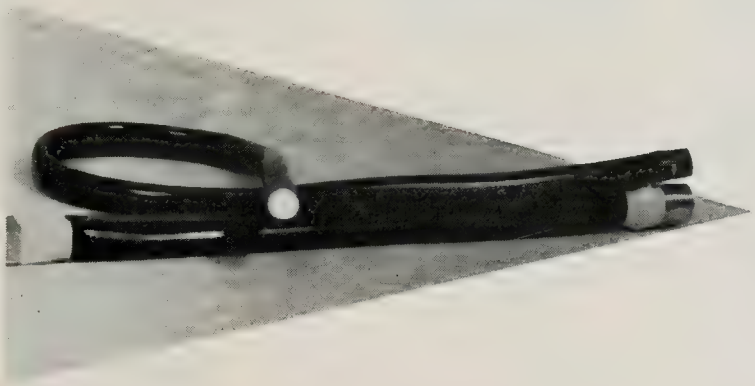
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A Technical Paper on Fiber Optics Printing was given on May 12, 1961, at the SMPTE Convention, Toronto, Canada, by A. J. Miller, Vice Pres., Du Art Film Labs & Tri Art Color Corp. Copies are available on request.



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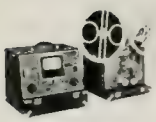
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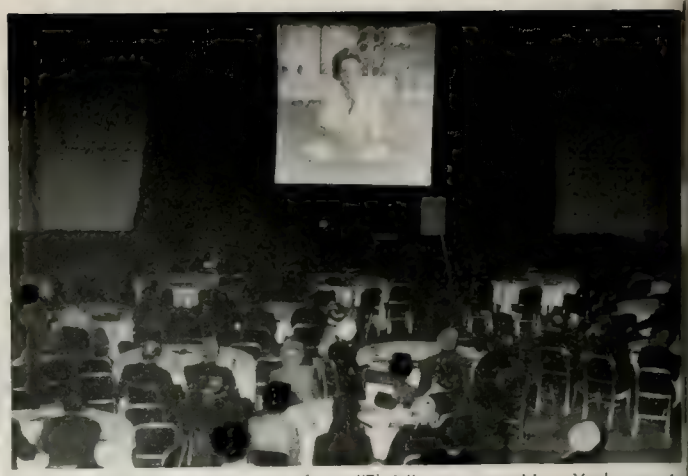
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THAILAND, Suriwong, Bangkok
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Sponsor audience views scene from "Flair" at recent New York premie

Modern Premieres "Flair For Living"

☆ *Flair for Living*, a new TV vehicle for sponsored free-loan films, was introduced to an audience of national advertisers by Modern Talking Picture Service in the Grand Ballroom of Hotel Roosevelt, New York, N.Y., last month. Similar presentations are to follow in other cities.

The film is a series of half-hour filmed programs in which short films from several non-competing sponsors will be introduced by Modern's own hostess.

Aimed at Daytime Audience

Aimed primarily at daytime homemaker audiences, *Flair for Living* is hostessed by Aileen Paul, home economist and TV commentator, currently president of the New York City chapter of American Women in Radio and Television.

Modern developed the format on the basis of experience with earlier vehicles and extensive interviews with TV station programming people. The continuing series of women's balanced service programs is expected to achieve 2 or more telecasts for each spon at a cost of $12.50 per telecast

50,000 Showings of "Digest"

An earlier vehicle without ho ess, *The Modern Home Dig* has achieved nearly 50,000 t casts for participating sponsors

Flair for Living is scheduled begin showings in late spring.

Modern Talking Picture c cials report *Flair for Living* is t most promising television film p ject of the new season.



Pictured at premiere (l to r): Mod v.p. Carl Lenz; "Flair" hostess Ail Paul and Modern president, Fr Arlinghaus.

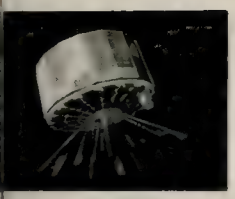
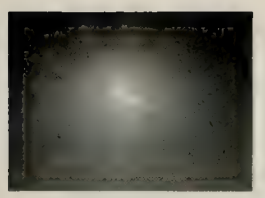
Film program director Tak Kako (WABC-TV) speaking at New York premiere of new TV series.

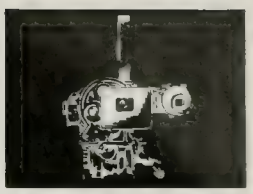


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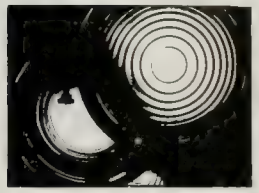
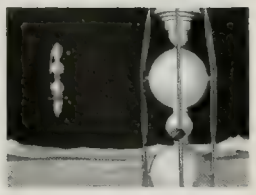
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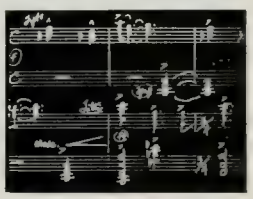


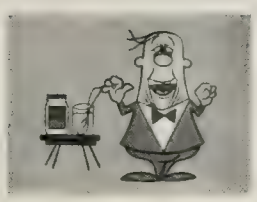


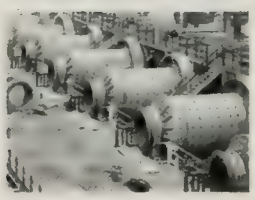
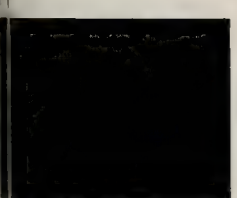




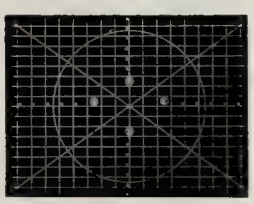

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February
"LOCKED ON"
General Dynamics
Astronautics

March
"THE CASE OF THE BEWILDERED BRIDE"
Carnation Company

April
"THE LACE ENGINE"
Marquardt Aircraft Co.

May
"THIS IS STANDARD OIL"
Standard Oil Co.
(Indiana)

August
"HOLIDAY FOR BANDS"
American Oil Co.

September
"AN ANSWER FOR LINDA"
American Telephone
& Telegraph Co.

October
"THE INDEPENDENT"
U. S. Independent
Telephone Assn.

November
"THE COSTLY CROWD"
Planned Parenthood
Federation

January
"THE FILE ON HENRY ROYALL"
Sponsor Confidential

February
"HAPPY HOLIDAYS . . . in the LAND of LINCOLN"
American Oil Co.

●

Parthenon and its staff are most grateful to the clients and clients' people who contributed to the success, in some instances outstanding success, of these pictures.

●

Loan prints are available to responsible inquirers (non-competitive to the sponsors) on most titles.

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Hollywood 26, Cal.

WASHINGTON FILM COMMENTARY

by Mary Finch Tanham

Washington Correspondent for Business Screen

"The Eagle's Talon" Shows U. S. Defenses on the Alert

. . . Last month, a select group of Washington officials, Association leaders, political chairmen, and Pentagonites met in the screening room of the MPAA (Motion Picture Association of America) to view a most assuring film on the state of our nation's defenses.

Titled *The Eagle's Talon*, and starring Secretary of Defense McNamara, the 25 minute color motion picture erased doubt in the mind of the layman that the U. S. has narrowed, if not closed, the "missile gap."

Hard-Hitting But Lucid Film

Undoubtedly covering some of the most complex, controversial, and consequential subject matter to be presented to the public, the film is hard-hitting, but lucid; it concentrates on the present build-up of conventional forces, the continued might of our strategic forces, and the new look in budget packaging and civil defense. Its theme is that we have many options to meet possible crises.

Executive Producer Bertram Kalisch has combined stills and live action — in well balanced color — to point up the role of the different military services and the broadbrush mission of the Departmen of Defense. Few will walk away from the film without deep admiration — and great confidence — in superhuman Secretary McNamara.

We're Shareholders in Defense

In summary, *The Eagle's Talon* achieves its goal — to demonstrate to Americans that we're all stockholders in the Department of Defense; we may not be able to guarantee peace by preparing for war, but if conflict is forced, we do not intend to lose.



The carrier Enterprise is shown in scene from "Eagle's Talon."

Walter Cronkite narrated this film report which will be distributed to all military exchanges, and then may be borrowed by civic groups, political associations, clubs, schools, etc. Thousands will see it on the Army's *Big Picture*, which will screen a lengthened version on approximately 350 TV stations.

Washington's Norwood Films, subsidiary of Norwood Productions, will distribute *The Eagle's Talon* as part of its newly-awarded contract on government films.

As in the past, these yearly film reports are circulated for many months (usually 10), then retired to Defense's film library where they assume historical significance.

Other selected Armed Forces films for public and television use have just been listed in a little pamphlet published by the Office of Public Affairs, Department of Defense. This 1962 list draws from the Catalog of Government Films, available from the U. S. Office of Education, Visual Education Service, Washington 25, D. C. Price $1.75. The Service films are available to the public under the following conditions:

1. No admission or other fees of any sort may be charged in connection with the showing of Armed Forces films.

2. No portion of the films may be reproduced, edited, altered or cut in any manner.

3. Films must be shown in their entirety, including all titles.

4. Films must be shown with sound projection equipment and qualified operators must be provided by the borrower.

5. Films must be returned, postage prepaid, no later than 4 hours after the final showing.

Defense Secretary McNamara at desk in Pentagon studio while Asst. Secty. Sylvester stands by.



* * *

George Stevens, Jr. Directs Information Agency's Films

. . . It has just been announce by Edward R. Murrow th George Stevens Jr., Hollywoo motion picture producer ar director, has been appointed D rector of the Motion Picture Ser of the U.S.I.A. He succeeds Tur er B. Shelton, who has transferre from the agency to the Departme of State.

Mr. Stevens, 29, left his pos tion as vice president of the Ste ens Co., and associate-directo producer of *The Greatest Sto Ever Told*. He is widely know in motion picture circles for h work on *The Diary of Ann Fran* and in TV for directing *Alfr Hitchcock Presents* and *Pet Gunn*. He started his career production assistant to Jack Wel on the *Dragnet TV Series* and *Fe ture Films*.

A member of a California fa ily steeped in theatrical traditio (his father is the internationall recognized producer), the you government official was graduat from Occidental College, Los A geles in 1953, and served t years in the U.S. Air Force as 1st Lt. and Motion Picture Offic

His appointment became effe tive February 1.

* * *

Distribution of Government Films Is Awarded to Norwood

. . . Norwood Studios, Inc., Was ington D.C. has just been award a two-year contract for the dist bution and sales of all U.S. Go ernment films. This produc therefore, becomes the first fi distributor to win the contr from United World Films, I which has had this contract sin 1947.

Some 4,000 films are availab to the public, industry, agricultu medical and health interes schools, and foreign countries u der the provisions of the distrib tion contract. Norwood will pu lish new catalogues in the imme ate future to describe the films more detail.

* * *

Industrial Film Columnist of London Times Visits U. S.

. . . According to Robinson Rigg, who probably has the d tinction of being the only Indu trial Film Correspondent for daily financial newspaper, t

British businessman has become increasingly certain of the value of industrial films.

Rigg, whose column appears in the LONDON FINANCIAL TIMES, is on a three month tour of the U.S., covering the audio-visual industry from every angle. He says: "For over 60 years, British industry has been making films to spread sales messages, to develop public relations, and to streamline employee training, but only within the last decade has industry accepted the motion picture as an *essential* part in its communications equipment."

Three weeks out of the month, Rigg's column, or his selected list of industrial films, appears in the TIMES. Even the smallest item stirs interest. For example, the recent mention of a short film about the European Common Market, sponsored by a British rubber company, brought an immediate flurry of 72 inquiries! And, although British industry produces but a fraction of the number of films produced in the United States, Rigg attended 117 London previews during the past winter months. Every two weeks, under his supervision, the LONDON FINANCIAL TIMES screens important business films for bankers, politicians, insurance executives, ad men, and stock brokers — and others who wish to keep up with what's going on in industry. (See Below)

The British Embassy in Washington takes industrial films seriously, too. At least once a month, commercial attaches screen British films for American friends. Recently, for instance, the Sportscar Club of America was invited to the Britisher's modern new "rotunda" to see three motor car films about the Monte Carlo Rally, the Alpine Rally, and at the LeMans races. Representative British car importers attended the screenings so that yankee enthusiasts could talk shop with experts.

* * *

NBC's "Today' 'Show Featuers Original Score from "Mark"

. . . Even though the film was not yet in the can, the original music for George F. Johnston's *Mark* was picked up for preview on NBC's "Today" show. The joyously juvenile jazz melody, spontaneously composed for the film short by Marian McPartland, has been named "Mark's Time." Those who have seen the highly imaginative film — as yet unsponsored — say it's really something to wander with the young boy *Mark* through the cobbled streets of Annapolis on a Sunday morning — and to watch the U. S. Naval cadets march to church to the hoot-toot of a ten penny whistle!

* * *

Pilgrim Film Services Has a New Optical Effects Printer

. . . The recent acquisition of a new "optical effects printer" by Pilgrim Film Services, Inc. rounds out the extremely varied and complete film facilities available in the booming Washington area. Eastern seaboard producers and government agencies are already using the machine for extending footage of orbital flights, for freeze frames of medical research, and for super-imposition of titles, with shadows, over live action. . . .

(CONTINUED ON THE NEXT PAGE)

PARTHENON PICTURES
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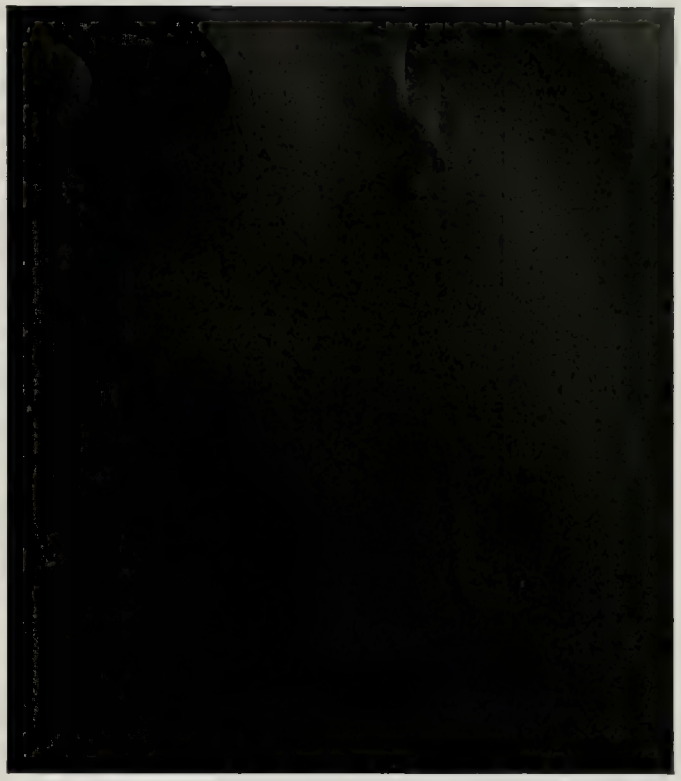
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"Locked On" is an excitingly dramatized, but uncompromisingly honest, documentary which has been notably successful in this effort, featuring Ken Lowell ("a yesterday guy in a tomorrow job and I don't know what the hell to do about it"), with astronaut Deke Slayton playing himself, in a thrillingly suspenseful countdown and launch. Winner of IFPA's "Cindy" special award and other recognitions.

Sponsor: Convair Astronautics, Div. of General Dynamics. 54 minutes — color.

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IN WASHINGTON

Bureau of National Affairs' New Film on Fringe Benefits

. . . The Bureau of National Affairs, Inc. has just announced the completion of an unusually clever film on the well known, but often misunderstood, subject — "fringe benefits."

Featuring William Bendix in his first "business" film, *Cash On The Barrel Head* shows just what happens when an employee arbitrarily decided to take his $100 a month to pay for a station wagon rather than receive his usual company benefits.

Bendix, with Tom D'Andrea as his pal, riotously loses his privileges, right and left, when he takes the money; first, his parking spot, then, his coffee break, his place on the company bowling team, and his right to eat at the company cafeteria. But this is nothing compared to the added cost of his lost vacation, holidays, health and accident insurance, life insurance, pension, etc.

Bendix finally wises up — (and so does everybody viewing the film) — to the fact that it will cost him a whale of a lot more than $100 to duplicate the benefits he has lost.

According to officials of BNA, who have had phenomenal success with previous management/employee relations films, this motion picture is high in entertainment value, but has a very serious underlying purpose. Management has long recognized that employees tend to take fringe benefits for granted; when Bendix says, "Gimme the cash instead of the benefits", he's speaking for a large segment of employees in business, industry, and the government.



A scene in the BNA's new film produced and directed by Reid Ray.

Reid Ray Film Industries, Inc., produced the film. It was directed by Reid H. Ray, and the script was by Robert Bruce. New York actor John Becher portrayed the company personnel manager in scenes which were shot on location in St. Paul, Minnesota.

* * *

Former Walter Reed Hospital Group Forms Tele-Cine, Inc.

. . . Tele-Cine, Inc., will be the new name used by a group of well-known Washington TV and film specialists, formerly with the Walter Reed Army Medical Center.

Headed by Dr. Paul W. Schafer, M.D., who supervised approximately 2,400 live telecasts from the Army center over the past five years, Tele-Cine will produce everything from ideas to completed programs; short subjects, features, demonstrations, documentaries and dramas will be set for the boards when facilities are completed on Monday, April 16.

The new producers will be located at 1017 New Jersey Ave., S. E., Washington 3, D. C., where

(CONTINUED ON PAGE 48)

Bill Bendix stars as (l to r) Fred Joiner of BNA; cameraman Howard Cress; producer Ray (seated); asst. cameraman Russ Croft shoot





Scene from
"ANATOMY OF AN ACCIDENT"
for
AMERICAN TELEPHONE
& TELEGRAPH COMPANY



Scene from
"DECORATING UNLIMITED"
for
McCALL'S MAGAZINE



Scene from
"GUARDIAN MAINTENANCE
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IN WASHINGTON:

(CONTINUED FROM PAGE 46)

architects and technicians are presently installing the latest equipment required for the telecine process which the Walter Reed group has used so effectively in the past.

* * *

Timely Short on Income Tax Gets Large Theater Audience

. . . An award winning government film, which is particularly timely this month, has been receiving fantastic acclaim all year long from theatrical movie chains in every part of the country.

Since The Beginning Of Time, which was designed over three years ago by the Internal Revenue Service to gently poke fun at (and WITH) the American taxpayer, has been exhibited 420 times through four theater chains to an audience of over 300,000 persons.

According to Charles Lammond, Public Information Officer of IRS, the government's files are bulging with requests for theater showings—most marked "Rush-Airmail".

Originally a half-hour film, the animated featurette has been cut to ten colorful, very amusing minutes, wherein taxes are traced way back to dinosaur days. Gene Starbecker wrote and developed the picture, and Milner-Fenwick provided the snappy, humorous animation, which makes this public service film both educational and entertaining.

Here's to more light treatment of heavy government subjects!

* * *

Films Show U. S. to Overseas Visitors at International Center

. . . Did you ever stop to think about the fact that nearly 5,000 TOP government officials, scholars, and businessmen — from nearly every nation in the world — come to our country each year on various exchange programs? They come, no doubt, with preconceived ideas — many which they have formed after viewing American films abroad.

Happily, all are greeted today by volunteer or staff members of the Washington International Center, 1630 Crescent Place., N.W., Washington D.C. They are met at the airport, guided to hotels, restaurants, and historic sites, and they are given a most significant

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entation course in Meridian ouse, the home of the WIC. (a ntabulous old European-type nsion, hung with modern paint-gs, and bursting through its walls th enthusiastic, sophisticated ernationalists.)

The orientation course for each our foreign friends consists of e week lectures, panel discus-ns, field trips- *and* motion pic-es, color slides and film strips. cording to Walter Plischke, ff associate, who gathered to-her a library of 50 films, "We always actively searching for ins to borrow on every conceiv-e subject which might be suit-e for our daily and evening grams." These include films on nomics, government, nature, nce, travel — just about every-ng which honestly smacks of way of life.

f our prestige has sometimes en short because we have not wn the rest of the world our e face, perhaps it is time for non-theatrical film industry tep forward. If you have audio als which could add to this sual program, won't you write center? First impressions are ing. And those who come to Washington International Cen-are influential, thinking leaders he world, who are seeing us in own environment for the very time.

* * *

Million View Mines Bureau ms on Resources in 1961

otion pictures on conserva-n, production, and use of the on's mineral resources, spon-d by American industry and culated nationwide by the eau of Mines, were shown e than 212,000 times to audi-s exceeding 11 million in 1, the Department of Interior orts.

se of the Bureau's films on and the number of coopera-film distributing centers also reased during the year, ac-ding to the Department.

he 16mm color films in the eau's motion picture library made in cooperation with in-trial sponsors who pay pro-tion costs and provide the eau with prints for circulation free loans to organizations oughout the U.S. Borrowers, efly, included schools, colleges, versities, industrial firms, tech-al societies, business and civic ups.

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RIGHT off the NEWSREEL

Entries Hit Record of 600 For American Film Festival

☆ A record number of American Film Festival entries — nearly 600 16mm films and 35mm filmstrips — reflects increasing quantity and quality in this fourth annual competition.

Entries have come from producers, sponsors and distributors in 42 states.

Increased use of film for many purposes is shown in the number and diversity of the 1962 festival entries. These range from films that sell products or promote understanding of local, national and international problems — all the way to films that show possibilities of the medium as an art form.

The Festival is sponsored again by the Educational Film Library Association, and is set for April 25-28 at Hotel Biltmore in New York City.

The event features competitive screenings at which juries of audio-visual experts judge films nominated in 36 subject categories grouped under general headings of Art and Culture; Business, Industry, and Public Relations; Education and Information; Health, Medicine and Safety; and Religion and Ethics.

The Festival's Blue Ribbon awards will be presented to top-rated films and filmstrips at the annual award banquet on April 27.

Advance information about the screenings and program events, all open to the public, may be obtained from EFLA, 250 West 57th St., New York 19, N.Y.

* * *

Safety Films Final Judging Scheduled for Late April

☆ Sponsors and producers of safety films have submitted entries in the 1962 annual contest sponsored by the National Committee on Films for Safety.

This is the 19th annual contest conducted exclusively for films on safety. Final judging is set for late in April.

Awards will be made for selected motion pictures, theatrical and non-theatrical (16mm), dealing with safety in each of four fields — occupational, home, traffic and transportation, and general. Sound slidefilms will be considered for awards separately.

All awards will be made by the national committee as in previous years — to those films which, in the opinion of the judges, best serve to encourage accident prevention.

The deadline for receipt of entries was Feb. 16, 1962.

Henry G. Lamb, American Standards Association, is chairman of the National Committee on Films for Safety. William Englander, National Safety Council, is secretary.

Others on the committee are: Lee C. Richardson, American Association of Motor Vehicle Administrators; W. L. Robinson, American Automobile Association and American National Red Cross; A. F. Schaplowsky, American Public Health Association; E. R. Granniss, American Society of Safety Engineers; Richard G. Becker, Association of Casualty and Surety Companies; James T. Wadkins, Association of Safety Council Executives; William R. Talbott, Automotive Safety Foundation; Dr. B. D. Holland, Council on Industrial Health (American Medical Association); L. J. McEnnis, Jr., Insurance Institute for Highway Safety; M. R. Darlington, Jr., Auto Industries Highway Safety Committee; Ha V. Kelly, International Association of Chiefs of Police; and others.

* * *

Medical Motion Pictures Meet Set for Milan, Italy April 25

☆ A conference on "the present status and future prospects of television and motion pictures a media for medical education" a part of the 2nd International meeting of the International Television Committee is scheduled fo April 25-27 in Milan, Italy.

The conference is being held i conjunction with the Milan Trad Fair.

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TWA's Automated Three-Screen Presentation on Doppler Navigation System at Symposium

AN AIRLINE'S BIG PROBLEM is precise navigation to facilitate the placing of more planes in a given amount of space.

When a system to do that is found, only part of the job is done. Education of personnel comes next. That was Trans-World Airline's problem.

The answer was utilization of a unique combination of various audio-visual aids at a TWA-sponsored symposium to acquaint representatives of the world's airlines and various governmental agencies with operation of the revolutionary Doppler radar navigation system.

TWA will be the initial participant this year in a detailed Federal Aviation Agency project aimed at better utilization of the trans-Atlantic airspace.

Participant in FAA Project

A. M. Heisig, TWA manager of field training, had this to say about the use of audio visual aids at the symposium:

"Overhead projection during sales meetings, training programs and management presentation is certainly not new. Nor, as a matter of fact, is Technamation, rear-view projection, and dual podiums for speakers. However, when you combine all of these techniques and mediums, add the use of three 9 by 12 rear-view screens, and couple it with semi-automatic overhead projection, then you have technique that is unique."

That's the combination of presentation techniques unveiled by TWA at the recent Doppler Navigation Symposium in Kansas City, Mo.

More than 200 industry, government and press representatives from 28 nations and 27 of the world's airlines witnessed the program.

Shows Installation of System

Purpose of the symposium was to describe how TWA and Bendix Corp. developed and installed the dual Doppler system on a fleet of Boeing 707 Superjets.

The three-screen technique was necessary because of the complex and technically detailed script material used to describe factual data displayed on each of the screens.

"Audience reaction to this notable departure from the usual stereotyped technical presentation was enthusiastic," Heisig reports.

"Comments indicated that it was the first time this group had seen a three-screen presentation complete with Technamation," Heisig added.

Audience Is Invited Backstage

Because of the tremendous interest in the projection techniques, the audience was invited backstage to inspect the projection installation.

The special central controller console was designed and operated by D. M. Burke, TWA's supervisor of field training. The console has the following special features:

1. Three different sources of power which prevents overloading the outdated electrical circuits found in some of the older hotels.
2. Power provision for four projectors—three full time and one back-up machine
3. Slide change signal devices for all projectors as well as remote control, on and off switches for all machines.

Storyboards Aid the Experts

The Doppler radar navigation system was explained by TWA engineering, maintenance and operational experts, and it was necessary to maintain a complete set of storyboards for each of the speakers.

Two shops helped to produce the visuals. In all, over 400 8″ by 10″ projectuals were used, most of the material produced by means of Diazo reproduction.

All art work and photography for the presentation was handled by TWA's training center and at the Mid-Continent International Airport Graphic Arts shops, both in Kansas City.

"Attention Riveted to Screen"

"Results of the presentation were indeed gratifying," said Heisig, "with audience attention riveted to the screen. Complicated explanations of the Doppler principles and equipment were presented clearly through well designed polarized projectuals."

And here was the highlight: One of the most outstanding polarized visuals used was suggested by Captain Gordon Granger TWA's director of flight research and development. Working with Jack Sands of the training center staff, Granger designed a three-screen visual showing a profile of TWA's trans-Atlantic route from Paris to New York. Next, they created a polarized moving background complete with a Boeing 707 and activated Doppler radar beam.

Boeing 707 Shown in Flight

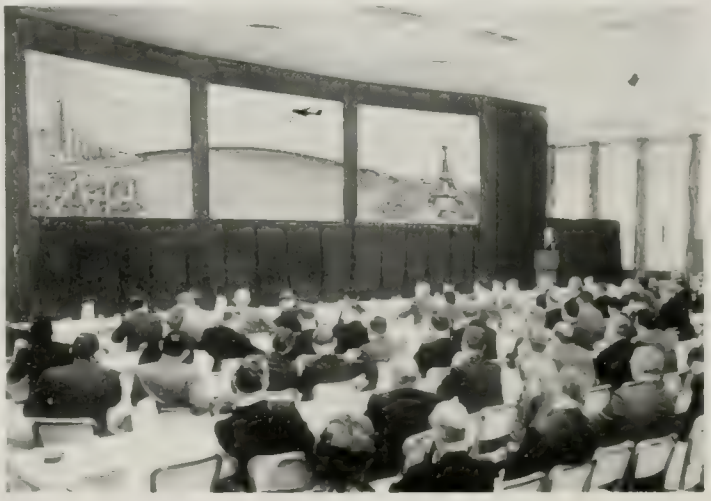
This aircraft, with simulated working Doppler radar, was then "flown" across the full width of the three screens as Captain Granger concluded his speech.

"It really brought the house down," said Heisig, "when the flight was slowed down in mid Atlantic to keep pace with Captain Granger's speech."

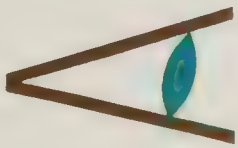
* * *

EDITOR'S NOTE: Special articles on visual presentation techniques are invited from our many subscribers.

TWA's recent Doppler navigation symposium involved simultaneous use of three 9′ x 12′ rear-view screens and Technamated Vu-Graph stills.



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What's Ahead on the Meeting Calendar

Overseas Ad Film Festival Set for Venice June 11 to 15

☆ Plans are well underway for the Ninth International Advertising Film Festival to be held in Venice (Lido), Italy, June 11 to 15, 1962.

Several nominations to the 15-man International Jury have been received and approved. Remaining vacancies are expected to be filled soon and details announced.

Thomas P. Olesen, of Copenhagen, will again act as secretary to the jury. Dr. J. L. Klein, managing director of Genoopschap Voor Reklame, Amsterdam, will be assistant secretary. Dr. Klein represented Holland as one jury member at the 1958 Festival.

The jury will divide into two sections for judging of films in the two groups — cinema and television, a London report announces.

Judging of both first and second viewings of each group will be carried out only by the corresponding section of the jury. Only exceptions will be the two Grand Prix, whose selection will be made by the complete jury.

Basil Wright to Be Speaker At Industrial Film Conference

☆ Basil Wright, noted British documentary film-maker, will be one of the featured speakers at the 1962 Industry Film Producers Association Conference, June 14, 15 and 16 at the University of California at Los Angeles.

Wright, maker of such classic documentaries as *Song of Ceylon, Night Mail, World Without End* and *Immortal Land*, is coming to the U. S. to lecture on documentary film-making during the Spring semester at UCLA.

The Industry Film Producers Association is entering its sixth year as the official organization of and for the "in-plant" film producer. IFPA has over 400 members in industrial film units all over the country.

PRSA National Meeting in Fall

☆ The 15th annual national conference of the Public Relations Society of America will be held in Boston, Mass., Nov. 12 through 14, it was announced by Walter W. Belson, PRSA president.

7½ Million See Agriculture Department's Films in 1961

☆ More than 300 Department of Agriculture film subjects have been shown a total of 109,000 times to more than 7½ million people during 1961, the Department's distribution section reports.

Four million persons, more than half the total number, viewed the Department's films through services of USDA's cooperating film libraries. Three and a half million viewed prints from Department field offices and through Washington distribution.

The Distribution section estimates that another 8½ million persons attended showings of the existing 12,000 prints of Department films privately owned, which brings the total up to 16 million viewers who have attended live shows.

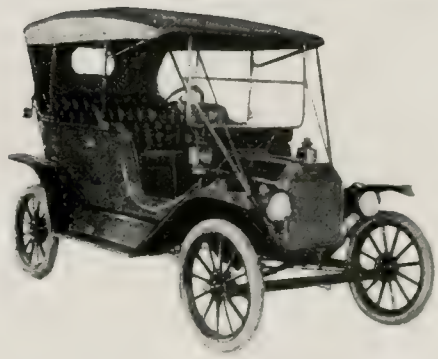
The Department reports that in 1961, a total of 185 million viewers saw the department's films on TV.

* * *

Nat'l Audio-Visual Convention Opens in Chicago on July 21s

☆ The 22nd annual National Audio-Visual Convention is scheduled for the Morrison Hotel in Chicago, July 21-25, 1962.

"You can have any color as long as it's black."



That idea may have sold Model T's in 1914. Today service must be tailored to best serve the customer. Ideal offers four industrial film distribution services. Ideal has a plan tailored to your film needs.

Complete Service
Includes everything needed for selective promotion.

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A quality service offered at the lowest possible price.

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Physical service for clients who know where their customers are located.

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No sponsor distribution cost for films of high curriculum value to schools.

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Ideal Pictures INCORPORATED
28 offices to serve you best

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The concept was decidedly different. That's why Masonite Corporation of Chicago came to Buffalo for a sales promotional film to really dramatize their answer to the "space age" problem in housing. Titled "The Incredible Shrinking House", it was fully created and produced in Holland-Wegman's big Buffalo facility.

Unexpected Bonus: Although created specifically for sales promotion *to* dealers, the dealers responded by demanding prints as sales ammunition of their own. In fact, it has been so effective that Masonite has authorized a TV adaptation for widespread national distribution.

Let us suggest a fresh, new approach to your next film. Just call or write Ed J. Wegman. We'll be glad to counsel with you anytime—anywhere.

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Where every filmstrip gets major motion picture care!

At CFI the same talent and technology that have gone into 40 years of processing major motion picture films go into your filmstrip. The same consistent excellence that only precision equipment can produce. The same accurate chemical control. The same 100% inspection. What does this mean to you? The craftsmanship you put into the original concept and execution reaches the screen. The impact you put in . . . CFI brings out.

CFI's COMPLETE 35MM FILMSTRIP FACILITIES:

- Masters in color and black-and-white
- Superimposures • Art work • Titles
- Direct photography of products or inserts

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CONSOLIDATED FILM INDUSTRIES 959 SEWARD ST., HOLLYWOOD 38, CALIFORNIA
HOLLYWOOD 2-0881 • HOLLYWOOD 9-1441

Education Act Extension See Boosting Audio-Visual Sales

☆ The extension of the Nation Education Act through June 3 1964, is an important factor the bright outlook for the no theatrical film and audio-visu equipment field, the U. S. Depar ment of Commerce's scientifi photographic, and business equi ment division commented in i recent forecast for 1962.

The act provides funds whi should enable schools to pu chase more audio-visual appar tus, such as projectors, silent ar sound, screens, and related equi ment, for schoolroom use.

Expenditures in the U. S. f non-theatrical film and audi visual equipment reached an a time high of $389 million in 196 a 9 per cent increase over 195 They are expected to be ev greater in 1961, the Departme of Commerce predicts.

PARTHENON PICTURES
HOLLYWOOD

V Sales Promotion
V Product Demonstration

"THE CASE OF THE BEWILDERED BRIDE"

On the first morning home from the honeymoon, an engaging young bride learns that her husband has invited his and her parents to dinner tonight. Slight problem, she's never cooked. But she makes the grade, after some actionful suspense . . . and after she (and her Home Ec-Young Housewives audience) has realized the "good life" for her family that will reward sensible nutrition practices . . . and, incidentally, she has noted some beneficial uses of evaporated milk. Multiple award winner (including NVPA, Sales Executive Club, etc.)

•

Sponsor: The Carnation Company
19 minutes — color
Photoplay format

PARTHENON PICTURES
Cap Palmer, Exec. Producer
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ELWOOD SIEGEL, *President & Executive Director*
EDWARD F. BOUGHTON, *Vice President & Executive Producer*



M E M O : To Crossword Puzzle Fans

F R O M : Woody Siegel and Ed Boughton

Gentlemen:

"Telic"...may be just the word you're looking for!

...It's a five letter adjective meaning "purposive", from the Greek 'telikos'. The noun, "telesis" is defined by Merriam-Webster's Third International as

> "The attainment of desired ends by the application of intelligent human effort to the means."

and by the Oxford English Dictionary as:

> "The intelligent direction of effort toward the achievement of an end."

In an earlier textbook on Sociology (1906) Messrs. Dealey and Ward wrote...

> "Civilization chiefly consists in the exercise of the telic faculty."

.....

We hope this information proves helpful.

.....by the way, if you're thinking of making films in 1962 we suggest that you may wish to exercise your "telic faculty" by co-producing them with TELIC, INC.

ES & EB

A few of the clients served . . . . . .



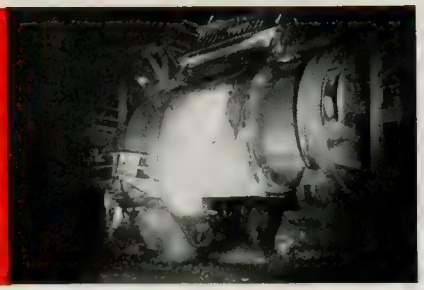
The Magic Of Sulphur

Half hour 16 mm color live action and animated film produced for Texas Gulf Sulphur for for distribution through the U.S. Bureau of Mines Library.

Copper

The Oldest Modern Metal

Half hour 16 mm color live action and animated film produced for the Phelps-Dodge Corp. for distribution through the U.S. Bureau of Mines Library.





A Place In The Sun

Twenty minute animated public relations film produced for the American Title Association.

Alice In Partyland

Fifteen minute Education Slide Film produced for Consumer Service Department, Dr Pepper Company.



A few of the clients served by

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FILM COMPANY

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Complete production facilities for 16mm, 35mm and Filmstrips

National in scope, Personal in service,

Reliable in performance

News Along the Film Production Lines

Ford's 1963 Car and Truck Introduction Goes to Wilding

☆ Wilding Inc., has been selected by the Ford Division of the Ford Motor Company to produce the 1963 car and truck introduction show for Ford dealers and salesmen, H. Williams Hanmer, president of Wilding, has announced.

Wilding has, for many years, been the major supplier of sales training films and meeting material to the Ford Division.

* * *

Dephoure Becomes D4 Films; Opens Studio at Newton, Mass.

☆ Marking its third major expansion move in its 27-year history, one of New England's leading film production companies has changed both name and facilities. As of March 1, Dephoure Studios, Inc. became D4 Film Studios, Inc. (with no change in officers or personnel).

On that date, also, the company occupied brand-new, air conditioned studios with expanded film facilities at 56 Elmwood Street, Newton, Mass. Adjacent to the Newton Public Library building in this pleasant Boston suburb, the new studio plant has expanded parking facilities for area-wide clients.

Offering "Hollywood production with New England economy" as its slogan, D4 also has a new telephone number: WOodward 9-7770.

* * *

Ginn Co., Jam Handy Join to Correlate School Filmstrips

☆ Filmstrips for elementary and high school classes in all subjects will be produced by Ginn and Company of Boston, leading publisher of school textbooks, and The Jam Handy Organization, Detroit, pioneer producer of audio-visual materials.

Combination of these two organizations will bring about a close relationship of the textbooks with visual instruction materials for practical classroom use, the companies announced. Filmstrips to be produced will be based on the content of specific textbooks published by Ginn and Company.

First filmstrip series of this joint production operation will be released in early 1962. Distribution to all schools in the U. S. and Canada will be handled through the regional sales offices of both companies.

Irwin Young Elected Preside Of Associated Screen Industri

☆ Board of directors of Asso ated Screen Industries, Ltd., Mo treal, Quebec, recently announc election of the following officer Irwin Young, president; Murr Briskin, vice president; Arth Nalven, secretary; Jack Felle assistant secretary; J. C. Wrangham, treasurer.

Nalven will be in full charge the company's plant operatio and Wrangham in charge of a ministration. Both will work clo ly with Briskin as a manageme team, Young announced.

* * *

EB Films Appoints Herzog as Director of Production

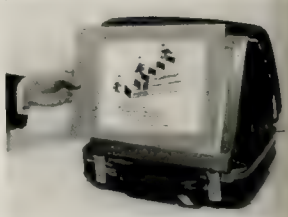
☆ Encyclopaedia Britanni Films has recently announced appointment of Dr. Milan Herz as director of production.

Dr. Herzog joined EBF 1946 as a writer, director a producer, and has served as e cutive producer since 1958. served as head of the Yugos section of the U.S. Office of V Information during World War and worked for major film cc panies as a free-lance wri translator, narrator and editor

Receiving his elementary a secondary education in Yug lavia, Dr. Herzog earned a jo

(CONTINUED ON PAGE 6

TRANSVUERS BUILD SALE



Ideal for visual presentations individuals and small groups. Us overhead projector transparencie Screen is 10¾" x 8¾" illuminat when transparency is placed microswitch. Made of attracti wear resisting luggage plastic. Clos to 6 x 13 x 16 inches, weighs 6 l Room for over 40 transparenci

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Ansco sets America's standard of low contrast 16mm color with...



Anscochrome® Professional Camera Film Type 242

Designed especially for camera use when high quality release prints are important. The excellent color fidelity and low contrast of this camera film—plus its unique ability to record detail in shadows—make Anscochrome Type 242 *first choice* of many quality-conscious professionals. Film speed is 25 with 3200K tungsten lamps. For full details, ask your Ansco Man.

When the NEED is SPEED Choose SUPER ANSCOCHROME 16mm Film

Both Daylight and Tungsten Super Anscochrome have film speeds of 100. Produce accurate, pleasing color at lower light levels—often eliminating the need for special lighting equipment.

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Binghamton, N. Y.

Anscochrome Type 242

IS YOUR FILM

- *Scratched?*
- *Dirty?*
- *Brittle?*
- *Stained?*
- *Worn?*
- *Rainy?*
- *Damaged?*



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New Life for Old Film—Long Life for New Film

Write for free brochure on film care.

ON PRODUCTION:

(CONTINUED FROM PAGE 58)

nalism degree in Paris and a Ph. D degree in law from the University of Zagreb. After further study in France, he represented an American film company in Yugoslavia, served as assistant judge in the courts of Zagreb and Kragujevac, taught law in a school of business administration, edited a daily newspaper, and served as executive director of the country's Cooperative for Educational and Industrial Films.

Among the educational films Dr. Herzog has produced for Encyclopaedia Britannica are: *Je Parle Francais,* a complete filmed course in French; *Biography of the Unborn,* a prize-winning film on embryology; a symphony orchestra film series; *Ballad of the West,* which was a Venice Festival prize winner; and a world geography film series.

Dr. and Mrs. Herzog live in Wilmette, Illinois.

* * *

Technicolor Business Booms, Currently Running 3 Shifts

☆ Technicolor Corporation production planned for 1962 indicates a very good year, with its motion picture division currently running three shifts, and both sales and profits up from last year, Patrick J. Frawley, Jr., the company's board chairman and chief executive officer has announced.

He revealed Technicolor is planning expansion in both the 16mm and 8mm fields. Thirteen of the 15 top boxoffice pictures for 1961 were in "color by Technicolor."

* * *

Thomas, Telefilm President, Dies After Short Illness

☆ J. A. Thomas, president of Telefilm, Inc., died on Jan. 21 at Burbank hospital following a short illness. He was one of the organizers of the Hollywood service organization for producers and film-users, and president since the company's inception in 1938. He developed a number of the 16mm film techniques now in use throughout the industry.

Mr. Thomas leaves his widow, Melrose, two brothers and three sisters.

Business of the corporation will be continued. Until a new president is named by the board of directors, James B. Pinkham, executive vice-president, is serving as the company's chief executive.

Industry Film Producers Set Conference for June 15-16

☆ The 1962 Industry Film Producers Association Conference sessions will be held at the University of California at Los Angeles, June 15 and 16. The Awards banquet will take place in the International Ballroom of the Beverly Hilton, Beverly Hills.

The foyer of the International Ballroom will have ample space for sponsors' displays. Literature and exhibits may be arranged at the Beverly Hilton at no cost to Conference sponsors. Conference Vice-President Tony Gorsline is working with other members of IFPA's national board in putting together the program.

This year's conference will have a carefully integrated program of technical papers, special interest speakers and demonstrations, with continual emphasis on participation by conference attendees.

* * *

Germany's Order of Merit Awarded to Nathan D. Golden

☆ The "Order of Merit — Class I" by the Federal Republic of Germany has been awarded to Nathan D. Golden, director of the scientific, photographic and business equipment division, Business and Defense Services Administration, Department of Commerce.

Golden was decorated with this high honor for his outstanding services in promoting cultural relations and trade in the photographic field between Germany and the United States.

In government service for the past 36 years, Golden during that period served the motion picture and photographic industries as their liaison. He has fostered closer relationship between the U. S., foreign countries and business, in a two-way trade of motion pictures and photography.



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Script Services
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Do your business films get results like these?

TITLE: FIVE MILES WEST **CLIENT:** VOLKSWAGEN OF AMERICA **LENGTH:** 13 MINUTES **PRODUCER:** MARATHON

TYPICAL GROUP COMMENTS (more than 19,000 showings in all)

"Excellent." *Dr. John J. Kralik (William Osler Medical Society) Cleveland 5, Ohio.*

"Very pleased with response." *Robert J. Riley (International Business Machines) Rochester, Minn.*

"Very interesting, beautifully filmed." *John T. Hannam (Lincoln Park Chamber of Commerce) Chicago, Ill.*

"Excellent." *Lois Dorsey (Naval Supply Unit) Los Alamitos, Calif.*

"Film was very well received by group." *Wm. J. Vincent (North Shore Republican Club) Glen Head, New York.*

"Very good. Excellent color." *Kenneth Wood (Kiwanis Club & Rotary Club) Wailuku, Maui, Hawaii.*

"Very good. Volkswagen message in very good taste." *D. L. Bergman (Don Travel Service) Berkeley, Calif.*

"Very good." *J. F. Hollingsworth (North American Aviation) Los Angeles, Calif.*

"Very well done. Good photography and commentary." *L. C. Adams (American Optical Co.) Brattleboro, Vt.*

"Very good film." *H. E. Hensley (Celanese Plastics Co.) Deer Park, Texas.*

"Wonderful!!" *R. S. Cowen (Westchester Surgical Assn.) Larchmont, N.Y.*

"Very interesting film. Considerable favorable comment from audiences." *Arthur F. Fuller (Arina Insurance Co.) Millburn, New Jersey.*

"Interesting handling of West Germany's economy." *Donald L. Champagne (Buffalo Savings Bank) Buffalo, N.Y.*

"One of the best films yet." *John Rundstrom (Curtis Springer Foundation) Baker, Calif.*

"Should have more pictures of this type. Excellent picture." *J. Wm. Burke (Donora Lions Club) Donora, Pa.*

"Superb!" *J. H. Lantry (West Virginia Conference SDA) Parkersburg, W. Va.*

"Outstanding!" *Albert Christian (Arrowhead Shore Club) Willoughby, Ohio.*

"Excellent photography. Very good narrative." *Donald E. Loop (Collins Radio Co.) Cedar Rapids, Iowa.*

"Excellent." *Dr. Lawrence Edwin Abt (Highbridge Professional Group) Larchmont, N.Y.*

"Excellent film, well produced. Invokes considerable thought." *Robert F. Berry (Quintana Petroleum Corp.) Houston, Texas.*

"A very fine, brief travelogue of West Germany. Good photography." *Rev. John Streit (Covenant Lutheran Church) Detroit 27, Michigan.*

"Delightful scenes. Good story." *William Schmale (Norwood Sash & Door Mfg. Co.) Cincinnati 12, Ohio.*

"Audience reaction—good. Film and sound—very good." *George F. Oliver (Oak Mfg. Co.) Crystal Lake, Illinois.*

"Very enthusiastic." *Dr. A. J. Wilson (Todd Tool Employees) Denver 11, Colo.*

"Very well enjoyed—interest was strong." *Norman Nye (Century Hdwe. Corp.) Milwaukee 18, Wisc.*

"Very good." *George C. Janke (Jefferson Kiwanis Club) Jefferson, Wisc.*

"A very revealing film. Colorful, educational and inspiring. Thoroughly enjoyed by all." *Mrs. P. K. G. Rini (Hunter College) New York, N.Y.*

"Lovely, well told story. Worth seeing again." *Patrick Longo (Eliasian Club) New York, N.Y.*

"Despite writer's (Volkswagen Dealer) thoughts to contrary, all viewers considered film not excessively commercial. Reception—excellent." *Lewis Eric Weil (Weil Motors, Inc.) Norwich, Conn.*

"A very fine film. Tells a remarkable story." *Eldon F. DeWitt (Hawthorne Institute) Jefferson City, Mo.*

"This film was shown twice to the same group." *W. Lawson (American Legion Geo. Call Post) Geneva, Ohio.*

"Good." *Alex H. Pagel (Esso Standard Oil Co.) Everett, Mass.*

"Very interesting and fine film. Good comment by all employees." *Florence Hartshorne (Winslow Product Engr. Corp.) Arcadia, Calif.*

"It was a worthwhile, instructive film." *A. O. Knecht (Universal-Rundle Corp., Newcastle Plant) Mahoningtown, Pa.*

"Very good film. Thanks." *George M. Purdy (New Rochelle Camera Club) New Rochelle, N.Y.*

"Outstanding in every way. Compelling and deeply feeling. Marvelous color and story." *James A. Clark (First Century Gospel Church) Newark, N. J.*

"Certainly up to date. Very good." *Willis F. Kiger, Mgr. (Pittsburgh Auto Equipment Co.) Morgantown, W. Va.*

"Very good film. Interesting and educational." *L. C. Greiner (Charleston Naval Shipyard) Charleston, S. C.*

"Very good. Informative. Educational." *Uel A. Gardner (Middleton Mens Fellowship) Farmington, N. H.*

"Very colorful and educational for adult audience." *A. W. Price (Hesperian Dad's Club) San Lorenzo, Calif.*

"Enjoyed very much. Interesting to see what is going on over there." *H. F. Juergens (North End Republican Club) Allentown, Pa.*

"Very unusual. Narration is excellent." *W. G. Bruner (Cicero Public Library) Cicero, Ill.*

"Many good comments." *Loren A. Shoop (Kiwanis Club) Elmwood, Ill.*

"Very good response." *Floyd Niccum (Skelly Oil Co.) Kansas City, Mo.*

"As a film maker myself, I think Marathon does an excellent job. Both Volkswagen films we had were top-notch." *Paul Vanderbilt, Curator (Iconographic Collections, State Historical Society) Madison, Wisconsin.*

"Well received." *Ralph K. Chatfield (Omaha Public Power District) Omaha, Neb.*

"A wonderful film. Much applause. Many thanks." *Ann Farrell (Civic Center Public Library) San Francisco, Calif.*

"Beautiful scenery. Excellent photography." *H. R. Minor (Aircraft Owners & Pilots Assn.) Pittsburgh, Pa.*

"Good film on car industry and trade abroad." *Russell Hill (Hill Realty Co.) Cedar Falls, Iowa.*

"Very good." *Gerard Van Hoeven (Howard Electric Co.) Detroit 7, Michigan.*

"Excellently done." *Clyde Daffron (A. & P. Food Stores) Atlanta, Georgia.*

"Excellent—the film was well presented and photography excellent." *Guard Giles (Designers Organization) Passaic, New Jersey.*

"Good film." *N. V. Richards (United Air Lines) Boston, Mass.*

"Enjoyed picture very much. Looking forward to future films." *Clarence E. Cain (Eastman Kodak Co.) Findlay, Ohio.*

"An excellent picture." *L. F. Rhoades (U.S. Mint) Denver, Colo.*

"Excellent." *Charles Fruzzetti (Brockton Public Library) Brockton, Mass.*

"Very enthusiastic response. Soft-sell especially commended. Product was obvious, but the implied intelligence of the audience was applauded." *Wm. S. Coburn (St. David's Episcopal Church) North Hollywood, Calif.*

"We enjoyed the movie very much." *Bernard Hill (Continental Oil Co.) Kansas City, Mo.*

"Everyone attending enjoyed this film very much." *Eleanor L. Turns, Activities Director (Nationwide Insurance Co.) Harrisburg, Pa.*

"A good film and timely." *Mrs. Esther Larson (Pasadena Public Library) Pasadena, Calif.*

"Marvelous. Well liked. Very educational." *Albert R. Foss (Berkley Street Methodist Church) Boston, Mass.*

"Very well received by audience. Photography admirable. One of the best films we have had this year." *C. A. Randolph (Placer School for Adults) Weimar, Calif.*

"Everyone liked it very much." *Walter P. Pavlik (Lions Club) Carteret, N. J.*

"Excellent. Very informative. Enjoyed by all." *W. J. O'Connell, Jr. (Timberline Ski Club) Amesbury, Mass.*

"Very good." *K. L. Brewer (Carmen Rotary Club) Carmen, Oklahoma.*

"Extra good." *Mr. Ocie Hunt (Sweetwater Investment Club) Sweetwater, Texas*

"Very interesting and well presented." *J. R. Keen (Phillips Petroleum Co.) Kansas City, Mo.*

"Many comments on quality of photography and content." *Rev. Robert A. Krause (First Congregational Church) Arlington, Neb.*

"Well received by audience, wonderful photography." *G. H. Stocker (Stocker Motors, Inc.) Gary, Indiana.*

"Very informative film. Well planned and photographed. Would recommend highly." *John G. Henry (Skyline Golf Club) Waverly, Ohio*

"Very fine job of photography and a good story for American audiences." *Hilary D. Parker (Middle Tennessee State College) Murfreesboro, Tenn.*

"A very interesting picture. Well received." *I. B. Kramer (Director, Senior Citizens Program, Jewish Community Centers) St. Louis, Mo.*

"Interesting and enjoyable film." *E. P. Rutta (Melrose Park Works) Melrose Park, Ill.*

"All liked the film very much." *Lester E. Getzle (Myerstown Rod & Gun Club) Myerstown, Pa.*

"Well received by group." *Dr. Delos E. Drucker (Rotary Club) Berrien Springs, Mich.*

"Very good film. Photography is excellent." *L. G. Rackley (S. C. State College) Orangeburg, S. C.*

"Enjoyed by group." *Roy Pinny (Larchmont Film Council) Larchmont, N. Y.*

"Very good portrayal of West German economic recovery and expanding industrial development." *Emil A. Thiessen (Professor, Business Education, Tabor College) Hillsboro, Kansas*

"Very good and very interesting. Would like to have seen more of the Volkswagen plant." *Jack Jacobsen (American Legion Post 392) Pretone, Ill.*

"Four groups who used it liked it." *Mrs. Oscar H. Metke (Dwight Foster Public Library) Fort Atkinson, Va.*

"The film is excellent and had many favorable comments." *Lois Arnold (Legal Secretaries Assn.) Los Angeles 39, Calif.*

"Film most informative and entertaining as well as colorful. One of the best. Rated excellent." *Perren Page (State University College) Oyster Bay, N. Y.*

"Very interesting. Would like to see again." *Ralph Paup (Churdan Community Club) Churdan, Iowa.*

"Very good." *D. D. Maca (Alemite Co.) Omaha, Neb.*

"Very well done film. Good for understanding people around the world." *Miss Marty Hughes (County Branch YWCA) St. Louis, Mo.*

"Very good." *Jack N. Horton (Cross Keys Lions Club) Macon, Ga.*

"Wonderful presentation of life in West Germany." *R. A. Horner (Associates Discount Corp.) Wheeling, W. Va.*

"This was another of your fine films. We enjoyed this one." *Don Abrahmson (Ten Point Fish & Game Club) Argyle, New York.*

"Excellent film." *Norman A. Wilson (West Harlingen Lions Club) Harlingen, Texas.*

"We enjoyed this film because of the remarkable color shots of the German countryside. Very informative." *Mrs. John Kiper (Sodality Circle) Omaha, Neb.*

"A wonderful picture. Everyone enjoyed it." *George W. Cheney, Jr. (Cheney Foundry) Minneapolis, Minn.*

"We've seen it twice, but worth seeing once more." *Ray Gosnell (Fairmeo Methodist Church) Clinton, Ind.*

"An interesting approach to the value of world trade." *Alvin M. Johnson (Nebraska State Teachers College) Chadron, Neb.*

"Educational! Timely! Good history lesson." *Allene Berner (Ramsey School PTA) Ramsey, Ill.*

"Good script, photography, color. Useful for showing economic relationship between nations." *Dudley Miller (State Univ. College of Ed.) Geneseo, N. Y.*

"Very good." *R. A. Mueller (Kiwanis Club of Finneytown) Cincinnati, Ohio.*

"Many comments of excellence on this film." *John R. Church (Rotary Club) King of Prussia, Pa.*

"Very fine, wish it were longer." *J. Landis Manson (Methodist Church) Van Buren, Indiana.*

TYPICAL TV BOOKINGS (more than 900 in all)

Station and Class Time	Station and Class Time	Station and Class Time
Abilene, Texas ... KRBC-TV B	Goodland, Kans. ... KBLR-TV A	Palm Beach, Fla. ... WPTV C
Aguana, Guam ... KUAM-TV C	Grand Forks, N. D. KNOX-TV C	Panama City, Fla. WJHG-TV C
Albany, Ga. ... WALB-TV C	Grand June., Colo. KREX-TV B	Pensacola, Fla. ... WEAR-TV B
Albany, N.Y. ... WAST ... C	Great Bend, Kan. KCKT-TV C	Peoria, Ill. ... WMBD-TV C
Albany, N.Y. ... W-TEN ... E	Great Falls, Mont. KRTV ... B	Petersburg, Va. ... WXEN-TV C
Albuquerque, N. M. KGGM-TV B	Great Falls, Mont. KFBB-TV B	Philadelphia, Pa. WCAU-TV B
Albuquerque, N. M. KNME-TV B	Green Bay, Wisc. WFRV ... A	Philadelphia, Pa. WPCA-TV A
Albuquerque, N. M. KOAT-TV C	Greensboro, N. C. WFMY-TV C	Phoenix, Ariz. ... KOOL-TV B
Albuquerque, N. M. KOB-TV C	Greenville, N. C. ... WNCT ... A	Phoenix, Ariz. ... KTVK ... A
Alexandria, La. ... KALB-TV B	Greenville, S. C. ... WFBC-TV C	Phoenix, Ariz. ... KVAR ... C
Alexandria, Minn. KCMT ... B	Greenwood, Miss. WABG-TV B	Pittsburgh, Pa. ... KQED ... B
Amarillo, Texas ... KFDA-TV C	Hampton, Va. ... WVEC-TV C	Pittsburgh, Pa. ... WTAE ... B
Ames, Iowa ... WOI-TV C	Harrisburg, Ill. ... WSIL-TV B	Plattsburg, N.Y. ... WPTZ ... A
Ardmore, Okla. ... KXII-TV A	Harrisburg, Pa. ... WHP-TV C	Poland Springs, Me. WMTW-TV B
Atlanta, Ga. ... WETV ... A	Harrisburg, Pa. ... WTPA-TV C	Port Arthur, Tex. ... KPAC-TV C
Augusta, Ga. ... WJBF ... C	Harrisonburg, Va. WSVA-TV A	Portland, Me. ... WCSH-TV C
Augusta, Ga. ... WRDW-TV B	Harlingen, Texas ... KGBT-TV A	Portland, Ore. ... KOIN-TV B
Austin, Minn. ... KMMT ... C	Hartford, Conn. ... WHNB-TV C	Portland, Ore. ... KPTV ... B
Austin, Texas ... KTBC-TV B	Hastings, Neb. ... KHAS-TV C	Portsmouth, Va. ... WAVY-TV C
Bakersfield, Cal. ... KERO-TV B	Hattiesburg, Miss. WDAM-TV B	Presque Isle, Me. ... WAGM-TV B
Bakersfield, Cal. ... KLYD-TV A	Hayes, Kansas ... KAYS-TV C	Providence, R. I. ... WJAR-TV B
Bangor, Me. ... WABI-TV C	Hay Springs, Neb. KDUH-TV B	Pueblo, Colo. ... KCSJ-TV B
Bangor, Me. ... WLBZ-TV B	Helena, Mont. ... KXLJ-TV B	Quincy, Ill. ... KHQA-TV C
Baton Rouge, La. ... WAFB-TV B	Holdrege, Neb. ... KHOL-TV C	Quincy, Ill. ... WGEM-TV B
Baton Rouge, La. ... WBRZ ... B	Houston, Texas ... KHOU-TV C	Raleigh, N. C. ... WRAL-TV C
Beaumont, Texas ... KFDM-TV C	Houston, Texas ... KUHT ... A	Rapid City, S. D. ... KOTA-TV B
Billings, Mont. ... KOOK-TV B	Huntington, W. Va. WSAZ-TV B	Rapid City, S. D. ... KRSD-TV A
Billings, Mont. ... KGHL-TV B	Huntington, W. Va. WHTN-TV C	Redding, Calif. ... KVIP-TV B
Binghamton, N. Y. ... WINR-TV B	Idaho Falls, Idaho KID-TV B	Reliance, S. D. ... KPLO-TV B
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Birmingham, Ala. WBIQ-TV B	Jackson, Mich. ... WILX-TV C	Richmond, Va. ... WTVR ... C
Birmingham, Ala. WBRC-TV C	Jackson, Miss. ... WLBT ... C	Roanoke, Va. ... WDBJ-TV A
Bluefield, W. Va. WHIS-TV C	Jackson, Miss. ... WJTV ... C	Rochester, N. Y. ... WHEC-TV C
Boise, Idaho ... KBOI-TV B	Jacksonville, Fla. WFGA-TV A	Rochester, N. Y. ... WROC-TV C
Boise, Idaho ... KTVB ... B	Jacksonville, Fla. WJCT ... A	Rochester, N. Y. ... WVET-TV C
Bristol, Va. ... WCYB-TV B	Johnson City, Tenn. WJHL-TV C	Rockford, Ill. ... WREX-TV B
Buffalo, N. Y. ... WBEN-TV B	Johnstown, Pa. ... WJAC-TV C	Rosebury, Ore. ... KPIC-TV A
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Butte, Mont. ... KXLF-TV B	Klamath Falls, Ore. KOTI-TV B	Sacramento, Calif. KVIE ... B
C. Girardeau, Mo. KFVS-TV B	Knoxville, Tenn. ... WTVK ... C	Saginaw, Mich. ... WKNX-TV B
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Chattanooga, Tenn. WRGP-TV B	Las Vegas, Nev. ... KLRJ-TV C	San Antonio, Tex. ... WOAI-TV C
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Chico, Cal. ... KHSL-TV B	Lewiston, Idaho ... KLEW-TV B	San Diego, Calif. ... XETV ... B
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Fort Wayne, Ind. ... WANE-TV B	Orlando, Fla. ... WDBO-TV A	Youngstown, Ohio WKBN-TV C
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Fresno, Calif. ... KFRE-TV C	Ottumwa, Iowa ... KTVO ... C	Yuma, Ariz. ... KIVA-TV B
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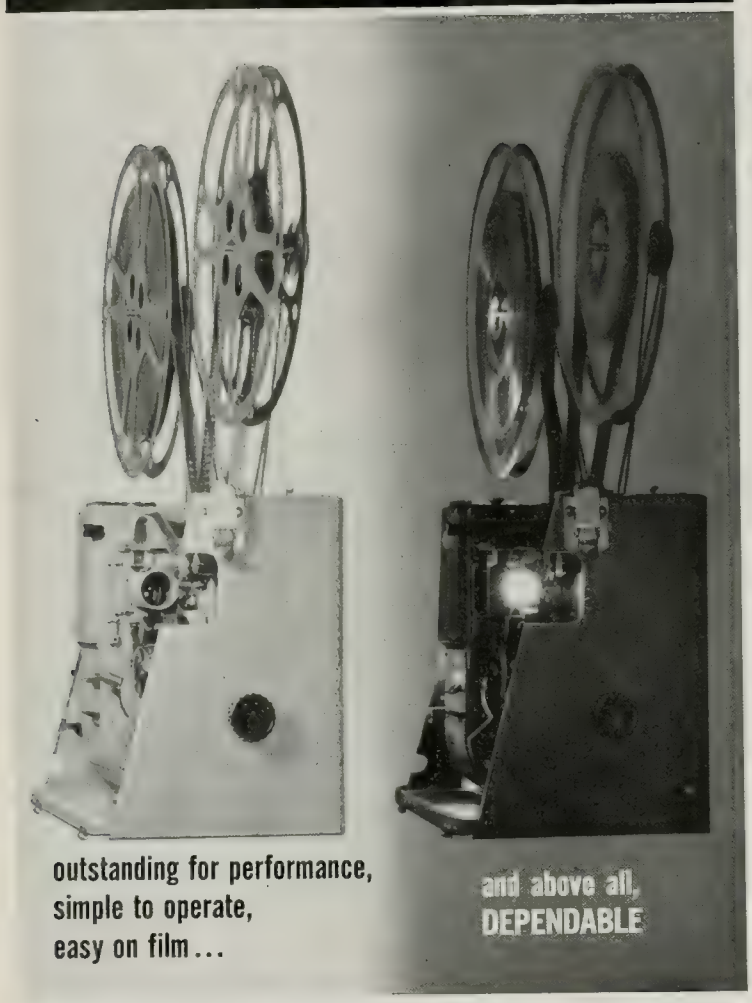
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"Land of Lincoln" Holiday Theme of American Oil Film

☆ *Happy Holidays . . . in the land of Lincoln,* is American Oil Company's new motion picture designed to encourage automobile travel and attract tourists to scenic, historical and educational sights in Illinois.

Motorists who see the film, can decide in advance what places to visit, type of facilities available, activities other than sight-seeing, for a family week-end trip.

Unusual in this film is that the camera concentrates not on cinematic angles but on people. The production is a "participating" picture, where the audience climbs into the action and does things.

Sights themselves run second to "people seeing things" and "people doing things," with unusual emphasis on character-reaction.

The project has the approval and cooperation of the Illinois Department of Conservation and Illinois Division of Industrial Planning and Development, which are responsible for developing tourism in Illinois.

The 28-minute full color sound film will be available free for showing through the public relations department of the Standard Oil Division of American Oil Company in the Midwest. It will be distributed by Modern Talking Picture Service.

Parthenon Pictures of Hollywood, Calif., made the picture, with Charles Palmer as writer and producer. Director was Jean-Philippe Carson and head cameraman was Mike Murphy.

* * *

Sears' Ted Williams Film Ties in With Ad Campaign

☆ *Batting With Ted Williams* is a Sears, Roebuck and Company new film which is available to all non-theatrical audiences.

The film and the great baseball star (who joined Sears after the 1960 season) will be the center of an advertising campaign in March in READERS DIGEST, LIFE, LOOK, and in sports publications such as FIELD AND STREAM. The advertising will plug the film.

Ted Williams will introduce the film at a baseball coaches' symposium soon. The film may be borrowed from Modern Talking Picture Service, 3 East 54th St., New York 22, N. Y. or any of its 30 nationwide regional exchanges.

Texas Insurance Film a Succe... Now Gets National Distributi...

☆ A Texas motion picture h... done so well that it gets a n... title and is being used for natio... distribution. That's the story ... *Texas Town Inspection,* creat... and produced for the Texas ... surance Advisory Association ... Carlocke-Langden in Dallas.

The 10-minute color film t... the story of town fire inspecti... so well that it has been adapt... for national distribution by ... Insurance Information Institu... headquarters in New York, un... the new title *Fire Hazard Strik...*

The film is doing an excell... job of selling the importance ... town fire inspection and, a... proving valuable as a public ... lations vehicle, the Insurance ... stitute reports.

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The "big picture" of a great American enterprise; to give its far-flung employees, its own and those of its many subsidiaries, a "feeling of the whole" and their individual places in it — plus a frank demonstration of the new competitive challenges, the need for re-examining every operation, and the new personal opportunities which will result.
Synch dialogue on the top officers, with exciting pictorial coverage of Exploration, Drilling, Transportation, Manufacturing, Marketing and Foreign Operations, showing how each phase interweaves with the others, to total into an effectively functioning American business.

Sponsor: Standard Oil Co. (Indiana). 86 minutes — color — documentary.

PARTHENON PICTURES
Cap Palmer, Exec. Producer
2625 Temple Street—DUnkirk 5-3911
Hollywood 26, Cal.



amily scene from the Bay State surance educational film recent- produced for public showing.

nsurance Information Film ses a Fable, Fantasy Theme

Now You See It, a 16mm color ound motion film, produced for he Insurance Information Office f Connecticut, can be described s a fable of today designed for entertainment and education of the people of Connecticut.

However, it will be of interest to audiences wherever insurance plays a part in our modern economy, and that of course, is universal.

Although the basic theme dealing with the need for insurance is serious, the approach is gay and light-hearted. Aimed primarily at students, *Now You See it* employs an Arabian Nights fantasy technique to put across the message.

The story opens in a Connecticut town. An insurance agent, because of business, has to postpone taking his son to a marine museum. The boy, brokenhearted, rubs a small bottle with a ship in it and wishes there were no insurance business.

Presto! Insurance buildings disappear, building projects are halted, and everything affected by the investment of insurance dollars stops.

These sequences would present quite a challenge to any technical staff. If you would like to see how they were done, we suggest you write to Francis T. Ahearn, Insurance Information Office of Connecticut, 76 Farmington Ave., Hartford, Conn. for preview screening or outright purchase.

The film was produced by Bay State Film Productions, Inc.

* * *

"About Time" Bell's Latest Picture in Science Film Series

☆ The amazing story of man's struggle to tell time . . . from the sun dial to the atomic clock is the fascinating subject in the latest of the Bell System science films.

The film *About Time* was color telecast on February 5th over NBC-TV, and the usual widespread demand for public showing use is already building up.

Eighth program in the Bell System Science Series, *About Time*, one hour, is available on 16mm color film for classroom and group showings. Arrangements can be made with local telephone business offices.

This latest Bell science film, like earlier programs, was produced under the supervision of a board of distinguished American scientists.

About Time presents the complex subject of time and its measurement through the story of Planet Q, where the concept of time is unknown. When its king decrees that there shall be time

(CONTINUED ON PAGE 64)

PARTHENON PICTURES
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✓ Educational

"HOLIDAY FOR BANDS"

•

The warm, amusing and colorful story of the eager, alive boys and girls who play, work and march in the nation's thousands of high school bands. Tuneful and actionful as seen through Nebraska, and Phil from deep-in-the-heart of, and the Festival at which they meet. the eyes of Cindy, from "Juvenile delinquency?" says narrator Jimmy Stewart, "Not here — these kids are starting their lives right."

•

Sponsor: American Oil Company. 25 minutes — color — Musical Documentary.

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Moviematic Repeater 16mm Sound Projectors

VICTOR ANIMATOGRAPH CORP., DIVISION OF KALART, PLAINVILLE, CONNECTICUT



PICTURE PARADE:

(CONTINUED FROM PAGE 63)

and asks where to start, the scientist tells about calendars, internal time, clocks, short time, long time and relativity.

Dr. Frank C. Baxter narrates the film.

Earlier Bell System science films which continue to have enthusiastic nationwide reception are: *Our Mr. Sun, Hemo the Magnificent, The Strange Case of Cosmic Rays, The Unchained Goddess, Gateways to the Mind, The Alphabet Conspiracy* and *The Thread of Life.*

These films also are available for public showing by arrangement through local Bell telephone offices, nationwide.

* * *

New Driver Safety Film Previews in Washington, D. C.

☆ *The Sixth Wheel,* a new driver safety film in 16mm color and sound, produced by Sam Orleans Film Productions, Inc., Knoxville, Tenn., was recently premiered in Washington, D.C., at a meeting of the "Road Gang."

This group is an informal organization of executives affiliated with highway transportation and interested in furthering safe driving.

The Automotive Safety Foundation has approved *The Sixth Wheel* and is cooperating in bringing the film to the attention of people in the safety and highway transport fields.

* * *

Medical Needs of Aged Theme of New AMA Film

☆ The problem of medical care for the aged will be tackled by the American Medical Association in a 15-minute animated color film, *The Return of Horsehide Hooper,* being created by Animation, Inc., of Hollywood.

The film, scheduled for completion in March, will be shown on television and other screens across the nation.

John Stephenson is in the lead role of "Horsehide Hooper." Richard Reinauer, of AMA's public relations department, is supervising the production.

* * *

Centennial TV Series Made by the Agriculture Department

☆ A Centennial TV film series providing TV stations with an up-to-date look at today's agriculture has been produced by the U.S. Department of Agriculture.

The series will contain approximately 10 films designed to fit within a quarter-hour format, each presenting a different function of agriculture as it relates to every man, woman and child in 20th century America.

The series will include these subjects: marketing, forestry, farm programs and economics, cooperatives, extension service, wildlife, conservation and research.

In addition to the TV series, the Department's motion picture service is producing a 27½-minute documentary Centennial film—*Agriculture, U.S.A.*—the story of agriculture on the march, offered in blank verse narration and color. All of these films are on 16mm.

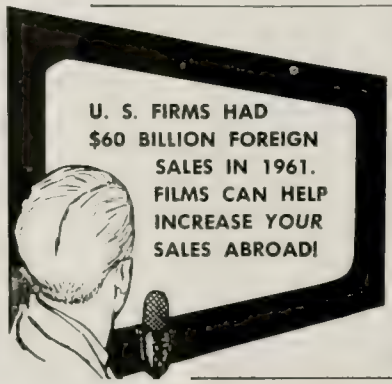
* * *

Football League Film Shows Sensational Plays in Action

☆ *Scouting Report,* a new 20-minute film reviewing sensational plays in National Football League games and the League's star players in action is now available on free loan from United World Films.

Chris Schenkel, sportscaster, narrates the film. Viewers will find it a helpful guide for fans on how to watch professional football with all its strategies, complicated plays and perfectly drilled maneuvers.

(CONTINUED ON PAGE 66)



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PICTURE PARADE

(CONTINUED FROM PAGE 64)

Free bookings may be arranged by writing United World Films, Inc., (Free Film Department) 1445 Park Ave., New York 29, N. Y.

* * *

Over 2,000 Theater Bookings for IRS Short on Income Tax

☆ Now is *the* time for 1961 income tax schedules and, in keeping with this "season," the Internal Revenue Service reports that more than 2,000 motion picture theaters throughout the U.S. have booked the color featurette on taxes *Since the Beginning of Time*. The one-reel 35mm color production has been scheduled by both chains and independents in presentations "tied in" with the current income tax period.

Since the Beginning of Time, produced by Milner-Fenwick of Baltimore, acquaints taxpayers with the process through which their returns go after they are filed and with the character of work undertaken by several larger departments of Internal Revenue.

A "light touch" is maintained throughout, which, Internal Revenue officials believe, has contributed to its acceptance by the movie industry and the viewing public. It represents the first attempt by Internal Revenue to tell its story to the public through the theater medium.

In addition to bookings in the United States, the film has also been shown overseas, sometimes as an introduction to their efforts to model tax collection efforts along our lines, as well as for the benefit of American taxpayers abroad. The film has far exceeded the use and circulation originally envisioned by the Service.

* * *

Schools Get Tale of Shoes Via International Shoe Strip

☆ An educational aid for schools, International Shoe Company's filmstrip, *The Story of Children's Shoes*, has been distributed to some 2,000 schools, and is still going strong.

For the teacher, International's public relations department prepared a manual including expanded commentary.

An elf named Isco (initial letters of the company) is used in the film and manual to direct attention to subject matter.

Original photos were made by International personnel. Art work, animation and conversion in filmstrip was handled by the S ciety for Visual Education, In Chicago, which also arranged f school distribution.

* * *

Larynx Arthritis Surgery Subject of Schering Picture

☆ Surgical correction of arthri of the larynx is featured in *A tenoidectomy for Cricoarytenc Arthritis*, a 22-minute, 16mm c or and sound film produced unc a grant by Schering Corp.

Directed by William W. Mo gomery, M. D. of Massachuse Eye and Ear Infirmary, Bost the film is designed to illustr a frequently unrecognized dise condition — cricoarytenoid ar ritis and to demonstrate the te nique for arytenoidectomy.

Prints are available with charge from the Audio-Visual D partment, Schering Corp., 1 Morris Ave., Union, N.J.



QUALITY-BILT
Film Shipping Cas

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- **Heavy steel corners for added protection**
- **Durable 1" web straps**
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Depicto Films

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DEPICTORAMA

MEMORANDUM

TO: J. von Maur

SUBJECT: BUSINESS SCREEN Ad

FROM: Editorial Department

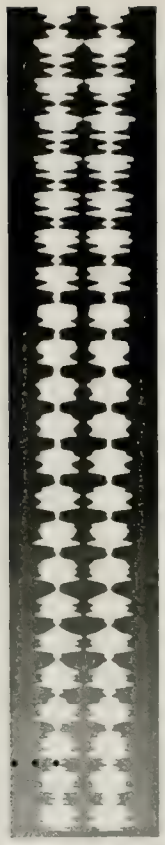
The ad this year will stress the following key points about Depicto:

SERVICES: Editorial - from technical to creative to complete convention format; Motion Picture - live-action, location, animation; Slidefilm - training, promotion, public relation, merchandising; Slides - all sizes, color and b&w, lamination; Industrial Meetings & Conventions - complete package from creation through staging and equipment to traveling unit teams.

FACILITIES: Photographic studios; full motion picture department, live and animation; completely staffed slidefilm and graphic art department, including hotpress typeset; own processing of b&w and color slides, as well as photoprinting and binding of all slide sizes; wide-screen and standard slidefilm camera; special wide-screen and carbon arc projectors.

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WM



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. . . From original production recording to final optical negative... Glen Glenn provides the most complete facilities and service to fit your product . . . and your budget!

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Narration
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Transfer
Dubbing
Optical Negatives 35mm and 35-32 (16mm)
Magnetic 35mm, 17½mm and 16mm
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Glen Glenn makes the difference in sound . . . call or write for NEW BROCHURE . . . just off the press!

GLEN GLENN SOUND CO.

6624 Romaine Street • Hollywood 38, Calif.
Phone: HOllywood 9-7221

Broadway Shows Via Closed-Circuit TV

Dynamic's Theater Network Holds Promise as Business Tool

A NEW CLOSED-CIRCUIT television system which made front-page news in New York last month may become an important communications tool for American business in the not too distant future.

After many months of planning, including an impressive "dry run" in a Broadway theatre last September, Dynamic Theatre Networks, Inc., has announced that it would begin operation of a closed television circuit between the Plymouth Theatre in New York and the 2400-seat Auditorium Theatre in Rochester, New York, on March 28.

"Gideon" on 20 x 15 Screen

Audiences in Rochester will pay $3 for orchestra seats, or $1.50 for balcony tickets to see performances of Paddy Chayefsky's Broadway play, *Gideon,* starring Fredric March and Douglas Campbell. These performances will be transmitted "live" from New York and will be shown on a screen 20 feet wide by 15 feet high.

No special lighting of the play will be required, nor any different staging. Sound transmission will be stereophonic. Equipment used is manufactured in England by Marconi Wireless Telegraph Company.

Dynamic Films' Subsidiary

Dynamic Theatre Network is a subsidiary of Dynamic Films, Inc., headed by Nathan Zucker and Walter Lowendahl. The company has thus far invested $300,000 in the project, which is called "theatervising", and it expects to invest several million dollars more in expanding the system to 24 cities by the fall of 1962 — and to 180 cities during 1963.

If a full network of theatres is to come into being, with established closed-circuit channels immediately and constantly available, the use of this communications facility becomes much more feasible for regular use by business.

System's Quality Very Good

When it is no longer necessary to assemble special networks, transport heavy masses of equipment, and transmit the closed-circuit program on a "custom-made" basis — as is the situation now — the system will become more reasonable and reliable and will be able to successfully offer itself for public relations, sales training, product introduction and many other uses — both "special" and commonplace.

The quality of the Marconi system —in both b/w and color — is extraordinarily good. In "theatervising", with low-intensity lighting on the stage, the televised image is bright and clear. With slightly brighter than theatrical stage lights, the picture closely approaches the best 35mm projected film image.

Dynamic Theatre Network has the full approval of all I.A.T.S.E. locals, and all operations are being carried out with I.A people.

* * *

Church Council Strengthens Cooperation With Film Media

☆The urgent need for cooperation with the motion picture, radio and television industries on the West Coast by major Protestant denominations is reflected in the strengthening of the National Council of Churches' West Coast office, according to Dr. Harry C. Spencer, chairman of the BFC board of managers.

Functions of the BFC West Coast were redefined following a study of the need for closer liaison with the industry, said Dr. Spencer, who is general secretary of the Radio and Television Commission of The Methodist Church.

New Approach After Decade

"This development represents a new phase in the Protestant approach to the industries which was first begun more than a decade ago," Dr. Spencer added.

Through its BFC West Coast office in Los Angeles, the National Council of Churches will carry out "dialogue between the Church and the industries." The Council will:

Develop program ideas for radio and television; maintain liaison with film makers and with the television and radio programmers and broadcasters; assist the denominations in their West Coast productions, and coordinate mutual interests among denominational representatives on the West Coast.

Will Handle All Services

BFC will also handle the distribution, promotion, utilization of audio-visual materials as well as broadcast training in the Western region.

Director of the BFC West Coast office is George Heimrich, a Lutheran layman. His operations are to be guided by a committee of from 27 to 32, members of which are to be drawn from denominations in the Los Angeles area.

* * *

Two College Science Films Produced by Bell Laboratories

☆ Vision and magnetism are the subjects of two new sound motion pictures added to the Bell Telephone Laboratories College Science Film series.

Entitled *Short Term Visual Memory* and *Domains and Hysteresis in Ferromagnetic Materials,* the films were prepared by Bell Laboratories scientists, recognized authorities in their fields. The films

(CONTINUED ON PAGE 70)

PARTHENON PICTURES
HOLLYWOOD

√ Employee Training ("Methods")
√ Personnel Recruiting
√ Employee Prestige

"AN ANSWER FOR LINDA"

A new pattern for skill-training films, in that the trainees (veteran toll operators) think they already know what is to be taught, and hence must be motivated with convincing subtlety. "Make 'em want it, make 'em agree with it, make 'em remember it, make 'em work by it". Specific subject is "Overlapping Techniques" (doing several things at once instead of in Indian file). Broad theme: "Keep One Jump Ahead". Extraordinarily intricate requirements for technical and procedural accuracy . . . yet the picture is actionful, colorful, and interesting even to outside audiences, who come to realize something of the skill behind their telephone calls.

Sponsor: American Telephone & Telegraph Co. 22 minutes — color — Photoplay plot frames documentary training.

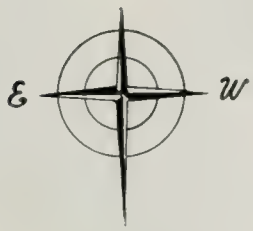
PARTHENON PICTURES
Cap Palmer, Exec. Producer
2625 Temple Street—DUnkirk 5-3911
Hollywood 26, Cal.



What the producer does to it determines the success of your message in reaching your audience.

WILLIAM J. GANZ COMPANY. Producers and distributors of telefilms and motion pictures.
A division of the Institute of Visual Communication, Inc., 40 East 49th Street, New York 17, N.Y

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JUdson 6-5090

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ROBERT H. KLAEGER ASSOCIATES OF CALIFORNIA, INC.
4024 Radford Avenue
(REPUBLIC STUDIOS)
Studio City, California
POplar 6-4358

SCIENCE FILMS:

(CONTINUED FROM PAGE 68)

are available on free loan from Bell Telephone Company offices.

Short Term Visual Memory (16mm, sound, black and white, 18 minutes) is the story of an experiment in visual perception recently conducted in the Visual and Acoustics Research Dept., Bell Telephone Laboratories.

Domain and Hysteresis in Ferromagnetic Materials (16 mm, sound, color, 36 minutes) discusses the theory of ferromagnetic domains and its relationship to hysteresis in magnetic materials. Actual motion pictures of moving domain walls are shown.

The films are designed for classroom use and contain no advertising.

* * *

New Formica Home Decor Film Released for Sales Promotion

☆ *Adventures in Home Decor,* a full-color 16mm motion picture, has been released by the Formica Corporation. The film is a 15-minute tour through modern idea rooms which feature widespread use of Formica laminated plastic surfacing.

Premiered to distributors recently, the film will be used as a major promotional vehicle, through women's clubs, service groups, student organizations and other consumer audiences. It also is adaptable to three segments of five minutes each for public-service television showings. Produced by Fred A. Niles Productions, Inc., Chicago, the film's bookings are handled by libraries of Modern Talking Pictures Service, Inc.

* * *

Builders Showcase Revamped, Shown on TV in 32 Cities

☆ *Builders Showcase,* in a new format for half-hour television in 32 major cities, will star Bill Yearout, noted TV personality.

Fred Olsen, producer, and president of Ray-Eye Productions, Inc., Kansas City, says *Builders Showcase* in its new format is "an authoritative and unbiased source of information on all aspects of homebuilding and home ownership." Facts on home financing, interior decoration, ideas for outdoor living are some of the subjects discussed in weekly programs.

Since its inception in Kansas City, where it has been aired continuously since 1956, *Builders Showcase* has made its debut in St. Louis and New Orleans. Dallas and Houston followed shortly. With the signing of U.S. Gypsum as national sponsor in 1961, the number of cities grew to 28 and more recently to 32.

* * *

Use Film and Data Processing To Study Auto Traffic Flow

☆ Motion pictures and high-speed data processing have been teamed up to study traffic problems on streets of Washington, D.C.

The National Bureau of Standards has programmed high-speed data processing and display equipment to simulate traffic flow over a nine-block length of a principal traffic artery in downtown Washington.

After information on volume of traffic and traffic controls has been fed into the system, the simulated traffic flow is tabulated on printouts and is also shown in a motion picture of simulated cars moving, changing lanes, and stopping for lights, as in a helicopter view of the actual streets.

This result has been attained in a three-year program conducted by the NBS data processing systems laboratory for the Bureau of Public Roads.

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sets new standards for more than 400 leading organizations

Within the 248 business categories listed below, are 400 of America's leading organizations. They selected Salesmate because it is *the* unique sound-slide film viewer . . . the only desk top, attaché case that is fully automatic. For person to person communications within these 248 categories—or for that matter in *any* business—there is nothing like the Salesmate.

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Batteries
Beauty Shops
Beverages
Boating
Books and Book Trade
Brick, Tile
Brushes, Brooms and Mops
Building Management
Building Materials
Butchers, Meat Packers

Camps and Camping
Canning
Canvas Goods
Carpets
Catering
Cement and Concrete
Cemetery and Monuments
Chain Stores
Chemical and Chemical Process
China and Glassware
Church Administration
Circulation Management
Civil Engineering
Cleaning and Dyeing
Clothing and Furnishing Goods
Coal
Coffee
Coin Operated Machines
Cold Storage
Colleges and Universities
Commercial Buildings
Confectionery
Construction
Contracting and Excavating
Conventions
Cosmetics
Cotton
Cotton Seed Oil
County Government
Credit
Crockery
Cutlery

Dairy Products
Decorating
Dental
Department Stores
Display
Draperies
Drive-Ins & Diners
Drugs, Pharmaceutics

Ecclesiastical
Educational
Electrical
Electric Refrigeration
Electronic Engineering
Electrotyping, Engraving, Stereotyping
Elevators
Engineering and Construction
Excavating
Explosives
Exports and Imports
Exterminators

Farm Implements
Farm Supplies
Fashion Accessories
Fashions
Feed
Fertilizer and Agricultural Chemicals
Financial
Fire Insurance
Fish, Fishing
Florists and Floriculture
Floor Coverings
Food
Foreign Trade
Forestry
Foundries
Fountains
Fruits and Vegetables
Funeral Directors
Fur Trade, Fur Farming
Furniture and Upholstery

Garages
Garden Supplies
Gas Engine
Glass
Glazed and Enamel Products



Grain and Feed
Greeting Cards

Hardware
Health, Nursing
Heating
Hi-Fi
Highway
Hobbies
Home Economics
Home Furnishings
Hospital Administration
Hotels, Motels
Housewares

Ice and Refrigeration
Imports
Industrial Cafeterias
Industrial Design
Industrial Distribution
Institutions
Insurance
Interior Design and Decorating
Ironsmiths
Iron and Steel
Irrigation

Jewelry and Watchmaking
Journalism

Landscape, Garden Supplies
Laundry
Legal
Life Insurance
Lighting
Liquors
Lithography
Luggage
Lumber & Forest

Machinery
Maintenance
Marketing
Marine, Maritime, Shipbuilding
Materials Handling and Distribution
Medical and Surgical
Metal, Metalworking and Machinery
Milk and Milk Products
Mill Supplies
Mining
Monuments
Mortuary
Motor Boats
Motor Busses and Taxicabs
Municipal, County and Public Works
Music and Music Trades

National Yellow Pages
Needle Trade
Nuclear Science & Engineering
Nursery Trade
Nursing and Health

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Office Methods and Management
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Optical and Optometric
Osteopathic
Overseas Transport

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Parks, Public
Petroleum and Oil
Phonograph
Photographic
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Plumbing
Portable Power
Pottery and Glass
Poultry and Poultry Products
Power and Power Plants
Printing and Printing Process
Prisons, Reformatories
Produce
Products Design Engineering
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Public Relations
Public Utilities
Publisher
Purchasing

Quarrying

Radio
Railroad
Real Estate
Recreation
Refractories
Refrigeration
Resorts
Restaurant, Cafeteria and Fountains
Roads
Roofing
Rubber

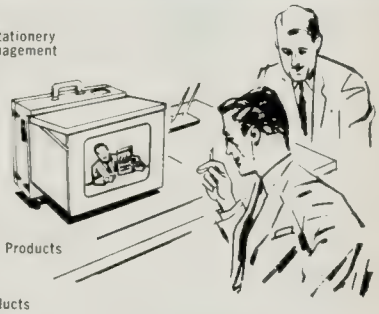
Safes, Vaults and Safe Cabinets
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Sheet Metal Working
Shipping
Soap
Specialty Advertising
Sporting Goods
Stationery and Office Supplies
Stenography
Storage, Moving
Sugar and Sugar Beet
Surgical
Surveying
Swimming Pools and Beaches

Taxicabs
Tea, Coffee, Spices
Teachers
Telephone and Telegraph
Television
Textiles and Knit Goods
Tile
Tires
Tobacco
Toilet Articles
Tourist Courts
Toys, Hobbies
Tractors
Traffic
Trailer and Accessories
Transportation
Travel
Trucks
Trunks
Typography

Variety Stores
Ventilating
Vending Machines
Veterinary

Warehousing, Storage
Waste Materials
Watchmaking
Water Supply
Welding
Wines
Woodworking
Woolens

Yachting



Actual user experience proved that the Salesmate—with a good film in it—increased sales anywhere from a nominal 5% up to a substantial 340%. Write for Salesmate's "User List" of over 400 specific names. Salesmate makes appointment-getting easier, increases the number of calls per salesman, reduces the time per call, increases the closes per call. The Salesmate reduces interruptions, cuts down recruiting and training time. *More new Salesmates and more Salesmate films are put into use daily.* The Salesmate II is a small, handsome, lightweight attaché case; weighs only 19 lbs.; plugs in and starts instantly; self-contained screen flips up automatically; brilliant daylite image saves darkening the room; can be shown anywhere, anytime with its large 17" TV size screen; picture and sound are electronically synchronized; endless 35mm film and magnetic tape loops are ready at all times. No framing, focusing, knob turning; nothing to interfere with the message. Salesmate even shuts itself off! Special cartridges allow changes of shows without plugging in. Dozens of other exclusive features. Price: $345. Write on your letterhead for a catalog sheet and price schedule. Producers: write for PD-2.



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DETROIT: Box 36, Bloomfield Hills (Birmingham, Mich.)

HOLLYWOOD (28): 6331 Hollywood Boulevard.

WASHINGTON, D.C.: 408 Rucker Place, Alexandria, Va.

Trends in the BUSINESS of Audio-Visuals

Eastman's Sales, Earnings Reported Highest to Date

☆ Eastman Kodak Company's 1961 sales and earnings were the highest to date, and business was especially good in the fourth quarter, Dr. Albert K. Chapman, vice-chairman of the board, and William S. Vaughn, president, report.

Consolidated sales of the company's U.S. units last year totaled $989,171,969, almost five percent above the 1960 figure.

Net earnings were $130,203,447, or 2.5 per cent above the 1960 total. Earnings were equal to $3.38 per common share against $3.30 in 1960, based on 38,382,246 shares now outstanding.

* * *

Movielab Declares 10 Cents Dividend Plus 5% in Stock

☆ Saul Jeffee, president and board chairman of Movielab Film Laboratories, Inc., announced that the board of directors of the company have declared a cash dividend of 10 cents per share on its class A common stock, and in addition a five per cent stock dividend. Both dividends were paid Feb. 1, 1962, to stockholders of record on Jan. 16, 1962.

* * *

Audio-Visual Sales Rise Seen by Viewlex President

☆ Continued sales increase and a favorable outlook for 1962 was forecast by Louis A. Peirez, president of Viewlex, Inc., designer and manufacturer of audio-visual equipment.

Peirez attributed the favorable outlook to more industrial and commercial sales because of new products, increased use of audio-visual training in schools, and increased defense orders. Both sales and earnings for Viewlex were up about 20 percent in 1961 over the previous year.

* * *

Gevaert Announces Opening Of San Francisco Branch

☆ The Gevaert Company of America, Inc. announces the opening of a new branch office at 1485 Bayshore Blvd., in San Francisco.

Kent Rooks, northwest district manager, said the San Francisco branch will stock many of the company's photographic products and this should give advantages in product availability and speedy service to film clients.

Sign Pact for the European Marketing of Videotronic 8

European marketing of MPO's 8mm continuous motion picture sound projector, the Videotronic "8", will be handled by the existing network of Perma Film franchisers. An agreement has been



MPO President Judd Pollock (left) with Permafilms' Paul N. Robins.

concluded between Judd L. Pollock, President of MPO Videotronics, Inc. and Paul N. Robins, President of the film protection company.

Mr. Robins will make an extended European trip to introduce the projector to his franchisers. Both companies see a large market for the Videotronic "8" in the new economy of Europe. It is felt that the Common Market has made individual European businessmen more sales conscious than they have ever been. Emerging into mass distribution and keener product competition, such companies are being obliged to turn attention to new methods of marketing, advertising and sales promotion.

MPO reports that a score of U. S. companies have already contracted for the new Videotronic "8" to use in field operations.

* * *

Plastican Corp. Awarded U.S. Patent on Filmstrip Container

☆ A United States patent — #3,004,684 — was granted, last month, to the Plastican Corporation, Butler, N.J. for its 35mm film containers which offer several improvements over the standard "filmstrip can" of yesteryear.

Plastican containers are of lightweight but sturdy polystyrene construction with tight-fitting lids that are easy to remove. The container, itself, has a special patented "rim-indent" which permits the film to be lifted out entirely, instead of being unreeled loop by loop and thus scratched.

Colors offered are white, red, blue, clear, green, yellow, and black. Lid colors may contrast with, or match, container colors. Prices of the standard 1½ x 1½-inch size range from $2.25 for a box of 32 to $30 per thousand.

* * *

Revere Sets Up Own Sales Outlets for Wollensak Line

☆ A nationwide change in distribution of Wollensak photographic and tape recording equipment was announced by The Revere Camera Co., a subsidiary of Minnesota Mining and Manufacturing Co.

The firm said it is discontinuing sales through eight distributor companies, Aug. 1, 1962, and will market the Wollensak line through its Revere field sales organization.

PARTHENON PICTURES
HOLLYWOOD

- Public Relations
- Employee Indoctrination & Morale
- Investor Relations
- Personnel Recruiting

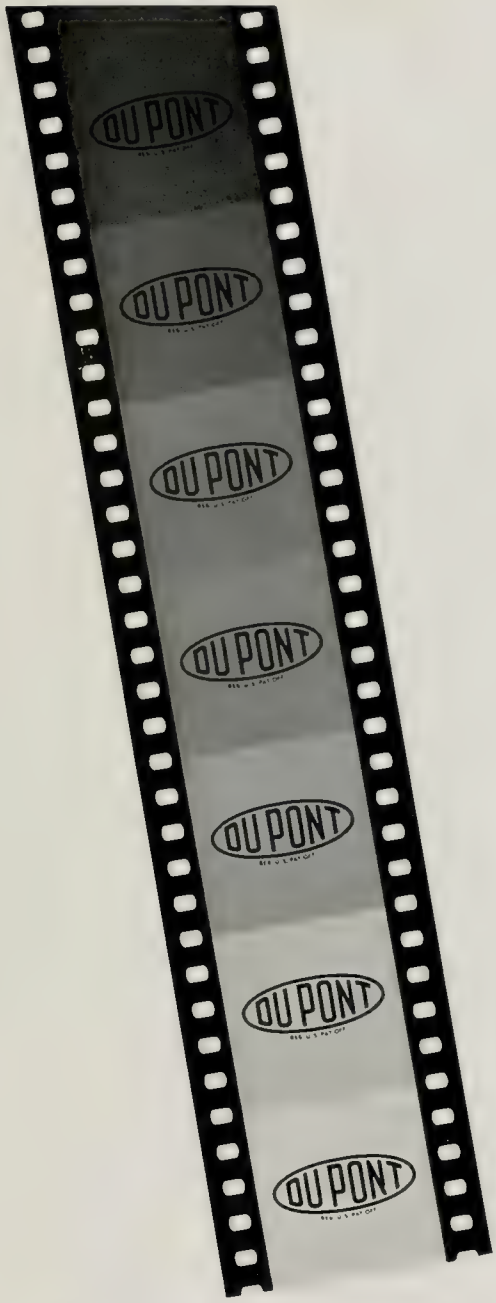
"THE INDEPENDENT"

To most people the word Telephone means Bell, but there are some 3500 Independent (*non*-Bell) Telephone Companies in the U.S., serving more than half of the nation's service area. This film is the story of a composite Independent, typical of many; a four-generation family business which has served its towns and farm country some 75 years.

Under the warm and even suspenseful story, the film projects a new understanding of these Independent companies to their subscribers, investors, regulatory bodies and, of course, their employees, present and prospective. There is real drama in the "cutover" sequence which gives the film its story thread and climax.

SPONSOR: U. S. Independent Telephone Assn. 28 minutes — Color—Dramatized photoplay.

PARTHENON PICTURES
Cap Palmer, Exec. Producer
2625 Temple Street—DUnkirk 5-3911
Hollywood 26, Cal.



For every step . . .

a Du Pont Motion Picture Film

The sound, the image, the emotion—each is accurately caught on a Du Pont film. High contrast or low, negative or reversal, there's a Du Pont emulsion that is compounded and balanced to give you consistently predictable results.

If you record data, strike release prints, duplicate original, reproduce sound or use movie film in any other way, you'll find that Du Pont has tailored an emulsion especially for you. These films, such as "Superior"® 2 and 4 negative taking stocks, type 908 fine grain duplicating negative, TV recording film type 834 or "Cronar"® aerial films—and technical data on them—are readily available from any of the Du Pont sales offices shown.

ATLANTA 18, GA., 1737 Ellsworth Ind. Dr., N. W.
CHICAGO 46, ILL., 4560 Touhy Ave., Edgebrook Station
CLEVELAND 16, OHIO, 20575 Center Ridge Road
DALLAS 7, TEXAS, 1628 Oak Lawn Ave.
LOS ANGELES 38, CALIF., 7051 Santa Monica Blvd.
NEW YORK 11, N. Y., 248 West 18th St.
WALTHAM 54, MASS., 45-4th Ave. (Boston)
WYNNEWOOD, PA., 308 E. Lancaster Ave. (Phila.)
EXPORT, Nemours Bldg., Wilmington 98, Del.
IN CANADA, Du Pont of Canada, Ltd., Toronto

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JA 9-4377
HOUSTON

IN OUR 17TH YEAR

Advertising: Builder of a Better Life

Economic Value of Advertising Explained in Good ANA Film

FOR THE PAST YEAR or so, Harry McMahan, an experienced and dedicated advertising man, has been giving an illustrated talk called *Advertising—What It Is Doing In Your Life*. In the talk, he explains the changing scene of the past 30 years — the improved living standards, the new products and new jobs, the transition from an economy of scarcity to one of abundance.

Through carefully selected films on commercial and public service advertisements, Mr. McMahan traces the story of advertising's spectacular contribution to our burgeoning economy and better life. And, he does it factually, dramatically and with good humor.

A Widely-Presented Talk

Advertising — What It Is Doing In Your Life has been presented before various groups and received everywhere with real enthusiasm. Advertisers and non-advertisers alike have requested copies of the script to take to their companies and communities for presentation before new audiences.

Following Harry McMahan's presentation to the Association of National Advertisers' Board of Directors at the Annual Meeting in Hot Springs, November, 1961, the ANA decided to convert the presentation into a film as a service to members and to the advertising community.

Produced by Fred Niles

The film, *This Is Advertising*, was released last month at several preview showings across the country. It is 27 minutes in running time, b/w, features TV announcer Joel Aldred (who donated his time and talent) and was produced by Fred A. Niles, Communications Centers.

The ANA says, in a pamphlet describing the film, that "We the communicators have not been telling our story to those who benefit most from advertising, the public. . ."

The film has been produced because the ANA hopes to help eliminate what the experts call "economic illiteracy." It says that the words and opinions of the prejudiced, the uninformed and the outright anti-business have found voice and repetition in high places, but we believe advertising to be good, not evil, productive not destructive.

Program Also Available "Live"

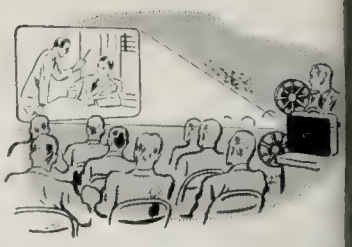
For those who would like to spread the message but prefer to do it "live", *This Is Advertising* also comes prepared as an illustrated talk with TV commercials provided, and each designed to drive home a point in support of advertising.

Max Banzhaf, Director of Advertising, Promotion and Public Relations, Armstrong Cork Company and Chairman of the ANA Government and Public Relations Committee, said at a recent preview showing: "ANA members have indicated they plan to make extensive use of the film before in-company audiences such as dealers and distributors, stockholders, supervisory personnel and others. Plans have also been worked out with the Advertising Federation of America to make it possible for each AFA Advertising Club and the clubs belonging to the Advertising Association of the West to receive a copy to use before audiences in their communities."

The AFA and AAW clubs have agreed to build an intensive program around the film and to make every effort to have it shown locally at schools, colleges, PTA meetings and before service clubs. Advertising agencies, media organizations and others are expected to make extensive use of the film.

Where to Obtain the Film

Prints of *This Is Advertising* are available from the ANA (155 East 44th Street, New York). The complete package includes the filmed version, separate filmed TV commercials on the same reel, a copy of the script including an introduction to the film, a fact book and the reel and can. The price to help defray production costs is $200 for the package.



* * *

Photographic Abstracts Journal To Be Published at Columbia

☆ Two major sources of photographic abstracts in the U. S. published by the Ansco and Kodak organizations (which currently are suspending publication) will be succeeded by a new journal, "Abstracts of Photographic Science and Engineering Literature."

This new journal will be published monthly in cooperation with the Society of Photographic Scientists and Engineers. It will carry a complete annual index of subjects, authors and patents.

The publication has been established in Columbia University's Department of Graphics of the School of Engineering and Applied Science. Plans call for the first issue to be out early in March.

Not very big . . .
but hellishly effective!

He who
wants a nice documentary film produced, needs some TV spots, has a public service PR or film problem, or requires PR-film-radio-TV service in Washington

should get in touch with:

STUART FINLEY

6926 Mansfield Road, Fall Church, Virginia
CLearbrook 6-7700

PROFESSIONAL

- FADES
- WIPES
- MATTES
- INSERTS
- DISSOLVES
- SUPERIMPOSURES
- TRICK PHOTOGRAPHY
- ANIMATION

specialized titles

RAY MERCER & CO.

ESTABLISHED 1928

OPTICAL EFFECTS
35 & 16mm
CinemaScope
B&W or Color

Send for Free Special Effect and Art Charts
4241 NORMAL AVE., HOLLYWOOD 29, CALIF. • NOrmandy 3-9331



TO SHATTER AUDIENCE INDIFFERENCE TAKES CREATIVITY PLUS...

PLUS WHAT?

...PLUS JUDGMENT!

LCD Lane–Cole–Dietz Corporation • 45 w. 46 st. • new york 36, n. y. • JUdson 6-2390

Producers of Motion Pictures (Industrial, Commercial, Educational) Slide Films Slides Visual Aids
Complete Meetings Conventions Industrial Shows TV and Theatrically Distributed Commercial Shorts

VIEWPOINT

Paths Ahead for the Sponsored Farm Film

by Dana Bennett, The Farm Film Foundation

WHAT LIES AHEAD for the sponsored farm film?

The crystal ball indicates three major "musts" if such films are to continue to play an important role in rural America: (1) They must be aimed at an audience whose level of literacy is constantly advancing; (2) the story they tell must be much more sophisticated than in days of yore; (3) how-to-do-it films will continue in strong demand, but product-sell in them must be subtle and held to a bare minimum.

Here is the reasoning. Because of the technological explosion in agriculture, fewer and fewer people are producing more and more food and fibre. Every indication is that this trend will continue into the indefinite future. The result is larger and larger farms and ranches requiring greater and greater amounts of capital and buying larger and more expensive equipment. The folks operating these "factories-in-the-field" are college graduates, often with advanced degrees. They are top-grade people themselves; second-grade films aren't going to interest them.



It follows, then, that while the farmer of the last half of the 20th Century raises 100 bushels plus of corn per acre, he is quite as allergic to it in his films as are his professional opposite numbers in the city: A picture of a beautiful corn field, yes; the "Perils of Pauline," a thousand times, no.

As for the how-to-do-its, there will always be a real need and a big audience for such at the vocational agriculture high school, college and after levels. But superficial "quickies" in this department will do their sponsors more harm than good, especially if the advertising lads get in their wicked hands and insist on "hard sell" at every turn of the cam shaft.

So, the crystal ball shows a great future for farm films, *if* sponsors and producers keep up with their audience — which undoubtedly they will.

* * *

How to Plan Better Meetings Service Offered by 3M Co.

Want to plan a better meeting? A nation-wide program to help businessmen prepare, plan and conduct better business meetings, conferences and training sessions has been announced by the Minnesota Mining and Manufacturir Company.

Available to all interested o ganizations at no cost and on the own premises if they desire, th service is a joint effort of the 3M company and its 189 dealers i Thermo-Fax visual communica tions and copying products. Trair ing sessions can be arranged b contacting the nearest Thermo Fax dealer or the 3M compan in St. Paul.

* * *

National Council of Churches Film Produced by Roger Tilto

☆ Roger Tilton Films, Inc. ha started production of a 25-minut film for the National Council c Churches of Christ.

Entitled *Moment to Act*, th film is being produced in Sa Diego as part of the study proje on People of Special Needs fc the Commission on Missionar Education of the National Cour cil of Churches. Information ma be obtained from Department c Audio-Visual and Broadcast Edu cation, National Council c Churches, 475 Riverside Driv N. Y. 27, N. Y.

We Have What It Takes to *Creatively* Communicate!



Our new Chicago studios are *the latest* in the field . . . but one key ingredient remains unchanged: *each* picture is an individual creation by *our top people* . . . none are left to second or third stringers.

THREE SOUND STAGES; RCA HI-FI MAGNETIC-OPTICAL SOUND

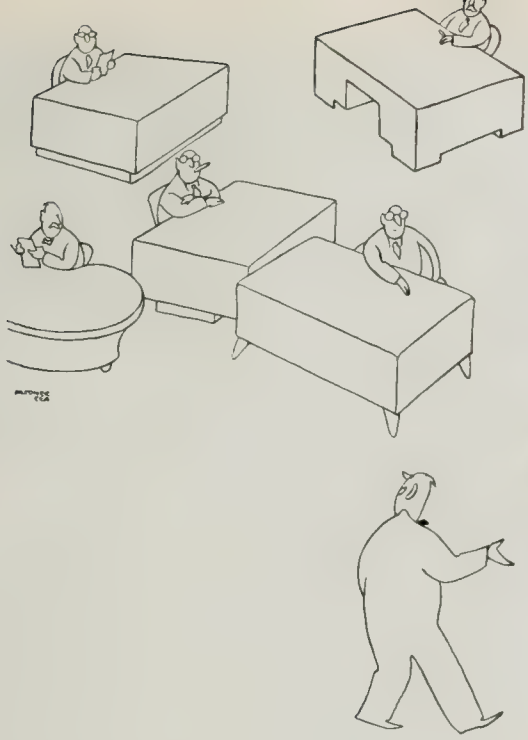
35mm, 16mm photography; location or studio recording; music and sound effects library; complete editing facilities (16, 35 Moviolas); mixing, dubbing (¼" 16mm-17½-35mm magnetic-to optical). Creative script services plus co-operative production assistance available in all departments. Motion Pictures; Sound Slidefilms; and Television Commercials.

You're Invited to Preview "In the Light of Tomorrow." The client says: "an experience without tensions, temperament or handicaps often associated with filmaking . . . your expert knowledge of techniques and your creativity and enthusiasm were *plus* values."





JACK LIEB PRODUCTIONS
PRODUCERS FILM STUDIOS
1230 West Washington Street • Chicago 7, Illinois
Phone: CHesapeake 3-2600



STEP THIS WAY TO

QUALITY FILM DISTRIBUTION THROUGH ROTHACKER

- **IDENTIFICATION**
  We eliminate sponsor neglect – your company is always the prominent name identified with the film.
- **AUDIENCE**
  You may be getting a large audience, but is it always the right audience for you?
- **INSPECTION**
  Specialized film care can guarantee that each showing reflects the best of your organization.
- **INDIVIDUALITY**
  The personal touch can augment the company impression your film creates.
- **PERFORMANCE**
  The distributor's performance should be flexible as to the clients' needs.

ROTHACKER INC.

TIME-LIFE BLDG., 1271 AVENUE OF THE AMERICAS, NEW YORK, N.Y.

Circle 5-6878

ESTABLISHED 1910

ROTHACKER AT HOME AND ABROAD

CREATE THE *RIGHT* MOOD EVERY TIME

with the

MAJOR MOOD MUSIC LIBRARY

Major offers you a full thirty-five hours of mood music for titles, bridges, background—for scoring, editing, recording and dubbing music for your:

- **FEATURE PRODUCTIONS**
- **DOCUMENTARIES**
- **TV FILMS**
- **SLIDE FILMS**
- **ANIMATION**
- **SALES PRESENTATIONS**
- **INDUSTRIAL FILMS**
- **COMMERCIALS**

***Major* specializes in sound —you get exceptional technical know-how and beautifully-recorded original music.**

IMPORTANT: *Major* owns its own copyrights on *all* mood music in its library; world rights available to you on a completely sound legal basis. Music available on a "per selection" or "unlimited use" arrangement.

WRITE FOR
FREE
CATALOGUE TO

THOMAS J. VALENTINO, INC.
ESTABLISHED 1932
150 W. 46th St., New York 36, N. Y.

Also available:
Catalogue of our complete sound effects library

Premiere: New Films From Business



Right: At premiere of "Pithole, USA" are (left) Mr. J. Williams Hanmer, pres., Wilding, Inc. and (right) Michael F. Hazel, president, Oil Well Supply Div., United States Steel.

U.S. Steel "Brings Alive" an Oil Town in Documentary

☆ *Pithole, USA* produced for Oil Well Supply Division, United States Steel Corp., was press previewed in New York recently, and had its first public showing in Dallas, Tex., home of the Oil Well Supply Division, on February 13.

The birth, exciting life, and early death of the oil industry's first and wildest boom town is portrayed in this new motion picture short subject.

The 13-minute documentary uses the still-life-in-motion technique to "bring alive" the roaring activity that was Pithole, a town in northwestern Pennsylvania, in 1856-66.

Michael F. Hazel, new president of the Oil Well Supply Division, attended the film's preview. He noted that the story of *Pithole* is a little known segment of Americana and the subject is ideal for the Oil Well Supply Division's 100th anniversary celebration this year.

Produced for United States Steel by Wilding, Inc., New York, *Pithole, USA* will be exhibited in motion picture theaters throughout the nation.

* * *

Shell's 50th Anniversary Picture: "Top of a Continent"

☆ *Top of a Continent* is the Shell Oil Company of Canada's new film showing how man is meeting the terrific challenge of the Northwest Territories. It was premiered in Ottawa before the Prime Minister, cabinet and government officials.

Timed with the growing importance of the north, and meeting the keen interest in the growth of Canada, *Top of a Continent* is a story of a land in transition.

This is Shell's 50th anniversary film.

Top of a Continent dramatically illustrates the present-day development of the Northwest territories, the effects of this development on the native Eskimos and Indians, and highlights the promise this land, covering one-sixth of North America, holds for all Canadians.

The 16mm color film took over two years to make. Camera crews, working under extremely difficult conditions ranged more than 75,000 miles, mostly by aircraft, throughout Canadian Territories from Frobisher Bay in the east to Aklavik in the west. Over 15,000 feet of spectacular film was shot. This was edited down to the final 1,200 feet, running about 38 minutes.

Produced by Crawley Films Limited, the film is narrated by actor Lloyd Bochner. Original musical score is by Larry Crosley. The film is available to business and service clubs, schools, church groups and other such organizations. It can be borrowed free from Shell film libraries in Montreal, Toronto, Calgary and Vancouver.

* * *

Roundtable Film Softens Fear of Automation on Job

TITLE: *Overcoming Resistance to Change*, 34 min., either black & white, or color, produced by Roundtable Productions, 275 S. Beverly Drive, Beverly Hills, Calif. (Print Sale Only).

* * *

☆ This film is an answer to companies that have experienced serious morale problems and drops in efficiency following introduction of automated methods and other technological advances.

Dr. Oliver Fowler, Ph. D., management consultant, who served as technical advisor on the film points out: "Without change we could have no progress. Yet many people feel threatened by new job requirements or changes in their normal business relationships.

Facts Can Prevent Fears

"It is the purpose of this film to show how supervisors can present new methods or procedures to their men so that they will not be feared."

The film shows how managers can learn to understand and deal with resistance when it does arise.

Change Must Be Understood

Key lesson in the film is portrayal of how a supervisor learns that to overcome employee's resistance he must first be sure that the change is clearly understood. After that the supervisor must allow his men to release their tensions and then provide an opportunity for them to become identified with the change — to participate in it and contribute to it.

The film concludes as the supervisor deals effectively with each man until he finally creates an atmosphere in which the change is accepted and efficiency and morale again begin to rise.

PARTHENON PICTURES
HOLLYWOOD

√ **Public Affairs**
√ **An Association Tool!**

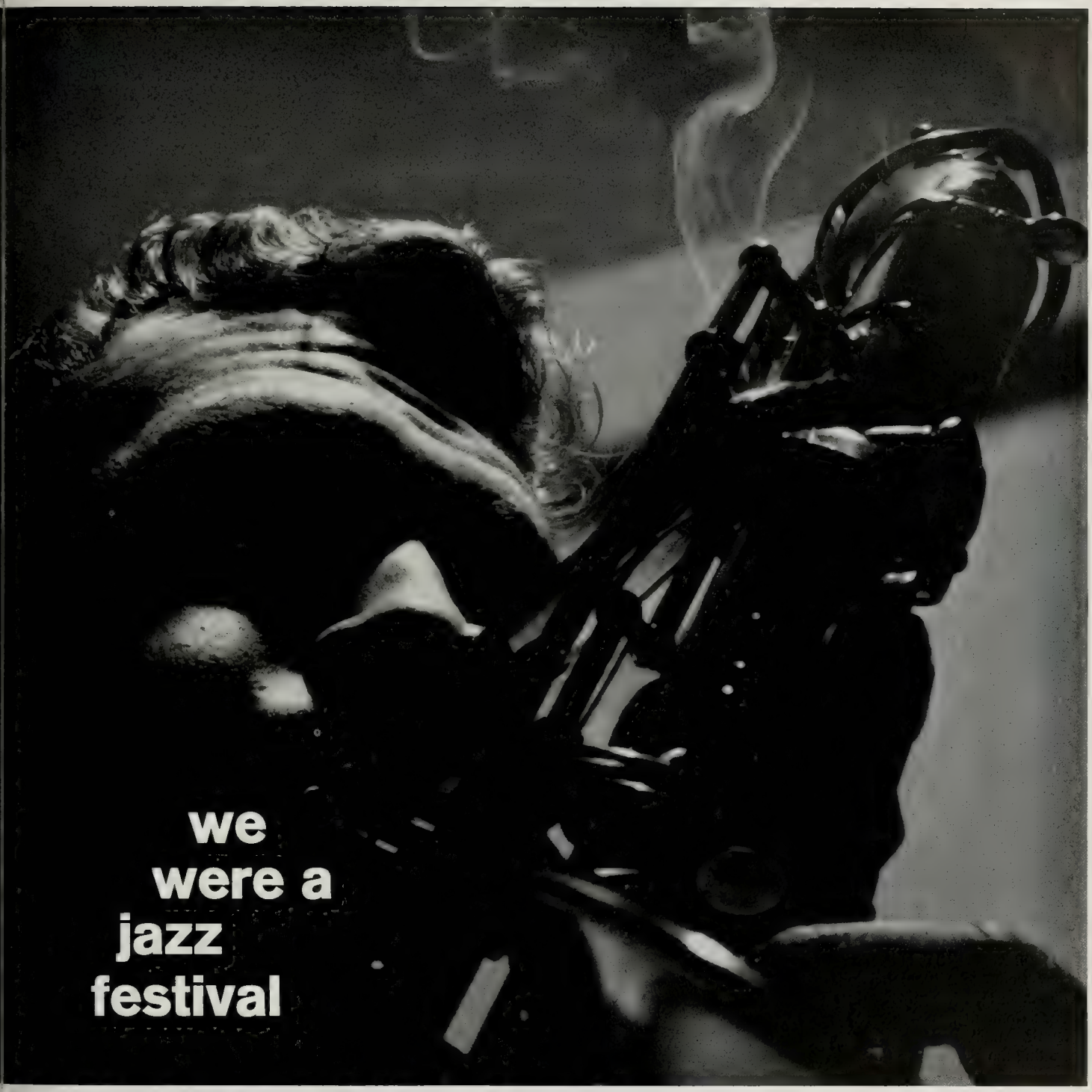
"THE COSTLY CROWD"

Like many upper-echelon business men, John Clayton thinks of this so-called population explosion as a good thing —although as chairman of his city's Forward Planning Commission, he recognizes that more people will need more civic expenditures. But, as he tells his wife, the increasing population will finance those things with increased income.

But then in a counterpoint pictorial sequence that will curl the hair of thinking citizens, he realizes the perilous truth. And unexpectedly, in the course of his work, he finds something he can do about it.

Sponsor: Planned Parenthood Federation. (But the film is not birth control). Documentary — Photoplay — 28 min. — color.

PARTHENON PICTURES
Cap Palmer, Exec. Producer
2625 Temple Street—DUnkirk 5-3911
Hollywood 26, Cal.



As a matter of fact we have been that and many other things . . . a soap, an automobile, a cigarette, an ice cream, an idea—you name it.

We have been all of these things because when we become your producer, we become you. Our concern with your problems is that detailed, that personal.

All our facilities, our skills, our imagination become a part of your organizational make-up to help you do a better visual communications job—and do it easier.

So if you're a soap, an automobile, a cigarette, an ice cream, an idea, or anything trying to get sold, we suggest that you strengthen your efforts with our production facilities and know-how. We'll make you a stronger you.

Furthermore, you'll find us nice people to work with. Over the past ten years others have found it that way and that's why they have repeatedly come back for more.

We'd like to show you some of the gratifying results.

VAN PRAAG PRODUCTIONS, INC.

NEW YORK • DETROIT • MIAMI • HOLLYWOOD • PARIS

Film Users, Producers Tell How to Get "Maximum Results from Business Films"

A Report on the ANA-FPA New York Workshop

TWO HUNDRED AND FIFTY film sponsors, producers and service industry people took part in a workshop on "How To Get Maximum Results From Your Business Films" organized by the Film Producers Association of New York with the cooperation of the Association of National Advertisers at the Plaza Hotel, New York, January 17.

Registrants — about 75 percent of whom were *users* of film rather than suppliers — heard the principal luncheon speaker, Roger W. Tubby, Assistant Secretary of State for Public Affairs, outline his views on "How Industry Communications Programs Can Support American Foreign Policy."

Show Techniques That Work

A series of panel, filmed and individual presentations by leading advertising and audio-visual executives demonstrated successful planning, budgeting, production, distribution and evaluation techniques now working for American business film sponsors.

Presiding Chairman for the day-long event was Willis H. Pratt of the American Telephone & Telegraph Company, and Chairman of the A.N.A. Audio-Visual Liaison Sub-Committee.

Robert Bergmann of Filmex, Inc. was head of the F.P.A. planning committee. Coordinator of the program was Wallace A. Ross, industry public relations consultant.

A Report on Film Budgets

A highlight of the program included the announcement of an A.N.A. report on budgeting of film productions presented jointly by Alden H. Livingston of the duPont Company, and Peter Mooney of Audio Productions, representing the F.P.A.

William Van Praag of Van Praag Productions, then president of the F.P.A., welcomed participants in the workshop, stressing the common interests of both users and suppliers in the business film industry.

The morning's program saw five representatives of major industrial and marketing concerns introduce clips from films which have been successful for them in various business situations.

Bruce E. Sturm, Director of Advertising and Promotion of Jantzen, Inc., presented *Once Upon A Smile*, produced by Elektra Studios, New York, to merchandise Jantzen's advertising campaign to its sales staff, dealers and the public.

Mr. Sturm said that his company had used the film and its elements in many ways. The music from the sound track has been used in advertising, art had been used in counter cards, and film, itself, had been featured in sales meetings, press shows, sales showrooms, for retail sales training and for special store promotions.

"Our Most Flexible Medium"

"Film is the most flexible medium we have," Mr. Sturm said. "We find it to be almost always appropriate and proper for dozens of applications — and we are finding new ones daily."

George Mosley, Vice-President of Joseph E. Seagram & Sons, introduced *We the Salesmen*, Seagram's 1961 national sales convention film made by Robert Klaeger for Transfilm-Caravel, as an illustration of motivating a company's sales force.

William Torpey, Advertising and Sales Promotion Manager of Remington Rand International showed *Remington 11*, made by Vision Associates, New York, to introduce the new Remington portable typewriter to 475 sales offices around the world — an example of film's assistance in expanding markets abroad.

Describes IBM Film Success

Jack Siegel, Manager of Film and Television News Activities for International Business Machines Corp., introduced *The Question Tree*, corporate relations film produced by Henry Strauss & Company, New York. The picture has received wide-spread theatrical and group showings as well.

Kenneth P. Donellon, of the Public Relations Office, Ford Motor Company, presented the 1961 Ford Introductory film, *Got To Be Made*, produced by MPO Videotronics, New York.

These and other business films were shown to workshop participants during a "Screen-O-Rama" portion of the program. (Automatic repeater projectors were set up in anterooms so that those interested could watch parts of all the films. Written descriptions of each film were provided.)

Each of the "Screen-O-Rama" pictures illustrated a specific business film use. Among them were productions made for Theo Hamm Brewing Company, Brunswick International, Gulf Oil, Volkswagen, Connecticut Mutual Insurance, Schering, Firestone, Esso, Grand Rock, and the Association of Better Business Bureaus.

(CONTINUED ON PAGE 82)



Presiding chairman at workshop Willis H. Pratt of AT&T also head of ANA audio-visual group

SPONSOR EXECUTIVES TELL "WHAT THE FILM DID FOR US"



C. T. Smith, General Statistician, Marketing and Public Relations, at American Telephone & Telegraph.



Jack L. Siegel, Manager, Film and Television News Activities, International Business Machines.



Bruce E. Sturm, Director of Advertising & Promotion, Jantzen, Inc.



Kenneth P. Donellon, Public Relations Staff, Ford Motor Company.



William Torpey, Advertising Manager, Remington-Rand International.



George Mosley, Vice-Pres., Advertising, Jos. E. Seagram & Sons.



A DIFFERENCE IN THINKING

Why do so many of the nation's largest companies have films created and produced in Lawrence, Kansas?

One answer is a fresh point of view.

The Centron staff works and lives in an environment close to the core of American life. The serenity of the location provides an ideal creative atmosphere.

The results are films in which the people, the talk and the backgrounds ring true. And the viewer feels comfortably involved.

This is one reason why firms such as Phillips Petroleum, Monsanto, Continental Oil, Buick, Carrier Corporation, McGraw-Hill; and such organizations as the American Medical Association, American Hospital Association, and others turn to Centron.

Centron's location at the hub puts the pictorial assets of the entire country within economical reach.

Audiences — anywhere — will identify with Centron films. And the ideas you want to put across gain reality.

Next time, call on Centron.

centron
CORPORATION
WEST NINTH AT AVALON ROAD
LAWRENCE • KANSAS

THESE SALES-MEN FOR "HIRE"

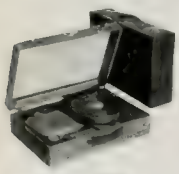
Any one of these "sales makers" will be valuable additions to your sales staff. Take a look at their qualifications:

1) After initial investment, they require no salaries, expense accounts, sick leaves or vacations.

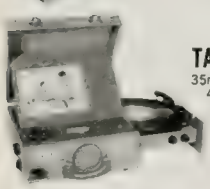
2) They make every sales point you want made . . . the way **you want it** made (every time, too!).

3) They never tire . . . as persuasive on last call of day as first in A.M.

No, we haven't found a sales robot to replace the salesman. But, we have designed a line of sales "assistants" that will help your present sales force put their sales curve into orbit. Why not look into these Viewlex "sales makers" for your staff now. Contact your local Viewlex franchised A-V dealer or use coupon



SALESTALK
Slide and filmstrip projector, 4 speed record player, 9" x 12" screen . . . all in a smart attache case.
$104.50



TABLETALK
35mm filmstrip viewer, 4 speed record player, rear projection 7" x 9" screen all in luggage type case
$109.50

Viewlex INC.
40 Broadway, Holbrook, Long Island, New York

( ) Please send complete information on Viewlex "sales makers."

( ) Please have Viewlex A-V Consultant contact me to demonstrate which Viewlex "sales maker" best meets my requirements.

NAME .....
COMPANY .....
ADDRESS .....
CITY STATE
(IN CANADA—Write Anglophoto Ltd., Montreal)

ANA-FPA WORKSHOP: FOCUS ON FILM RESULTS

(CONTINUED FROM PAGE 80)

Speaking at the luncheon meeting, Roger W. Tubby explained that the State Department has a rather low budget for informational material — $127,000,000 annually as opposed to the estimated $2 billion outlay of the Russians.

Films, and particularly films made by American business, are playing an increasingly important role in exporting a proper vision of America. The United States Information Agency catalog now lists 14,000 titles as being available for overseas use. Mr. Tubby asked businessmen to continue to support this program.



Asst. Secretary of State for Public Affairs Roger Tubby spoke on industry's role in foreign affairs.

Panel on Film Techniques

A creative panel of producers and service company members of the Film Producers Association responded to questions and demonstrated new trends in techniques involved in the writing, designing, scoring and production of films for industry, during the afternoon session. Panelists were Robert Bergmann, Filmex, Inc.; Frederick G. Beach, Remington Rand-Univac; Lee Bobker, Vision Associates; John Campbell, John Campbell Productions; Herman Edel, Music Makers; Irving Hecht, Cineffects; David Horne, Titra Sound; John Kowalik, Movielab; Joseph Swavely, Elliott, Unger & Elliot; and Nathan Zucker, Dynamic Films.



Peter Mooney, Treasurer of FPA, helped prepare and present report on budgeting of film productions.

A distribution panel of representative commercial film distributors, a sponsor with a broad distribution program and consultants to the film industry responded to questions covering the advantages to be derived from theatrical and television supplementary distribution at home and overseas.

The panel included Frank Arlinghaus, Modern Talking Picture Service; J. R. Bingham, Association Films; Ott Coelln, BUSINESS SCREEN; George Dorman, United States Steel Corp.; John Flory, Eastman Kodak Company; and Konstantin Kalser, Marathon International Productions.

The A.N.A.-F.P.A. workshop proved to be such a successful affair this year that both organizations now look forward to continuance of their cooperation.

Film distribution panelists (l to r): George Dorman, U. S. Steel; Frank Arlinghaus, Pres., Modern Talking Picture Service; John Flory, Eastman Kodak; Konstantin Kalser, Pres., Marathon Intl.; Ray Bingham, Pres. of Association Films; moderator Ott Coelln, Publisher of Business Screen.



WANTED
Work in Mexico or the Caribbean Area

Writer, director, cameraman with ten years experience and top industrial and documentary credits seeks assignments while living in Mexico for one year. Responsible, creative, thorough. Resume on request. Write—

Box 62-B
BUSINESS SCREEN MAGAZINE
250 West 57th Street • New York 19, N. Y.

PARTHENON PICTURES
HOLLYWOOD

√ Sales Training (Executive Level)
√ Employee Morale

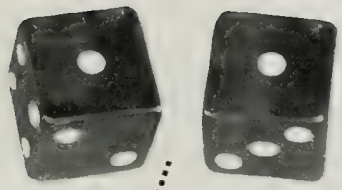
"THE FILE ON HENRY ROYALL"

Many men who "didn't hire out to be salesmen" today are finding themselves expected to go outside and "call on trade." This film is designed to make these men realize that selling is essential to their jobs in today's competitive world . . . that despite their non-extroverted personalities, they *can* sell . . . and to implement their hoped-for attitude change by teaching them the simple secret of making pleasant and successful calls.

Unusual ingenuity was utilized to bring in color, action, humor and suspense and yet stay true to the subject. Features Parthenon's TRIA SCOPE technique (live action in an impressionistic environment) and several other novel cinematic approaches.

Sponsor: Confidential at present. 33 minutes — color — Photoplay format.

PARTHENON PICTURES
Cap Palmer, Exec. Producer
2625 Temple Street—DUnkirk 5-3911
Hollywood 26, Cal.



why gamble?

we're a natural



daneck productions, inc.

48 E. 43 ST. NEW YORK 17, N. Y.

INTERNATIONAL BUSINESS MACHINES CORP.
IBM WORLD TRADE CORP.
AMERICAN TELEPHONE & TELEGRAPH CO.
WESTERN ELECTRIC CO.
METROPOLITAN LIFE INSURANCE CO.
REMINGTON RAND INTERNATIONAL
SOCONY MOBIL OIL CO. INC.
MOBIL INTERNATIONAL
N. W. AYER & SON, INC.
BELL TELEPHONE COMPANY OF CANADA

SOUND SLIDEFILMS SALES PRESENTATIONS DISPLAYS
COLOR PHOTOGRAPHY SALES MANUALS
PRODUCTS PHOTOGRAPHY SALES MEETINGS BROCHURES

COC Versatile
AUDIO-VISUAL
SALES TOOLS

FOR . . . INDUSTRY
BUSINESS
EDUCATION
INSURANCE
TRAINING
ADVERTISING

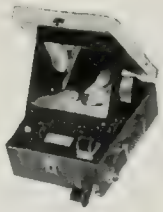
Compact, all-in-one units in smart portable carry-cases. Easy to set up in seconds for group viewing without room darkening.

COC COMMUNICATOR



Desk-Top Sound & Film Strip Unit. Under $100

COC
EXAMINER



Popular Film Strip Previewer under $50

COC
MASTER 1010



Deluxe Automatic Slide Projector with remote control (Also for use with synchronizer-tape recorder) Under $130

COC
EXECUTIVE



Professional Slide Projector. Under $70

Used by leading industrial concerns!
REQUEST FULL DETAILS AND ILLUSTRATED LITERATURE.
Made by the Manufacturers of the most complete line of rear-view projection viewers for business and industry.
Division of Camera Optics Mfg. Corp.

COC INDUSTRIAL 37-19 23rd Avenue, Long Island City 5, N. Y.

Mail Coupon for Free Booklet

Please send illustrated literature with full details on COC Visual Aids to

Name

Address

City Zone State

NVPA Prepares for 9th "Day of Visuals"

THE NATIONAL VISUAL Presentation Association is now accepting entries for its Ninth Annual Awards Competition to determine prize-winning visuals of 1961. The Award presentations will be part of the Association's *Day of Visuals*, to be held on June 4th and 5th at the Roosevelt Hotel, New York.

The purpose of N.V.P.A.'s Awards is to provide the means for recognition of outstanding examples of visual presentation and to provide an incentive for constantly improving the visual image. The owner (sponsor), or producer, of any visual presentation prepared in 1961 is eligible to place as many entries as he wishes in the competition.

Three Types of "Visuals"

For the purpose of the competition, visuals are classified into three types: (1) motion pictures; (2) filmstrips, slides and overhead projection transparencies; and (3) flannel boards, flip charts and other non-projected visual presentations.

Entries of these types can be made in any of six awards classifications: (1) industrial sales and sales promotion; (2) consumer sales and sales promotion; (3) general public service; (4) sponsored educational; (5) employee relations; and (6) employee training.

Focus on How It Worked

Judging will be based primarily on how successfully the visual accomplished the communication job it was designed to do. Qualified and authoritative specialists from within the audio-visual field will serve as judges of the three types of visual in the six classifications. The judges will work with an Executive Judging Committee composed of Selwyn Robbins, Manhattan Color Laboratories, Inc., Chairman; Janet Wilkins, National Association of Manufacturers; Harold Klein, Film Producers Association; and Bob Seymour, BUSINESS SCREEN.



NVPA General Chairman Bernard Barnett lends a hand with plans.

Official entry blanks are available by writing to National Visual Presentation Association, 19 West 44th Street, New York 36. Entries will be closed on April 15th.

It is expected that preliminary judging will be completed by May 7th, and final judging will take place during the week of May 14-18. Final judging sessions of the competition will be open to all interested individuals, and especially to entrants with visuals being judged. They will be notified of times and places of these final judging sessions.



Chairman Selwyn "Chuck" Robbins

N.V.P.A. is now also accepting orders for exhibit space at the Ninth Day of Visuals. This annual audio-visual conference and exhibit is held in conjunction with the Sales Executives Club of New York and will be attended by key executives in the sales, advertising and marketing departments of leading consumer and industrial product companies concerned with audio-visual activities.

Theme of This Year's Show

The theme of the Ninth Annual Day of Visuals is "The Promise and Purpose of Visual Presentation." The committee in charge of the event consists of: General Chairman, Bernard Barnett (I.B.M. Corp.); Program and Seminars, Robert Yung (Elektra Studios); Awards Competition, Selwyn Robbins (Manhattan Color Labs); Awards Banquet, William Connelly (Union Carbide); Exposition, Leonard Rogers (L. Rogers, Inc.); and Publicity and Promotion, William Weltman (Marwel Advertising).

Below: Visuals' judge Joe Kilmartin (MPO) with Asst. Chairman Harold Klein, N. Y. Film Prods. Assn.



PRODUCTION EXECUTIVE

Presently employed by major motion picture company desires to make change. Thoroughly familiar with all phases of motion picture production. Many years of experience in production of feature and short subjects in all parts of the world. Looking for position to take complete charge of film program. Write—

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Cinematically, it's a "participating" kind of movie, where the audience climbs right into the action and *does* things, and the constant accent is on the *people*. First film of a series.

Sponsor: American Oil Company. 28 minutes — color — unconventional narration technique.

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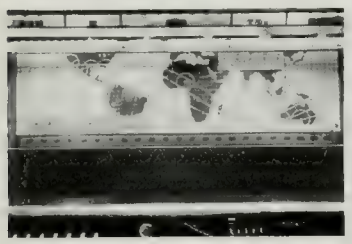
"Wheel of Dodge" One hour, 40 minutes, Color. Produced for the Dodge Division, Chrysler Corp.



• This film introduced the 1962 line of Dodge products to dealers, salesmen across the country. It is first a composite of scenes and of sounds symbolizing 44 years of progress and development since 1914. On this background, 1962 products were revealed out of a Kaleidoscope, symbolic of changing, re-arranging patterns of today's American markets.

Write or call: Alexander Film Co., Colorado Springs, Colorado.

"A Voice for Mercury" 15 minutes, Color. Produced for the Western Electric Company.



• Shows the vital role of communications in every phase of Project Mercury, from testing through final flight. "On the spot" sound gives audiences a feeling of orbiting the Earth as an Astronaut would experience it.

"Take Time for Your Teeth" 15 minutes, Color. Produced for Johnson & Johnson.



• Neat solution to the problem of product sell to teen-agers without offense to educators. Approved by the American Dental Association. Alexander Scourby leads his young audiences through series of interesting live, animated sequences, to decision for better dental care.

Write or call: Audio Productions, Inc., 630 Ninth Avenue, N.Y. 36.

"Cause Undetermined" 18 minutes, Color. Produced for the Electric Council of New England.



• This graphic reminder to electric utility workers that good safety habits are vital to everyone working with electricity won the top award (in 1959) of the National Committee on Films for Safety. Theme, dealing with carelessness brought on by long experience, is pertinent to all types of occupational safety.

"Now You See It" 24 minutes, Color. Produced for the Insurance Information Office of Connecticut.



• The meaning of insurance to every day economy is brought to the screen in a new, refreshing style. Amusing handling of the Alladin fable in 1962 style as everything affected by insurance is whisked off the screen by a boy's whim.

Write or call: Bay State Film Productions, 35 Springfield Street, Agawam, Massachusetts.

"Office in the Sky" 28½ minutes, Color. Produced for United Air Lines.



• Film story centers on cockpit of modern jet transport as it details care which United uses in selecting, training and maintaining the proficiency of its pilots and its flight engineers in a program continuing as long as they fly. Notable for its outstanding aerial photography.

Write or call: Cate & McClone, 1521 Cross Roads of the World, Hollywood 28, California.



"Yosemite Is My Home" 29 minutes, Color. Produced for Yosemite Park & Curry Company.

• The beauties of Yosemite National Park, all 1189 square miles of it through the complete cycle of the seasons are shown through the eyes of a National Park Service Ranger. Behind this sheer beauty, a deeper purpose, revealing how the Park Service and commercial operators work hand-in-hand to serve a constantly-increasing number of visitors while protecting, preserving natural beauty of the Park.

Write or call: Cate & McClone, 1521 Cross Roads of the World, Hollywood 28, California.

"I Am a Doctor" 26 minutes, Color, Produced for the American Medical Association.



• An open letter to young people interested in medicine as a profession is dictated by the doctor-narrator of this film as he gives them facts about the abilities, character traits required and the scope, comparative difficulties of a medical education. He also tells the rewards as many fields of medicine are depicted. Winner of a Blue Ribbon Award, American Film Festival.

"If You Ask Me" 22 minutes, Color, Produced for the Phillips Petroleum Company.



• Title points to film's stress on the many services, many items of merchandise needed by the average motorist. Sales tips are demonstrated by dramatized episodes out of actual reports in company's files.

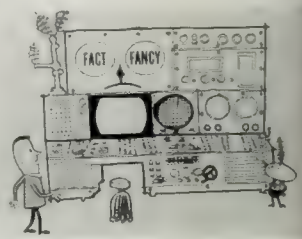
Write or call: Centron Corporation, West Ninth at Avalon Road, Lawrence, Kansas.



"Laurie Learns a Secret" 20 minutes, Color. Produced for the American Dental Association.

• A teen-ager beset by "growing-up" problems learns the value of proper dental care. Film was produced as major weapon interesting youngsters in war on peridontal disease.

"Theobald Faces the Facts" 13 minutes, Color. Produced for National Woman's Christian Temperance Union.



• Through humorous, animated cartoon-style antics of Theobald T Throckle and "Orbie" from outer space, plus a "Fact or Fancy" machine, youngsters learn basic facts about the effects of alcohol on the human body.

Write or call: Cal Dunn Studios 141 West Ohio, Chicago, Illinois

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"Anatomy of An Accident" 26½ minutes, Color. Produced for the American Tel. & Tel. Company.



• Featuring a very realistic car and truck smash-up, this film is an analytical study of a common accident: the steps that lead up to it how it happened, and its tragic aftermath. Through this "defensive driving" story, recognition of the steps will prompt more drivers to avoid them.

"Guardian Maintenance Works Both Ways" 27 minutes, Color. Produced for General Motors Corp.

• A thoroughly-entertaining training film too limited by its purely internal audience. Jim Backus tries to get his car serviced and the results are both helpful and hilarious.



Scene in "Guardian Maintenance"

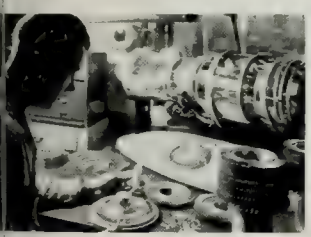
ite or call: Jerry Fairbanks Pro-luctions of Calif., 1330 *No.* Vine Hollywood 28, Calif.

e Magic Hands of AMF" 22½ inutes, Color. Produced for erican Machine & Foundry Co.



he objective of this film is to w the wide diversification of F; it pictures the many and ied products turned out by AMF-le machines and processes. ws how new sequences can be ed as company developments ate events.

stman 910 Adhesive" 20 minutes, & w. Produced for Eastman mical Products, Inc.



Objective of this film is to intro-e unique industrial adhesive to ineers, designers, managers. Ad-tages and properties of product featured in dramatic sequences. w-to-do-it" sequence at end ex-ns methods of application.

ite or call: Farrell & Gage Films, nc., 213 *E. 38th St., New York.*

urney to the Stars" 12 minutes, 0mm Color. Produced for the ing Company.

here's only one way to see this (70mm) animated color film of pace voyage. It was filmed and be projected with the world's est and widest-angle lens on the ld's largest Cinerama screen at Seattle World's Fair as part of United States Science Exhibit. *rney to the Stars* utilizes anima-and stop-motion photography portray a realistic trip through r space. Fine Arts Productions, lywood, won this assignment.

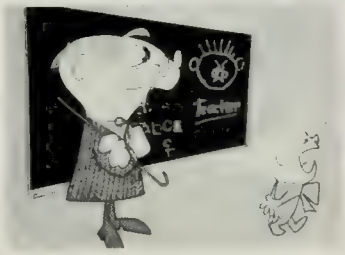
"A Stitch in Time" 18 minutes, Color. Produced for the Illinois Bar Association.



· This film shows how regular consultation with your lawyer avoids legal disputes; points out that "check-ups" by your family lawyer help keep affairs up to date in an ever-changing world.

Write or call: Horizon Productions, 301 W. 73rd St., Kansas City, Mo.

"A New Look at Schools" 16 minutes, Color, Sound Slidefilm. Produced for the Southern Gas Association.



· Produced to help members of the Association present a new concept in school design and construction to school board officials and the general public. Educational methods of ancient times build up to complex modern-day demands. Compact buildings powered by a gas turbine furnish a good answer.

"Copper-the Oldest Modern Metal" 28 minutes, Color. Produced for Phelps-Dodge Corporation.



· New technology and uses of copper required an up-dated picture to replace an earlier title which was one of 10 most popular films in the U. S. Bureau of Mines library. Role played by copper in technological processes and modern methods of mining, processing are explored through brilliant color photography at many locations.

Write or call: Jamieson Film Company, 3825 *Bryan, Dallas, Texas.*

"Unseen Harvesters" 28 minutes, Color. Produced for E. I. DuPont de Nemours, Inc.

· The world's need for abundant food to feed exploding populations depends in strong measure of the work of the agricultural chemist. This film shows development of a new farm chemical; clarifies and dramatizes contributions made by science to agriculture.

"Dialogue With Life" 26 minutes, b&w. Produced for the Health Insurance Institute.

· A gripping documentary picture, filmed on location in modern U.S. hospitals, doctors' offices. Shows rapid strides made by medical science since the 30's . . . research, drugs, types of surgery, equipment and hospital facilities have extended the life span.

Write or call: MPO Videotronics, Inc., 15 East 53rd St., New York.

"All About New York" Produced for The New York Telephone Co.



· A very colorful, far-ranging biography of a fascinating state as its history comes to life, revealing the meaning of its well-deserved contemporary title: "The Empire State."

"He Didn't Have Time" Produced for The Firestone Tire & Rubber Company.



· This motion picture was made to show on repeater projectors in all Firestone Stores to customers who "happened in" for any reason. It had a difficult task: first, to get attention; then *sell* the potential buyer a premium quality tire for which he would not admit an immediate need. A dramatic, effective sales story was the result. This film did *sell* those tires!

Write or call: Owen Murphy Productions, Inc., 723 Seventh Avenue, New York 19, *N.Y.*

(CONTINUED ON PAGE 88)



Business Screen Selects Some Timely Pictures for Executive Preview:

"Must Viewing" for the Executive

One best way to *know* the business film and to *benefit* by the extremely useful content of today's *timely sponsored pictures* is to borrow and *preview* in your own plant or office one or more of the titles listed in these pages. Request any of them from the producers who created the films, at the address noted below each group of titles. With two exceptions these are *all* 16mm sound motion pictures. There's one sound slidefilm and a 70mm picture you'll have to visit Seattle's Fair to see.



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"An Answer for Linda" 22 minutes. Color. Produced for American Telephone & Telegraph Company.



• This picture sets a new pattern in skill-training films as it meets problem of motivating old-hand, experienced employees to learn what they *think* they already know. Fine example of handling of a subject where extraordinary intricate technical and procedural accuracy is a prime requirement.

"Locked On" 54 minutes, Color. Produced for Convair Astronautics, General Dynamics.



• The film's message "keep locked on what you're doing" applies to any worker in any industry facing the problem of up-grading employee performance and morale. An unusually effective "attitude changer" used to explain and implement the "Reliability Assurance Program" in Missile and Space industries.

Write or call: Parthenon Pictures, 2625 Temple St., Hollywood 26.

"A Tale of Two Planets" 20 minutes, Color. Produced for the Forest Industries of Washington.

• The feature attraction of a 115-seat theater within the Forest Industries Exhibit at the '62 Seattle World's Fair, this entertaining film (wide-screen) takes viewers to the University of Mars where two poverty-stricken scientists labor to find a material with hundreds of uses:



they don't realize it but they're trying to invent wood. Mrs. Suburbia, U. S. A. drops in with her family rocket and trades a few tree seeds for Uranium needed to complete her return journey to Earth.

Write or call: Rarig's, Inc. (Film Production Div.) 5510 University Way, Seattle 5, Washington.

"One Hoe for Kalabo" 27½ minutes. Color. Produced for the National Machine Tool Builders' Association.



• This award-winning film was designed to explain to the public what machine tools are and what they do. Drives home, in startling contrast, primitive methods of smelting iron and producing a single hoe (in Africa) from one chunk of iron — to the way things are manufactured in the U. S. Superb photography.

"Tiros — Weather Satellite" 13½ minutes, Color. Produced for the Radio Corporation of America.

• The complete factual story of Tiros II Weather Satellite which enabled meteorologists to view total cloud formations, measure radiative energy, resulting in transmission of more than 36,000 photographs to the ground. Comp[lete] testing and assembly of the satel[lite] and its launch covered in this [pre]sentation of advanced technol[ogy]

Write or call: Reid H. Ray Film [In]dustries, Inc., 2269 Ford Parkw[ay] Saint Paul 16, Minnesota.

"The Question Tree" 13 minu[tes] Color. Produced for Internati[onal] Business Machines Corporation.

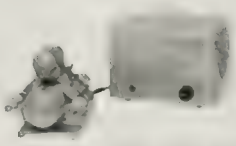


• This unusual motion picture d[eals] with one of today's most critical s[ub]jects: basic research. Motiva[ting] forces that lead to scientific se[ek]ers are depicted: the part played [by] man's universal "sense of wond[er]" channeled into disciplines of scie[nce]. The flowering of today's knowle[dge] is traced to "seeds of questi[on]" planted centuries ago. Major a[re]as of theoretical research are outli[ned] as the film suggests practical ap[pli]cations and new philosophical [con]cepts that may spring from the

"More Than Words" 19 minutes, [Co]lor. Produced by Henry Str[auss] & Co., Inc. for distribution [for] outright print sale.

• We include this "purchase-o[nly]" film as one of the most provoca[tive] subjects on the meanings of — [and] the factors — that affect inter[per]sonal relationships. It emphas[izes] emotional blocks that need to [be] overcome if understanding, acc[ep]tance and action are to be achie[ved].

(CONTINUED ON PAGE [90])



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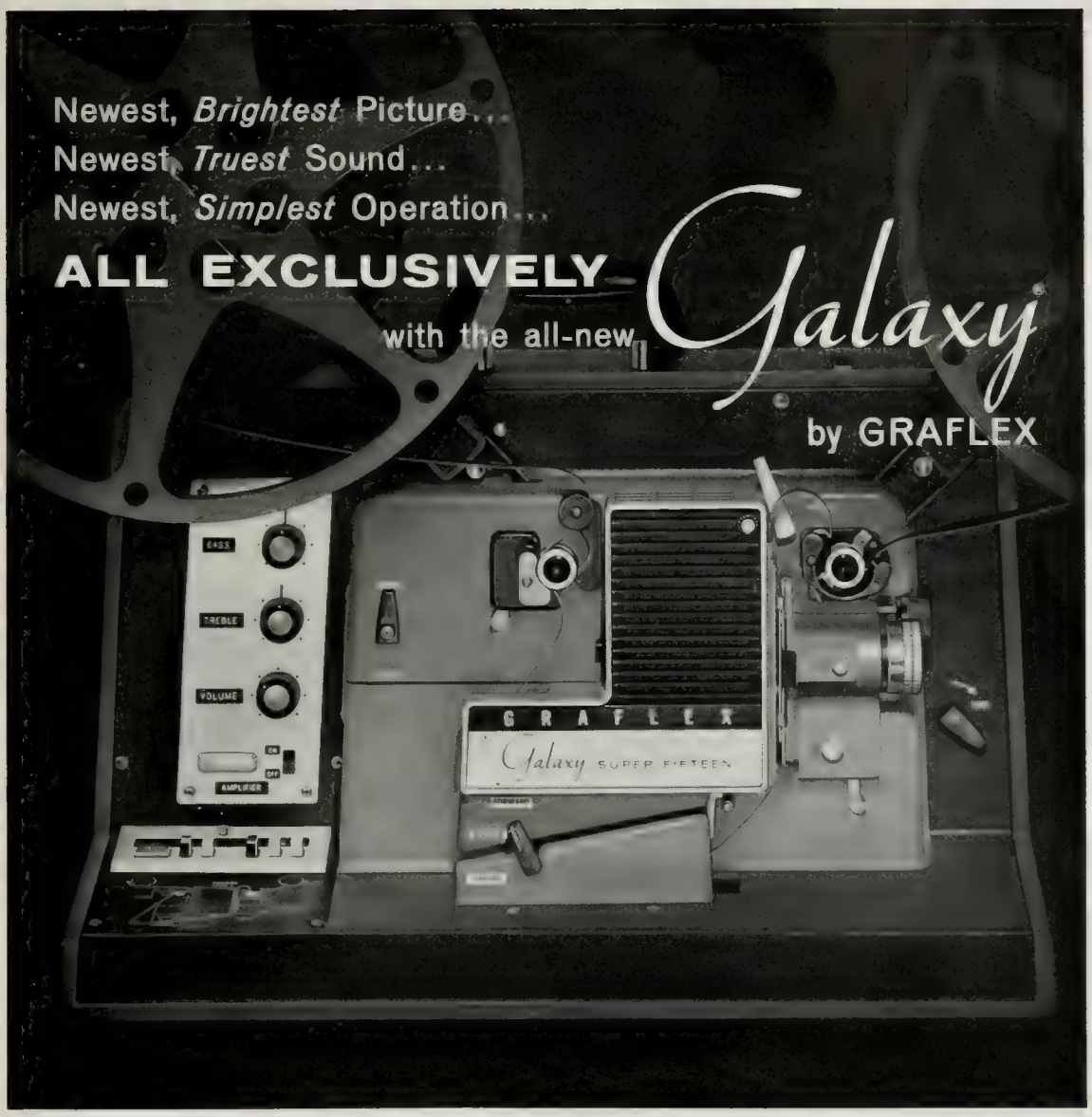


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Write or call: Henry Strauss & Co., Inc. 31 W. 53rd Street, N. Y. 19.

"The Institute Story . . . a Down to Earth Report" 15 minutes, Color. Produced for The Institute of Life Insurance.

• This filmograph (still-technique motion picture) treatment uses a modern art technique to show how effective public relations activities are creating a more favorable climate for life insurance. The Institute's role in getting this to the public on behalf of member companies is outlined.

"Million Dollar Merchandising" 17 minutes, Color. Produced for Lever Brothers Company.



• A revolutionary new concept in merchandising was developed by this sponsor: a one-million dollar contest. To promote this gigantic event, Lever had to reach *all* supermarket buying committees; had to do the job in a *very short* period of time to maintain contest security right up to announcement date. An example of the kind of job films like this do so well.

Write or call: Visualscope, Inc., 103 Park Avenue, New York 17.

"The Computer Comes to Marketing 30 minutes, b&w. Produced for Fortune Magazine.



• Another very timely picture introduces possible marketing applications of electronic data processing systems, computers, etc. Fundamentals of uses of computers are explained, to motiviate top management to think more creatively about the uses of computers in their own businesses. *Must* viewing.



"Libya Ahead" 28 minutes, Color Produced for the Ohio Oil Co.

• Like many of the films in this special selection for our executive readers, *Libya Ahead* was featured in a earlier issue. In this new, small world, the activities of America business in lands abroad are shown in this outstanding example of th Libyan oil exploration and discovery. The film is also a story of Liby itself, of people, cities, history an modern development . . . oil is hav ing its affect on many elements.

"Salesmanship — A Rewarding Career" 34 minutes, b & w. Produced for the Ford Division, Ford Motor Company.

• Three top salesmen (appliance insurance, encyclopedias) discuss why they entered the selling field what they consider most important in making a sale, how selling has affected their attitudes, financial positions, and their lives, and why they think selling is most rewarding.

Write or call: Wilding, Incorporated 1345 Argyle Street, Chicago 40

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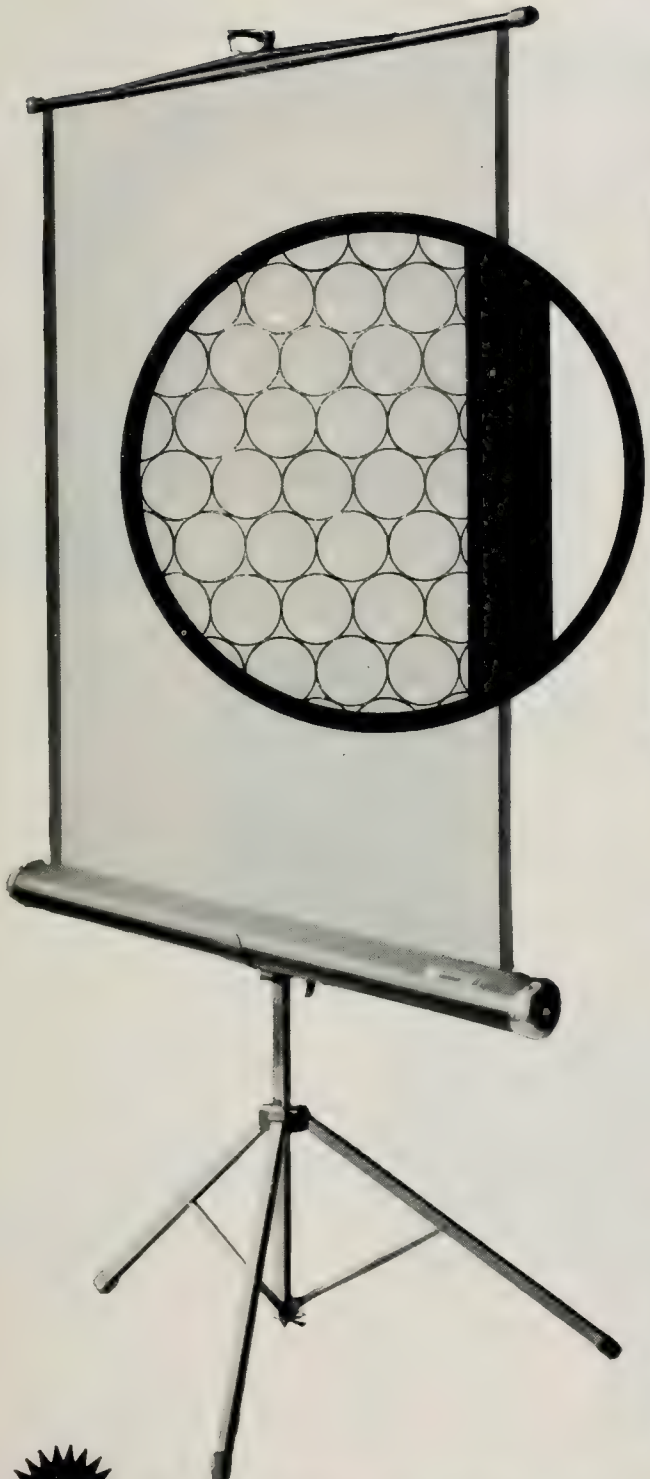
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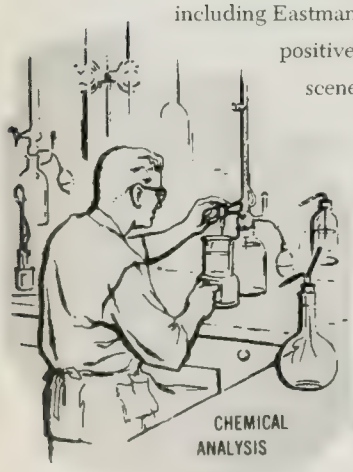
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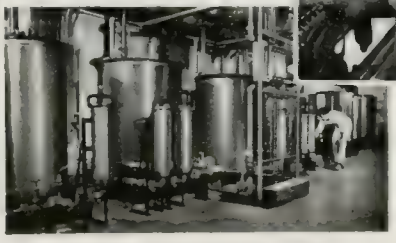
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Communist Brainwashing F
Told in Volker Fund Pictu

☆ The methods used by Chinese Communists in "br washing" American prisoner Korea may endanger the rest o

This is the message in *The mate Weapon — The Mina Free Men*, a new 16mm-sc motion picture (27 minu



Scene in "The Ultimate Weapo

available on free loan to se clubs, discussion groups, empl audiences and high schools.

The film dramatizes the C munist methods and seeks to cover whether the Commu found, as they claimed, exp able weaknesses in the Ame character.

It is based on the work of Dr William E. Mayer, a psychi who interviewed some 1,00(turned prisoners of war. M was a member of an Army medical-intelligence team studi the experience.

Ronald Reagan, Hollyw star, appears in the film, whi made available, with a discu guide, by the William V Fund of Burlingame, Calif. ducer was Business Film Cor ants of Hollywood.

The film may be borrowed Modern Talking Picture Se 3 E. 54th St., New York 2 N. Y. or its 30 regional film braries.

* * *

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AMA Journal Prints 1000th Medical Motion Picture Review

☆ Medical film reviews in the American Medical Association's JOURNAL, covering a period of 16 years, reached a milestone with the recent publication of the 1,000th motion picture review.

Information on new medical motion pictures has been valuable to medical educators and program chairmen in planning state medical society meetings and hospital staff conferences.

The AMA maintains a film library of 1,253 prints of 268 different subjects. In 1961, the library booked a total of 10,025 showings of medical motion pictures, an increase of almost 14 percent over the previous year.

Reprints in booklet form of reviews published from 1955 through 1961 are available on request from the Department of Medical Motion Pictures and Television, AMA, 535 N. Dearborn, Chicago 10, Illinois.

AMA's film service program is supervised by Ralph Creer, former director of the Medical Illustration Department of Yale University's School of Medicine.

* * *

General Motors 21st Catalog Lists Films for Free Loan

☆ The 21st edition of General Motors motion picture catalog, issued recently, brings up to date the list of 16mm sound films available from the G-M Film Library.

Several new subjects have been added, and some old ones revised. The catalog lists the films in groups according to major subjects. These include, among others, films on safety and driver education, working of automotive engines, behind the scenes of industry, human side of industry, sports, and special purpose films.

Church, school, college, or business, civic, or social clubs, are welcome to borrow the films, G-M announces. They are loaned without charge.

Requests from western states of Arizona, California, Colorado, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington and Wyoming should be addressed to: General Motors Corp., 508 United California Bank Bldg., 405 Montgomery St., San Francisco 4, Calif.

Exhibitors in New York City postal zone 1 and on Long Islan should write to: General Motor Public Relations-Film Librar 1775 Broadway, New York 1 N. Y.

All other states, including th part of New York state not me tioned above, are served by: Ge eral Motors, Public Relatio Staff-Film Library, G-M Bld Detroit 2, Mich.

* * *

High-Speed Photo Congress

☆ The 6th International Co gress on High-Speed Photograp will be held at The Hague fr Sept. 17 to 22.

Organized by a Dutch comm tee, activities of the Congress w take place at Scheveningen, we known seaside resort of T Hague.

* * *

Acquires Two Music Librari

☆ Sam Fox Film Rights, a bac ground music source with offic in New York, Chicago and Hol wood, has acquired representati of the Harmonic Music Bac ground Library, consisting of fi hours of diversified backgrou music, and the KPM Mood libra Both of the new acquisitions a large British libraries.



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GENERAL MOTORS-CADILLAC DIV.
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Cinematographers Honor a Film Pioneer

Elect Frank Zucker as Vice-President of New York Local 644

☆ Frank Zucker, president of Camera Equipment Company, has taken on a dual role as a new vice-president of Local 644, IATSE, the New York Cinematographer's local.

Mr. Zucker, an organizer of 644 and a former president in the early days, was elected by a large majority in a surge of popular sentiment indicated by a write-in vote in the local's recent election.

Began His Career in 1914

Mr. Zucker has had a long career in the motion picture industry. In 1914 he got a job as a cameraman in the World Film Studios at Fort Lee, New Jersey. Four years later the Warner Brothers asked him to go to the West Coast as head cameraman for their young studio. He later returned to New York, where he was director of photography on films made by Marion Davies and Alma Rubens.

In 1922, Mr. Zucker went to Russia and Siberia to make a documentary film for Florenz Ziegfeld. When he returned he was hired by Technicolor to participate in some of the industry's earliest color film experiments.

Worked on First RCA Sound

In 1929, Frank Zucker worked for RCA on its sound-on-film Photophone System. But he never lost sight of the fact that he was a working cameraman. He shot films starring W. C. Fields, and some 15 musicals on the Universal lot.

Mr. Zucker organized Camera Equipment Company in 1936. Now it has grown into one of the best known manufacturers and distributors of quality photographic equipment in America. Thus, Frank Zucker has come full circle by again diving into the complex affairs of Local 644.

"When you consider that the pay for a professional cameraman used to be $15 a day, you can appreciate how far we've come," Mr. Zucker says. "Today, our men are skilled pros and command respect. I hope to give the union the benefit of my long business experience. But most of all I stand ready to consult with any member about his own working problems. He is still my first interest. My time and my advice are his for the asking."

* * *

Kodak Budgets $71 Millions for Capital Expenditures in '62

☆ Eastman Kodak Company will spend about $71,500,000 during 1962 for additions, replacements, and improvements in its U. S. facilities, it was announced by Thomas J. Hargrave, chairman, and William S. Vaughn, president.

This capital expenditures budget is slightly above the approximately $70 million spent last year. In the past five years, Kodak has invested about $312 million in capital improvements.

* * *

Show Latest Oxberry Designs at SMPTE's Spring Meeting

☆ The latest Oxberry designs will be exhibited in Booth 103 at the annual convention of the Society of Motion Picture & Television Engineers, Ambassador Hotel, Los Angeles, April 30-May 4, according to an announcement by Animation Equipment Corp., New Rochelle, N.Y.

* * *

International Photo Exhibit Set for Cologne, March 1963

☆ The International Photo and Cine Exhibition at Cologne is scheduled for March 16 to 24, 1963. This exhibit covers manufacturing firms from all countries. Already, nearly all of the leading German photographic firms, representing 80 per cent of that country's total production capacity have registered for the exhibit.

At the 1960 exhibit, 550 manufacturers from 17 countries were represented. It was visited by 215,000 specialists and amateur photographers, including 16,900 trade buyers from European and overseas lands.

* * *

Larry Glickman, 62, Dies

☆ Larry Glickman, for 38 years president and owner of Pacific Title and Art Studio, Hollywood, died on Feb. 20 at age 62. Services were conducted Feb. 22 in St. David's Episcopal Church, North Hollywood.



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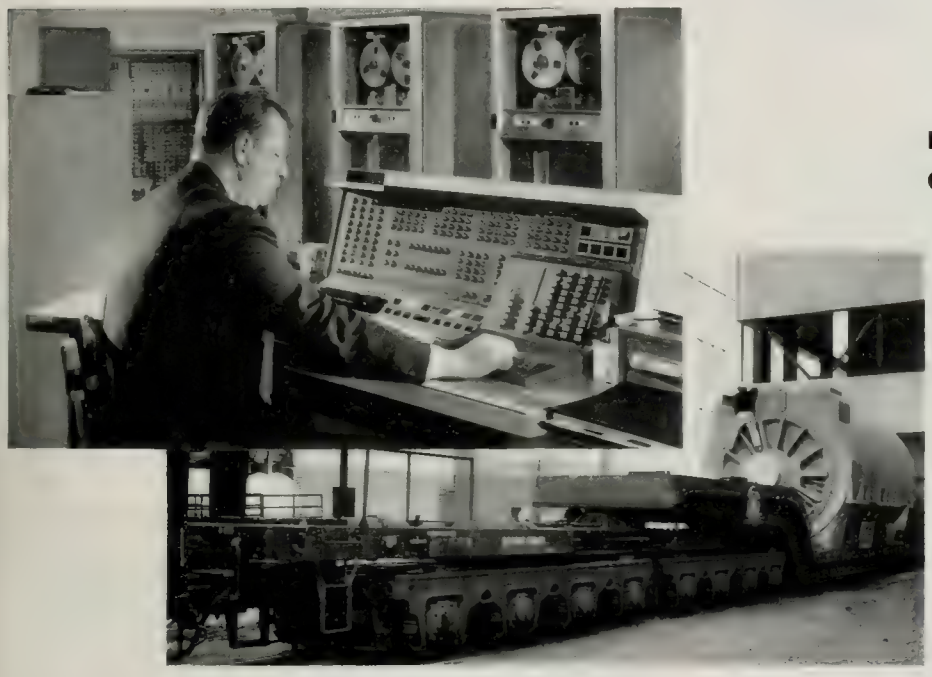
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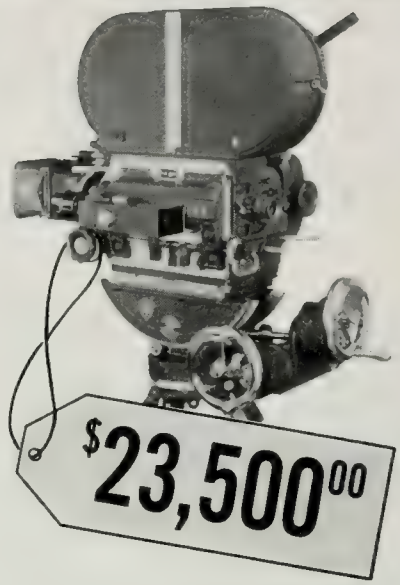
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News-Events from the Editorial Viewpoint

HIS LARGEST of all Production Review issues is amply surveyed on other pages it a word of special tribute is due the many ople at BUSINESS SCREEN whose tireless efrts during recent weeks brought it to you. espite the inevitable gremlins which you will nd (the usual "typos" among these tens of ousands of lines of detail), proof-reading *was* tensive, as was the original preparation of e many pages of distributor, government, oducer and writer listings. Anyway, it's all re and so begins another Spring. We reme our regular schedule of issues in April!

* * *

usiness Screen Named Official Journal the Industry Film Producers Association

We're very proud that the Executive Board the Industry Film Producers Association has ted BUSINESS SCREEN as the official magaie of that large and growing group of dedited film makers. Paid annual subscriptions gin with this issue to the nearly 400 memrs of IFPA. In taking this important step, te Association has discontinued its own URNAL and henceforth special news pages d other features will serve its membership.

Our thanks to Dr. Raymond Fielding, presint of IFPA and to the Executive Board, for is wholly unexpected and unsolicited honor. is is the second time IFPA has cited your gazine, for we received the Association's st annual Jay Gordon Memorial Award at te 1961 Convention.

* * *

S. Department of Commerce Gets Fine ception to its 8mm Sound Film Survey

We hear that the U. S. Department of mmerce is extremely pleased with the reacn of American business to its 8mm-sound ogram for trade promotion films. The survey lm was reproduced in these pages in Janua and a large number of companies are reorted to have signed up! Congratulations to te Golden and his staff for an idea of great lue to our country and a vote of confidence the 8mm dimension. The international field certainly the *most* appropriate place to ilize 8mm sound's obvious economy in sipping and handling of prints.

* * *

tional Safety Contest Draws Record mber of Entries; Winners Next Month

Bill Englander, active secretary of the Naional Committee on Films for Safety, phoned to report that this year's contest entries (70) s a new record and to tell us he'll have the ms of the winners in time for Issue Two in ril. This is by all odds the most-competentlyjudged of all award events with experts in ery field of safety making the important final sections for plaques and certificates.

Chicago TV License Renewal Hearings Share Spotlight With Approval of Pay-TV

☆ Television is making news and having its problems. Testimony on the public service contributions of both NBC' and CBS' Chicago TV stations are currently making news as FCC Commissioner Lee hears complaints *and* the plaudits at special license-renewal hearings in that town. And the U. S. Court of Appeals has upheld the authority of the Federal Communications Commission to permit trial operation of pay or subscription television systems. The test case came on an FCC grant to the RKO Phonevision Co. to conduct a three-year trial of the new type of service in Hartford, Conn. The system would be set up by Zenith Radio Corporation, who pioneered the Phonevision system and whose film (by Audio Productions) made news several years ago. It's been a long battle but Zenith now says it is proceeding with its original plans to start the Hartford experiment on June 1.

The Third International Industrial Film Festival

BERLIN, GERMANY . . . SEPTEMBER

☆ Through the patronage of the Council of European Federations of Industry, the Third International Industrial Film Festival is scheduled to be held in West Berlin in September, 1962. Last year's event, in which U.S.-sponsored business films won top honors, was held at Turin, Italy.

Selections of outstanding U.S. films are expected to be made again this year by the National Association of Manufacturers, who were invited to undertake this task by the European Council. CINE will also aid in this effort. The 1963 Festival has been set for Barcelona, Spain. A different "host country" is named every year. A Grand Prix is awarded the nation with the largest number of category winners at each Festival.



Dr. Raymond Fielding, President of the Industry Film Producers Association, has announced the selection of BUSINESS SCREEN as official journal.

Nominees for Overseas Film Festivals Being Screened by Regional Committees

☆ Regional screening committees, set up by CINE (The Committee on International Non-Theatrical Events) are currently viewing the many motion pictures submitted by sponsors and other sources for possible submission to this year's overseas film festivals. Selections are to be completed by April 1 for the final screening in Washington, D. C. by the full Committee. See other pages of this issue for details on CINE membership and overseas events.

* * *

Peter Rigg to Report International Film Events as New Member of Our Staff

☆ While we're on the subject, we've added a new roving correspondent whose future assignments will largely cover the international film scene but who is currently on an extensive tour of the U. S. Our new man-at-large is Robinson P. Rigg, who has the distinction of being the only industrial film columnist for an important daily newspaper. Peter Rigg does this stint for the LONDON FINANCIAL TIMES, is the former Editor (and founder) of England's INDUSTRIAL SCREEN, and also covers the European Continent during the year.

He'll represent us at the 3rd International Industrial Film Festival coming up in West Berlin next September, will also visit sponsors and producers in that country, France and Italy during the year. Meanwhile he's doing a "visitor's-eye-view" of the U.S.A. while in this country and will also cover the Seattle World's Fair and other events for us in the weeks ahead. Welcome aboard, Peter!



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we dedicate this 12th review . . .

to the richest heritage of any industry . . . those men of integrity and vision who give stature to all who serve with them and to those whom they serve. Jamison Handy has devoted 50 years, nearly all of his professional and private life, to the improvement of the arts and science of communication on behalf of his fellow man. He has "shared the vision" with thousands who have worked with him and he has implanted responsibility among his fellow professionals through his credo: "without prejudice as to method." He has also brought countless innovations to these media since the day, five years before World War I, when a young newspaper editor turned to the film as a means of "helping other people get their good ideas across."

few men have done as much to remind the world that the discoveries of Eastman and Edison were not solely intended for fiction or fantasy. With the introduction of America's mass production methods, calling for the training of thousands of salesmen, service people and to help tell vast numbers of new consumers about newly-developed products, Jamison Handy formed the Organization which bears his name. The man who gave our language such phrases as "talking to the eyes" and the formula of "showing them while you tell them" — was to fulfill the inspiration he himself gained as a boy when his father interested Chicago business leade among them Philip Armour, George Pullman and Marsh Field, in organizing the World's Columbian Expositic

for America's economic future wou all too soon depend on the answer to a common difficu . . . getting enthusiasm and instructions transmitt without loss of spirit or meaning "all down the corpora line." Lessons learned about the value of explaining t crude trucks and tanks of World War I to the va numbers of semi-literate and illiterates in Americ armed forces were to serve his country well in t Second World War. Few people know of the thousan of hours which Jamison Handy spent at the bases a training centers of our Armed Forces, sharing his treme dous store of experience and ideas. Many know of t special devices developed by The Jam Handy Organi tion to provide synthetic training that saved thousan of lives. Millions saw JHO training films in all branches the services. The lessons of peacetime which served country in war brought honors from a grateful nation b none so important to him as the phrase "got be sure boy's ghost will ever say, 'if your film had only done job.' " There were five citations for achievement.

Jam Handy, the innovator, is the Am ican Olympic swimming champion whose techniques that sport have been emulated around the world. T man who won his first Olympic medal in 1904 at the a of 18, returned to compete 20 years later as a member the United States water polo team. His hobby is t development of new swimming styles.

no desk-bound executive, Jamis Handy is a legend in his own time. For he has neit desk or office. One of the most-travelled businessmer the world, his smiling face is a familiar one to all airl personnel for he aways goes to those places where tools created by his Organization are put to use. And sons and grandsons of dealers whom he has helped train are legion throughout North and South America a abroad. He is "teacher" as well as an inspirational lea to them and to all who serve within his company a among its nationwide clientele.

looking to the world and its criti search for knowledge, Jamison Handy has always voted a large part of his life and of his business to serv schools and churches. First to etablish a laboratory measure the results of visual media, the famed J Handy "Eye School" on East Grand Boulevard in Det has been followed by films translated in as many as 5 languages, by filmstrips exported round the world a by exhibit techniques such as the "Wrap-Around" thea at the Delhi World Agricultural Fair.

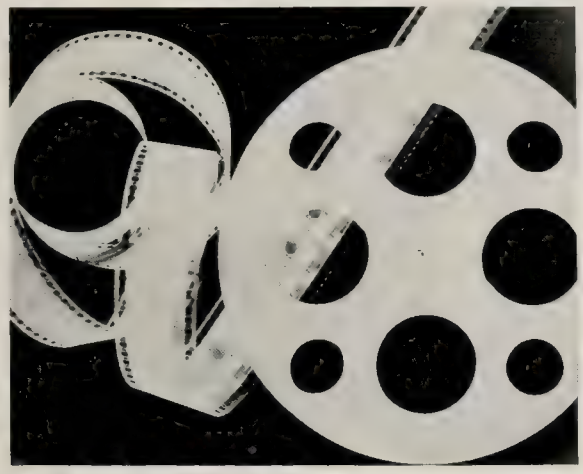
the faith and devotion of this man his life work has given inspiration and meaning to lives of all of us and hope for all mankind in the t meaning of his dedication to "making them understar

AND THE CHALLENGES...

which are inherent to the greatness of these most powerful media of idea communication . . . for the sound motion picture and the sound slidefilm, among our tools, have amply demonstrated their capacity for "putting ideas into men's heads." Thus, the challenges we face first and foremost, are those of application. To put the right tools to work in the areas of greatest good to our country, to put them to work now, for example, in the guidance and the re-training of the vast numbers of technologically unemployed. To use the film to explain to our people at home . . . as others will use the film abroad . . . the great issues of this day . . . to make simpler and more understandable, as only these media can, the complexities of science and technology . . . to give meaning to the stars and to our goals in outer space.

these are inspiring goals, good for the spirit of men and women blessed with the talent to help meet them through the media they understand so well, worthy of the great moments when a new, truly original new picture lights the preview room screen. Those who create such images hold the power to invoke the emotions . . . to reach the hearts of audiences through the eyes and ears which receive their scenes.

the technology of film and projection has reached new heights of achievement in a few short years with brilliance and fidelity of color undreamed of, with lightness and simplicity at the taking lens and in today's projectors. Use all of this for purpose first, to make the story worthy of the material — with originality of ideas and scripts. The conversion of ideas into film, this translation of thought into informative, clarifying, action-provoking images remains the challenge for the tremendous resource of professional skills mirrored in the pages that follow.





These Production Review Listings Provide Basic Facts for the Buyer

BASIC FACTS, of vital importance to buyers of film production and related communications services, are provided in the nearly 60 studio listing pages of this 12th Annual Production Review. 324 film producers in the United States; 16 Canadian companies and 32 studios in lands around the world have provided clear and concise data on their key staff personnel, the physical facilities owned, services for which they are qualified and, *most important, their recent experience* — clients served and titles created.

Your successful use of these potent media is *the primary aim* of this Guide. Only through these *complete* references, *voluntarily provided* and *published without cost* on behalf of all listees, can you, the prospective buyer, *really know* the calibre and capacity of your prospective supplier. There are no "incomplete" listings in these pages.

The Editors recognize that a few listed individuals may spend the entire year on one or two film important projects. *Our basic requirements* called for titles of *at least five* or more motion pictures, slidefilms or visual presentations completed last year. Companies specializing in television commercials are also clearly identified.

This Production Review *is the only precise measurement* of the specialized industry which it serves. In these 372 company listings, we identify *by name and title,* a total of 1,932 people in charge of operations, 1,592 key persons in the United States alone!

Titles of 1,702 motion pictures and their sponsors and 591 slidefilms produced by these companies in 1961 complete a *massive* job of compilation.

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BUSINESS SCR

REFERENCE LISTINGS OF ESTABLISHED BUSINESS & TELEVISION FILM PRODUCERS IN THE UNITED STATES & CANADA

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CONNECTICUT

JOHN CAMPBELL FILMS, INC.

40 Francis Lane, Byram, Conn.
Phone: JEfferson 1-9795
Date of Incorporation: 1960
John Campbell, *President*
Gyneth R. Campbell, *Vice-President*
Susan Velsor, *Manager*

SERVICES: Complete script to screen; public relations, business, training films. FACILITIES: Complete facilities, studio and sound recording on lease basis.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Niagara Power Project (revised)*, (Power Authority of the State of New York); *New York World's Fair, Progress Report I; Preview: New York World's Fair;* (New York World's Fair 1964-1965 Corp.).

KEVIN DONOVAN FILMS

208 Treat Road, Glastonbury, Conn.
Phone: MEdford 3-9331
Date of Organization: 1953
Branch: 15 West 44th St., New York, N.Y. Phone: YUkon 6-6049. John Bennewitz, *in charge.*
Kevin Donovan, *Owner*
John Bennewitz, *Executive Producer*
James Benjamin, *Writer*

SERVICES: Motion pictures and slidefilms; public relations, industrial and medical films. FACILITIES: 16mm Mitchell, Cine Specials, Arriflex cameras; Magnasync sound equipment; lighting and editing equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Dark Is the Night*, (Conn. Light & Power Co.); *Greater Hartford's Great!*, (Hartford Chamber of Commerce); *The McNeil Story*, (McNeil Machine & Engineering); *Power for Your Future*, (Ohio Edison Co.); *Dental Sales Film*, (Schering Corp.).

ROLAB STUDIOS

(Rolab Photo-Science Laboratories)
Walnut Tree Hill, Sandy Hook, Conn.
Phone: GArden 6-2466
Date of Organization in New York City: 1928; in Connecticut: 1933
Henry Roger, *Owner-Director*
E. H. Roger, *Secretary*

SERVICES: Complete and partial productions, assistance to other producers utilizing our facilities; camera and sound; sound stage for rent; specialists in highly technical and scientific camera work. FACILITIES: Modern studio with lighting equipment; preview room; 25 cameras, 35mm, 16mm, still 18mm/24mm to 8" x 10"; complete lab for micro-macro-time-lapse; optical benches; biological, medical, physical, chemical research; optical electrical motion picture engineering; manufacturer of instruments for time-lapse, special cameras and devices, developments. Complete facilities for mass production of filmstrips (slidefilms).

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *How To Use Tools*, (Stanley Tools); part productions for New York producers; U.S. Government and Universities. (Presently doing location work in Arizona and on west coast).

Unit One Film Productions

26 Webb Road, Westport, Conn.
Phone: CApital 7-1914
Stanley Englehardt, *Rep.*
(See complete listing under Los Angeles)

MASSACHUSETTS

ACORN FILMS OF NEW ENGLAND, INC.

465 Stuart St., Boston, Mass.
Phone: COmmonwealth 6-3507
Date of Organization: 1952
Branch Office: 168 West 46th St., New York, N.Y. Phone: JUdson 6-2272. Elliott Butler, *in Chg. of Production.*
John V. Rein, Jr., *President and Sales Manager*
Hazel Frost, *Exec. Assistant and Treasurer*
Julian Olansky, *Producer-Director*
Alan F. Anderson, Edward Dooks, Gerald Small, *Cameramen*

SERVICES: Specialists in motion picture film for publicity and public relations for TV. Fire prevention and safety films. FACILITIES: Sales offices, cutting rooms, projection room. 16mm sound and silent production equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Rolling Kitchen*, (Don Orione Home); *June Dairy Festival*, (N. E. Dairy Council); *The Twin Dome*, (American Cyanamid Co.); *Complex Computer*, (General Electric Co.); *French Fashions*, (Filene's of Boston); *Christmas in Boston*, (Retail Trade Board); *50th Anniversary of Telephone Pioneers* and *Weather Balloon*, (N. E. Telephone & Telegraph Co.). PR NEWSFILMS FOR: Sylvania Electric, General Telephone & Electronics Co., Wentworth Institute, Saxon Theatre Corp., Boston Port Authority. TV FILMING: for WBZ-TV, WNAC-TV, WJAR-TV, WCSH-TV and Hearst Metrotone News.

Animation, Inc.

802 Statler Bldg., Boston 16, Mass.,
Phone: HU 2-1221
Jeff Forbes, *in charge*
(See complete listing under Los Angeles)

A Key to Sponsor Reference Use of These Listing Pages

☆ The detail in depth of these listings of business and television film companies provides the sponsor, advertising agency and government film buyer with a **complete picture** of his prospective producer.

In addition to names of principal officers and data on services and physical studio facilities, the facts on "Recent Productions and Sponsors" show the nature of recent studio experience, of films produced in the past year. **Preview current pictures as a prerequisite** to purchases; bidders should also provide factual data on **experience, staff, facilities** and **financial stability.**

There was no charge or obligation whatsoever to these listed companies; every known source was contacted with three separate first-class mailings. **Only those who furnished evidence of recent production were accepted for listing.** We know this section to be the **most complete** and detailed compendium of specializing companies published anywhere in the world. This 12th Annual Edition speaks for itself as a useful reference tool. **—OHC**





BAY STATE FILM PRODUCTIONS, INC.

35 Springfield St., Agawam (Springfield), Massachusetts
Phones: REpublic 4-3164-5; REpublic 4-6189
Date of Organization: 1943
Branches: 80 Boylston Street, Boston, Mass. Phone: HAncock 6-8904. Lowell Wentworth, *Vice president in charge.* 17 West 44th St., New York, N. Y. Phone: YUkon 6-2359. Merrill Sweetman, *Account Executive.*

Morton H. Read, *President*
David Doyle, *Exec. Vice-President*
Harold O. Stanton, *Vice-President,*
Francis N. Letendre, *Vice-President*
Lowell Wentworth, *Vice-President*
Winifred Pettis, *Treasurer*
Merrill Sweetman, *Account Executive*
Edward O. Knowlton, *Script Director*
Harold Fischer, *Dir. of Photography*
Kenneth Alexander, *Chief Sound Engineer*
Bruce Jorey, *Dir. of Editing*
William Rhodes, *Studio Manager*
Anderson Craig, *Art Director*

SERVICES: 16mm and 35mm motion pictures in b&w and color; industrial, scientific, public relations, sales, training, religious, documentary, animated; special programs for sales and stockholders meetings; TV commercials and programs; sound slidefilms; filmograph; storyboards; technamation; foreign languages narratives; special effects; still photography, b&w and color; script services; sales and training aids; distribution. Services Available to Other Producers: Photography, sound recording, printing, processing, editing, scoring, cutting, interlock screening, animation, titles, use of sound stage, set designing, lighting, truck mounted generators. FACILITIES: Mitchell, Maurer, Eastman, Arriflex cameras; complete lighting facilities; AC and DC portable gas driven generators; Maurer 16mm optical film recording; 16 and 17½mm synchronous magnetic film recording; ¼" synchronous magnetic recording; 16mm, 17½mm and 35mm dubbing; two printing labs for color and b&w, DePue and Peterson printing equipment, electronic cueing; 16mm b&w processing, positive, negative, reversal; two screening rooms with 35mm and 16mm interlock equipment; 3 cutting rooms; 16 and 35mm Moviolas; sound readers for 16mm, 17½mm and 35mm, optical and magnetic; complete animation department with two animation stands; art department; carpenter shop; set designing; two music libraries; film vault; still photography department with dark rooms for color and b&w; two sound stages, over 3000 sq. ft.; permanent staff of 31 technicians, art and script specialists; Acmade editing machine.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Now You See It*, (Insurance Information Office of Conn.); *The Partridge Pattern*, (Norwich University); *Just Plug It In*, (Electric Council of N. E.); *The Fine Gold of It*, (Stanley Home Products); *The Miracle Called Water*, (Springfield Water Department); *Passport to Personal Profits; Research Is Only the Beginning*, (United Shoe Machinery Corp.); *Training For Success*, (Rock of Ages Corp.); *That Others May Live*, (Kaman Aircraft Corp.); *Progress Report* #616 & 617, (Electric Boat Div., General Dynamics Corp.); *The Simplex Story*, (Simplex Time Recorder Co.); *A Better Way*, (J. W. Greer Co.); *Heritage of Flavor*, (Ocean Spray Cranberries, Inc.); *Man to Man;*

NEW ENGLAND STATES:

BAY STATE FILM PRODUCTIONS:

Stop, Look & Sell, (Raybestos Div., Raybestos-Manhattan, Inc.); *Welcome Aboard*, (Furness Withy, Inc.); *Launch In Ignorance*, (Hamilton Standard Div., United Aircraft Corp.); *Project X Agnis*, (General Electric Co.); *Berkshire Diary* (Berkshire Hills Conference); *One Chance*, (American Gas Assoc.); *Marble — Today & Tomorrow*, (Vermont Marble Co.); SLIDEFILMS: *Picturesque Word Origins*, (G & C Merriam Co.); *Planning Your Security Through Savings*, (Knights of Columbus); *The PBX System*, (New England Tel. & Tel. Co.); *Mount Holyoke, A Community of Scholars*, (Mt. Holyoke College); *Magic Tape: Pillsbury*, (Life); *The H. B. Smith 450 Mills Boiler*, (H. B. Smith); *LPO*, (Monsanto Chemical Co.); TV COMMERCIALS: for Conn. Milk Producers Assoc.; Boston Globe, (BBD&O); Dreikorn's Bread, (Quality Bakers of America, Inc.).

DEKKO FILM PRODUCTIONS, INC.

126 Dartmouth Street, Boston 16, Mass.
Phone: KEnmore 6-2511

Date of Organization: 1946

Joseph Rothberg, *President*
Webster Lithgow, *Sales Manager*
Charles Rockwell, *Production Manager*
Paul Rockwell, *Unit Manager*
Flynn E. Williams, *Creative Director*
Dorothy Cohen, *Office Manager*
A. E. Petruccelli, *Chief Electrician*
Douglas Saunders, *Editor*
Marvin Rothberg, *Production Assistant*

SERVICES: 16mm and 35mm film productions and sound slidefilms. Design, animating hot press titles, storybook, script editorial and consulting. All services available to industry and producers. FACILITIES: Sales promotion and sales training packaging; two complete sound stages; 16mm and 35mm screening rooms; narration rooms; editing rooms with 16mm and 35mm Moviolas; synchronizers; hot splicers; magnetic and optical sound readers; animation stand; hot press; Hydrolly; tracks; Mole-Richardson mike boom; Western Electric and RCA mikes; ten-position mixing console; equalizers and dip filters; optical and magnetic dubbers; Reeves, Stancil-Hoffman; Fairchild sync tape interlock-dubbers; three music libraries.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Project Iceway; Iceskate;* (Arctic Institute); *Children of Discord*, (Mass. Soc. for the Prevention of Cruelty to Children); *Stevens Manufacturing Company*, (Harbridge House); *Fire Safety in Industry*, (Factory Mutual Labs.); *Here They Come*, (Market Forge); *Beyond the Horizon*, (Columbans); *Injection Mouldings*, (United Shoe Machinery); *Research Bureau*, (Holbrook & Co.); *Breakthru in Braking*, (Perma Research & Development Co.); SLIDEFILMS: *Berkline; Lestoil;* (Sackel Jackson); *Humanity at the Crossroads*, (Salvation Army); TV COMMERCIALS: for Sweetnic; Cryovac Chickens; BarB Cuts; (Kenyon & Eckhardt, Inc.); Underwoods; H. P. Hood & Sons; J. A. Cigars; Westinghouse Broadcasting; Shrimp Creole; Homemakers Beans; Perma Brakes.

Real Facts for Sponsors

—evidence of suppliers' good faith

☆ The detailed listings given specializing producers of business motion pictures and slidefilms furnish the buyer of sight/sound media with solid evidence regarding any prospective supplier. Listing data requests emphasized the need for both film and sponsor references and it is this area of each listing which indicates the recent experience of each company in these pages.

DEKKO FILM PRODUCTIONS:

Mouldings, (United Shoe Machinery); *Research Bureau*, (Holbrook & Co.); *Breakthru in Braking*, (Perma Research & Development Co.); SLIDEFILMS: *Berkline; Lestoil;* (Sackel Jackson); *Humanity at the Crossroads*, (Salvation Army); TV COMMERCIALS: for Sweetnic; Cryovac Chickens; BarB Cuts; (Kenyon & Eckhardt, Inc.); Underwoods; H. P. Hood & Sons; J. A. Cigars; Westinghouse Broadcasting; Shrimp Creole; Homemakers Beans; Perma Brakes.

D4 FILM STUDIOS, INC.

56 Elmwood Street, Newton 58, Mass.
Phone: WOodward 9-7770

Date of Organization: 1935
Date of Incorporation: 1956

Joseph Dephoure, *President & Treasurer*
Milton L. Levy, *Vice-President*
Esther Wolf, *Office*
Donald Molner, *Editing*
Karlus Dravniek, *Art & Animation*
Ralph Picardi, *Laboratory*
Douglas Rideout, *Sales*

SERVICES: New and modern studios, 1962. 16mm and 35mm film production. Industrial, documentary, medical, business, public relations, training films. TV commercials and programs. Kinescoping. Sound recording and mixing. Color and b&w printing, neg. and pos., reversal processing and printing; slides; slidefilms; hot press titles; animation. FACILITIES: 16mm and 35mm cameras, sound and silent; 2100 sq. ft. air-conditioned studio with grid lighting; Hydrolly; magnetic and optical recorders; interlock playback; five gang interlocked dubbers; 16mm printers; Houston Fearless processors; 16mm and 35mm projectors, optical and magnetic; projection room; Oxberry animation stand; Kensol hot press; editing rooms; art department; music libraries; script writing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Project High Cue* (Airforce Cambridge Research Laboratories); *Project Pea Soup*, (Aeronautical Icing Research Laboratories); *Psychological Testing Series*, (Behavorial Science Research Fund); *Football Highlights*, 1961, (Dartmouth College); *The Price is Too High*, and *Loyalty to Present Supplier*, (Eastern States Farmers Exchange, Inc.); *Nuclear Detonations*, (Edgerton, Germeshausen & Grier, Inc.); *Challenge for Tomorrow*, (Industrial School for Crippled Children); *Every Spring*, (Blake Johnson); *Hallux Rigidus*, (Dr. Robert Joplin); *Doppler Navigation for Helicopters*, and *AN/TP-12*,(Laboratory for Electronics); *Christmas*, 1961, (New England Telephone & Telegraph Co.); *Fouls, Violations in Women's Basketball*, (University of New Hampshire); *Model J66*, (Polaroid Corp.); *The Sports Clinic*, (Jack Richards); *Back to Boston*, (Telephone Pioneers of America); *Automation #1, #2*, (Cryovac Div., W. R. Grace & Co.); *The Day the Books Went Blank*, (New England States Library Extensions); SLIDEFILMS: *Futurama #1, #2*, (General Realty & Development Corp.); *Polyfibron Offset Blanket*, (Dewey & Almy Chemical Div., W. R. Grace & Co.); TV COMMERCIALS: for Carling Brewing Co., (Harold Cabot & Co.) Bird & Co., (Reach, McClinton & Humphrey); Better Home Heat Council; Barcolene; Patene Wines, (Silton Bros., Callaway, Inc.); J. A. Cigars, (63 Cigars); Slumberland Mattresses, (Gabriel Stern Advertising).

MAGNA FILM PRODUCTIONS, INC.

49 Berkeley Street, Boston 16, Massachusetts
Phone: HU 2-5580

Date of Organization: 1953
Date of Incorporation: 1955

Robert Berman, *President*
Ad Schneider, *Vice-President, Production Supervisor*
Robert W. Haistie, *Art Director*
Bernard Gregoire, *Assistant Production Supervisor*

SERVICES: Film production; slides; film strip production; TV news coverage; public relations films. FACILITIES: Studio; Arriflex and Bell & Howell cameras; dark room, editing and art dept.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *IMCO*, (Improved Machinery, N. H.); *Polaroid Neg/Pos*, (Polaroid Corp.); *Electronic Music*, (Robwood Assn. for Kinsman Electronics); *P & T Is on the Go*, (Stanley Industries); *Child Alone*, (Mass. Association for Retarded Children); SLIDEFILMS: *The Mass*, parts 1 & 2 (The Daughters of St. Paul).

Rampart Associates, Inc.

19 Beechcroft Street, Boston, Mass.
Phone: STadium 2-5373

Arnold Lawrence, *Executive Producer*
(See complete listing under New York City)

TRANSRADIO PRODUCTIONS, INC.

683 Boylston Street, Boston 16, Mass.
Phone: COpley 7-5760

Date of Organization: 1947
Date of Incorporation: 1951

Oscar H. Cheses, *President, Gen. Mgr.*
Alfred D. Benjamin, *Production Manager*
Carroll E. Spinney, *Art Director*
Edward B. Shaw, *Sales Manager*
Robert M. Kellaway, *Audio Engineer*
Tom Sutton, *Animator*

SERVICES: Producers of motion pictures and sound slidefilms for industry, government and education; radio and TV commercials, kinescopes. Editorial and animation services, scripts. FACILITIES: Complete production facilities; 35mm and 16mm cameras; sprocket, ¼" magnetic tape, disc and optical recorders; 35mm Moviola; 16mm interlock projection; sound stage; lighting equipment; screening room; recording room; mixing and dubbing; art and animation; editorial department; kinescopes.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *System Dispatching*, (Boston Edison); *Space Ball*, (Sho Sho Products); *Mobil Aid-Raytheon Raytel*, (Fuller, Smith & Ross); *Kiki Bird; Tina and the Tigers*, (TR Syndicated); TV COMMERCIALS: for Simmonds Upholstering (Radam); Boston Globe, Liberty Mutual, Dodge Dealers, (BBD&O); Spray a Tape, Space Ball, Bessey's (O'Leary); Waltham Oil, (CCI); United Fund, (Dowd); Magic Wand, Rambler Dealers, Nuclear Wax (Barron); Gansett Race Track, (Chambers, Wiswell & Moore).

WATSON FILM PRODUCTIONS

23 Chestnut Hill Road, Holden, Mass.
Phone: VA 9-3422

Date of Organization: 1956

James L. Watson, *Producer*

SERVICES: Complete production of motion pictures and slidefilms for industry, education, television. Separate scriptwriting and consultation service. FACILITIES: Cameras, Bolex 16mm and Arriflex 16mm; editing rooms with Bell & Howell hot splicer; magnetic and optical sound readers; ColorTran portable lighting equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Husky Briquet*, (Husky Oil Company via Arthur D. Little, Inc.); *The Combex Burner*, (Arthur D. Little, Inc.); *Just Off Main Street* (Worcester Golden Rule); *Hi Wire Jet*, (Narco Products); SLIDEFILM: *The People In the Valley*, (Blackstone Valley United Fund).

WORCESTER FILM CORP.

131 Central Street, Worcester, Mass.
Phone: PL 7-2276; PL 6-1203

Date of Incorporation: 1917

Carleton Bearse, *General Manager*
David Ramsdell, *Sales Manager*
Walter Porter, *Cinematographer*

SERVICES: Complete 16mm industrial and medical motion picture service including writing, photography, lighting, editing and sound recording. 16 and 35mm stereo motion picture production. FACILITIES: Studios and generator truck.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Blacksmith for the Stars,* (Wyman-Gordon Co.); *Allen Extras,* (Allen Mfg. Co.); *Animal Wonders,* (American Guernsey Cattle Club); *Automotive Broaching for Compacts,* (LaPointe Machine Tool Co.); SLIDEFILM: *The Comparator Story,* (Jones & Lamson Machine Co.).

NEW HAMPSHIRE

JONATHAN KARAS & ASSOCIATES

Bay View Road, Dover, N. H.
Phone: 742-0612

Date of Organization: 1958

Branch Office: 59 East 54th St., New York, N. Y. Phone: PLaza 3-6411.

Dr. Jonathan Karas, *President*
Jack Berch, *Vice-President*
M. Van de Ryn, *Vice-President*

SERVICES: Creative science and engineering consultants to advertising agencies, industry and film producers. Client-agency technical liaison, motion picture scripts, scientific demonstrations, technical testing and specialized writing. FACILITIES: Affiliations with several university technical staffs with laboratory and testing facilities available. Scientists and engineers available as consultants in any branch of science and engineering.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: (Specialized Demonstrations, Inserts and Counsel Only); Scientific demonstration commercials, (Xerox Corp.); (E. I. duPont de Nemours); Scientific & technical counsel for Young & Rubicam, Inc.; Papert, Koenig & Lois, Inc.; Ogilvy, Benson & Mather, Inc.; General Electric Co.; Goodyear Tire & Rubber Co. SLIDEFILM: *Plastic Demonstrations,* (Monsanto Chemical Co.); TV DEMONSTRATIONS for Baird-Atomic, Inc.

VERMONT

CAMPBELL FILMS

Saxtons River, Vt.
Phone: 2547

Date of Organization: 1947

Robert M. Campbell, *Executive Producer*
Fred J. Brown, *Production Manager*
Warren Johnson, *Account Executive*

SERVICES: Educational and business films for all purposes; slidefilms. Industrial still photography. FACILITIES: Complete production facilities, camera, lights, sound equipment for location and studio production. Animation stand. Editing rooms and recording studio with three channel magnetic mixing. Westrex Editor. Bell & Howell J. C. printer. 16mm interlock screening.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Children of the Silent Night,* (Perkins School for the Blind); *Dimensions of a College — The Story of Middlebury,* (Middlebury College); SLIDEFILMS: *College Admission Problems* (series of eight for Guidance Information Center); *Beginning Cursive,* (J&C Associates).



ACI PRODUCTIONS

21 West 46th Street, New York, N.Y.
Phone: JUdson 2-1918

Date of Organization: July, 1958

Stelios Roccos, *President*
David Chapin, *Associate Producer*
Edward S. Seeley, Jr., *Writer*
Francis Jones, *Editor*

SERVICES: Complete motion picture production including photography, animation, editing, sound and music. FACILITIES: Complete recording and editing facilities; small studio and photographic equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Purple Turtle,* (American Crayon Co.); *Materials of Our World; Photosynthesis; Changes in Materials,* (United World Films); *Jonah and the Whale,* (Video International); *The Panasonic Radio,* (Dentsu Advertising); *Electric Farming,* (Donnovan Films); *White Blood Cells,* (McGraw Hill Company); *The M. S. Chest,* (National Multiple Sclerosis Society).

Acorn Films of New England

168 West 46th St., New York, N.Y.
Phone: JUdson 6-2272

Elliott Butler, *in charge of Production*

(See complete listing under Boston, Mass.)

ADMASTER PRINTS INC.

425 Park Avenue South, New York 16, N. Y.
Phone: OR 9-1134

Date of Organization: 1949

Charles Corn, *President & Creative Director*
Henry Roth, *Treasurer*
David E. Weller, *Sales Manager*
Reese Patterson, *Executive Art Director*

SERVICES: Creators and producers of slides and filmstrips including 35mm, 3¼ x 4, Vugraph and related services. FACILITIES: Complete air-conditioned studios, projection-conference room on premises; camera and processing equipment for color and b&w including both horizontal and vertical camera facilities for all sizes.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Command Control,* (General Dynamics); 80-90 *Caper,* (duPont Co.); *NHCA-Malpractice Program,* (Brown-Crosby); *Training Program,* (New Jersey Telephone Company); 1961 Sales Meeting, (Brown-Vintners).

Alexander Film Co.

500 Fifth Avenue, New York 36, N. Y.
Phone: LOngacre 5-1350

Howard F. "Bob" Olds, *Resident Vice-Pres.*
Kenneth Allen Silver, *Vice-President,* Alexander International

(See complete listing under Colorado)

ALLEGRO FILM PRODUCTIONS, INC.

723 Seventh Avenue, New York 19, N. Y.
Phone: JUdson 6-3057

Date of Organization: June, 1958
Date of Incorporation: May, 1961

Jerome G. Forman, *Vice-Pres. in charge of production*
Martin Andrews, *Vice-Pres. in charge of sales*
Darby Nelson, *Production Manager*
Osborn C. Segerberg, *Script Writer*

SERVICES: Complete motion picture and slidefilm production; public relations, industrial, documentary, commercial and sponsored films; specialists in news and sports films. FACILITIES: Recording and screening rooms; fully equipped cutting rooms; complete 35mm and 16mm camera equipment; script and art departments.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Creation of New Wealth,* (Yawata Iron & Steel Co.); *Asian Journey; Anatomy of Aggression; Freedom From Fear; 10th Pacific Science Congress;* (U.S. Information Agency); *For Your Information,* (Frigidaire Div. of General Motors); *Spacemaster In Action,* (Spacemaster Corp.); *Teleguide,* (Sterling Information Ltd.); *Eye Witness to History,* (National Electrical Manufacturers Assoc.); NEWS FILMS: for Purina Co.; Martin Co.; General Electric; Grumman Aircraft; Allis Chalmers; Hitachi Corp.

Amalgamated Television Services Pty., Ltd.

229 West 43rd Street, New York 36, N.Y.

L. Mauger, *Director, International Operations*

(Complete listing under Artransa Park Television Ltd., Australia)

Amberson Associates

138 East 36th Street, New York 16, N. Y.
Phone: MUrray Hill 5-8236

(See complete data under Creative Visual Media, Inc. listing, this section)

AMERICAN FILM PRODUCERS

1600 Broadway, New York 19, N. Y.
Phone: PLaza 7-5915

Date of Organization: 1946

Robert Gross, *Executive Producer*
Lawrence A. Glesnes, *Executive Producer*
Sheldon Abromowitz, *Production Control*
Frank Lepore, *Director of TV Activities*
Barbara Brazong, *Office Manager*

SERVICES: Motion pictures, 16mm and 35mm, color and b&w; and slidefilms. Specialties: industrials, sales, public relations, TV, education, training, medicals, documentary and merchandising. FACILITIES: Complete 16mm and 35mm camera, lighting and sound production equipment; three cutting rooms, screening room, shooting stage; special effects; animations; storyboard personnel, script writers.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Hurricane Hunters,* (U. S. Navy); *Silicon,* (Merck & Co., Inc.); *Broken Bridge,* (Army Pictorial Center, U. S. Army); *Water Rescue* (Health Research, Inc.); *A3J Vigilante* (series) (U. S. Navy); TV COMMERCIALS: for Advertising Council, Westinghouse Electric Corp., Humble Oil & Refining Co., Coca-Cola Co., Corn Products, NuSoft and Best Foods, (McCann-Erickson, Inc.); General Motors, Frigidaire Div., (Dancer-Fitzgerald-Sample, Inc.); Westinghouse International, (Gotham-Vladimir Advertising, Inc.); Bulova Watch Co., (Sullivan, Stauffer, Colwell & Bayles, Inc.).

ANIMATIC PRODUCTIONS, LTD.

15 West 46th Street, New York 36, N. Y.
Phone: JUdson 2-2160

Date of Organization: 1949

Tasker G. Lowndes, *President*
Leonard B. Elliott, *Vice-President*
Darrell C. Baker, *Creative Director*
Mako Oike, *Director of Animation*
James DeGregory, *Art Director*
Terry Colasacco, *Production Coordinator*

METROPOLITAN NEW YORK:

ANIMATIC PRODUCTIONS, LTD.:

SERVICES: Producers of sound slidefilms, slides, Salesmate presentations, filmographs, technical animation, sound-o-matics and TV commercials. FACILITIES: Completely equipped art department; cutting, editing and projection rooms; Oxberry Animation equipment; 35mm and 16mm motion picture cameras, still cameras.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILM—SALESMATE PRESENTATIONS: *Go Where the Business Is*, (Glenbrook Laboratories, Div., Sterling Drug Co.); *The Sterling Silver Way*, (Sterling Silversmiths of America); *The ATP Story*, (Trans World Airlines); *The Big Bucks and the Little Doe; Mitty Gets a Map*, (Kelly-Springfield Tire Co.); *The Winning Angle*, (Scripto, Inc); *On Tap*, (Reynolds Metals Co.); *Modern Distillate*, (Oil Heat Institute of America); *Spandex Unlimited*, (Sarong, Inc.); *Supermarket Institute Presentation*, (TV Guide, Triangle Publications); *Food Brokers Presentation*, (Merck & Co., Inc); *Playing Lady*, (Laros, Inc); *The Wolf and the Psychiatrist*, (Cosmopolitan Magazine, Hearst Publications); TV COMMERCIALS & SOUND-O-MATICS: *The Travel Explosion*, (KLM, Royal Dutch Airlines); Narragansett Beer, (Doherty, Clifford, Steers & Shenfield); Sun Oil, (William Esty Co.); National Biscuit Co., Milk Bone Dog Biscuit, Pal Dog Foods, (Kenyon & Eckhardt,); Texaco, Glade, Ivory Snow, Instant Maxwell House Coffee, (Benton & Bowles, Inc.) Advertising Council, Inc.; Communism in Cuba, (Reach McClinton & Co.); Sucrets, (Charles W. Hoyt Co.); Green Mint, Nytol, (Sullivan, Stauffer, Colwell & Bayles, Inc.); Super Anahist, Campbell Soup, Swan, Warner-Lambert, (BBD&O); Singer Sewing Machine, (Young & Rubicam).

ANSEL FILM STUDIOS, INC

75 West 45th Street, New York 36, N. Y.
Phone: JUdson 2-7771

Date of Organization: 1956

Jerome V. Ansel, *President*
Ruth Ansel, *Vice-President*
Robert Grand, *Production Manager*

SERVICES: Complete production of industrial and educational films and TV commercials. FACILITIES: Complete animation and live action production department with facilities for 35mm and 16mm films.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Liggett & Myers Tobacco Co.; Scott Paper Co.; Seven-Up Co.; (J. Walter Thompson); Polaroid Corp., (Doyle Dane Bernbach); Hoffman-LaRoche, (Kastor, Hilton, Chesley, Clifford & Atherton); Good Humor Co.; (Mac Manus John & Adams); Aluminum Co. of America; (Fuller, Smith & Ross); THEATER TRAILERS: for Pepsi Cola International; MOTION PICTURE PRESENTATION: for Chemstrand Corp., (Doyle Dane Bernbach).

AUDIO PRODUCTIONS, INC.

Film Center Building
630 Ninth Avenue, New York 36, N. Y.
Phone: PLaza 7-0760

Date of Organization: 1933 *(Cont'd above)*

 this symbol over a producer listing in these pages refers to display advertisement within this Production Review issue.

AUDIO PRODUCTIONS, INC.:

OFFICERS AND DEPARTMENT HEADS

Frank K. Speidell, *President*

P. J. Mooney, *Vice-President & Treasurer*

T. H. Westermann, *Vice-President, Sales*

Alexander Gansell, *Secretary*

PRODUCERS-DIRECTORS

Frank Beckwith
L. S. Bennetts
Alexander Gansell
Harold R. Lipman
H. E. Mandell
Edwin Scharf

ASSOCIATE PRODUCER

Edward I. Lamm
Pathescope Productions

SERVICES: Motion pictures, all commercial categories. — public relations, sales promotion, merchandising, training, medical, technical and educational. FACILITIES: Silent and sound studios; six cameras and lighting equipment; mobile units for location work with tape recorders; permanent staff in all departments, writing, direction, editing, animated drawing and optical; 16 & 35mm projection room; two optical printers; editing equipment; zoom stand for trick work; machine shop; extensive film and music library cleared for television.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: 707 *Astrojet*, (American Airlines); *Gas Tempering*, (Babcock & Wilcox); *Too Good To Be True*, (Better Business Bureau); *College Counsel & Advice*, (College Entrance Examination Board); *Report on Elastomers*, (duPont); *Where Mileage Begins*, (General Motors); *Take Time for Your Teeth*, (Johnson & Johnson); *Have Brands, Will Travel*, (Lever Bros.); *See A Pin*, (National Board of Fire Underwriters); *Climate Controlled Gasoline*, (Texaco); *Introduction to High Vacuum*, (U. S. Atomic Energy Commission); *Voice of Mercury*, (Western Electric); Technical films, (Continuing series for U. S. Navy). TV COMMERCIALS: for N. W. Ayer & Son; Leo Burnett; Dancer-Fitzgerald-Sample; McCann- Erickson; J. W. Thompson; and others.



Bay State Film Productions, Inc.

17 West 44th Street, New York, N. Y.
Phone: YUkon 6-2359

Merrill Sweetman, *Account Executive*

(See complete listing under Boston, Mass.)

JOHN BRANSBY PRODUCTIONS, LTD.

1860 Broadway, New York 23, N. Y.
Phone: JUdson 6-2600

Date of Organization: 1936

John Bransby, *President, Treas., Exec. Prod.*
David M. Jacobson, *Vice-Pres., Chg. of Prod.*
Thomas Willard, *Executive Vice-President*
Lee Stenstrom, *Secretary*
Michael A. Carlo, *Vice-Pres., Dir. of Photog.*
Arthur L. Gale, *Sales*

SERVICES: Production of industrial, travel, sales and training films: 16mm or 35mm, color or black and white. FACILITIES: Location equipment for photography and sound. Full equipment for industrial and location lighting. Animation photography, complete film editing service.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Maryland; This Is Louisiana;* (Humble Oil & Refining Co.); *Caronia Mediterranean Cruise*, (Cunard Steam-Ship Co.); *Simulation; Pirate;* (ITT Federal Laboratories).

BRAY STUDIOS, INC.

729 Seventh Avenue, New York 19, N. Y.
Phone: CIrcle 5-4582

Date of Organization: 1911

J. R. Bray, *Chairman of the Board*
P. A. Bray, *President & General Mgr.*
M. Bray, *Treasurer*
P. Bray, Jr., *Vice President, Secretary & Sales Mgr.*
Max Fleischer, *Director of Animation*
B. D. Hess, *Distribution Manager*

SERVICES: Planning, production and distribution of commercial, sales and training motion pictures and general education films dealing with health, physiology, aviation and electronics. Foreign language translations and production and distribution of foreign language safety training films. FACILITIES: Complete production staff; animation department for technical and cartoon animation. Camera and sound equipment for all types of motion pictures and slidefilms for both 35mm and 16mm; two animation stands; color or b&w interior, exterior and aerial photography; own film library for distribution to schools, technical institutions and industry.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Mediterranean Troop System Air Communications, Part 2*; two films, (Federal Communications Lab.); *Respiration & Circulation*, (U. S. Air Force); *Chaff;* (Revere Copper Co.); *Printed Circuit Story*, (Institute of Printed Circuits); *Air Traffic Briefing*, (FAA); *IFF (MK X11)*, (Joint Services Test Force); *Air Traffic Control*, (Airborne Instructional Lab.) SLIDEFILMS: *The Human Skin; Nine Basic Systems of the Body*, (self-sponsored).

HIMAN BROWN

221 West 26th Street, New York 1, N. Y.
Phone: ORegon 5-2211

Date of Organization. 1929

Himan Brown, *Owner*

SERVICES: Production and direction of feature motion pictures, television shows, radio productions, industrial and institutional films. FACILITIES: Motion picture stages, production center

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *You Are Not Alone;* (Connecticut Mutual Life Insurance); *Twelve Star Salute* (Fed. of Jewish Philanthropies); *Grant Us Peace* (Jewish Chautauqua Society); TV TAPE: *NBC Mystery Show*, (NBC); *Chevy Mystery Show* (General Motors).

LARS CALONIUS PRODUCTIONS, INC.

45 West 45th Street, New York 36, N. Y.
Phone: PLaza 7-0350

Date of Organization: 1951
Date of Incorporation: 1956

Lars E. Calonius, *President*
Duane Crowther, *Director*

SERVICES: Animation for business, industry and TV. Creative planning, scripts and storyboards. FACILITIES: Complete production facilities; animation department, design and art; 35mm and 16mm camerastands and editing facilities.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for General Foods; Brim Beech-Nut Baby Foods, Tandem; Lipton Soups Spic & Span; (Young & Rubicam); General Mills Peter Paul Almond Cluster; Nucoa Margarine (Dancer, Fitzgerald & Sample); Stroehmann Bakeries; (Ellington Advertising); Mobil Gas; El Producto Cigars; (Compton Advertising); Mueller's Spaghetti; (Doherty, Clifford, Steers & Shenfield); Soaky Colgate-Palmolive; (Ted Bates & Company); S & H Green Stamps; (Sullivan Stauffer, Colwell & Bayles); Miles Products Arden; (Henderson Advertising).

CAMPUS FILM PRODUCTIONS, INC.

20 East 46th Street, New York 17, N. Y.
Phone: MUrray Hill 2-8735

Date of Organization: 1934

Nat Campus, *President*
Jules Krater, *Executive Producer*
Donald Cohen, *Production Manager*
Barbara Gordon, *Distribution Coordinator*
Joan Wos, *Office Manager*

SERVICES: Motion pictures and slidefilms for business, government and social agencies; also various film services separately; including translations, sound tracks; editing and finishing service for company photographed films; distribution service. FACILITIES: Complete studio, on-location equipment and creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Hip Fusion With Muscle Pedicle Graft*, (Dr. Robert Fiske Warren); *Intrinsic Origin of Bronchospasm; Tracheobronchial Collapse in Bronchitis;* (Veterans Administration Hospital); *June* 1961 *Examination; January* 1962 *Examination;* (National Board of Medical Examiners); *Laboratory Procedures; Leg Replantation in the Dog; The Soviet Vascular Anastomotic Instrument;* (Schering Corp.); *Medical Care for Adolescents; The Daily Grind;* (Merck Sharp & Dohme); *Piggyback—Southern Style*, (Southern Railway System); 1961 *Spring Dealer Meeting; Grand Opening;* (Sinclair Refining Company); *Staphcillin;* (Bristol Laboratories).

HU CHAIN ASSOCIATES

15 East 48th Street, New York 17, N. Y.
Phone: Plaza 5-5240

Date of Organization: 1944

Hubert V. Chain, *Owner*

SERVICES: Writing and production of industrial films, slide films and TV commercials. FACILITIES: All equipment for on-location shooting in 16mm & 35mm.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Revolution in Corn; Higher Coffee Yields;* (Olin Mathieson Chemical Corp); SLIDEFILMS: *World's Fair* 1939, (Brooklyn Savings Bank); TV COMMERCIALS: for Buffalo Savings Bank; Schenectady Savings Bank.

THE CHARTMAKERS, INC.

480 Lexington Avenue, New York 17, N. Y.
Phone: YUkon 6-5900

Date of Organization: 1931
Date of Incorporation: 1940

Edward A. Linker, *President*
Clarence M. LePeer, *Vice-President*
Charles F. Rutzler, *Secretary-Treasurer*

SERVICES: Creative and production facilities for sound slidefilms, motion pictures, recordings, presentations, booklets, manuals, charts, maps, promotions, and sales meetings. FACILITIES: Staff of writers, designers, and artists; Oxberry animation stand; recording studio (Ampex); type shop; silk screen department; printing department; photo studio; report production department.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *The Story of Outdoor Advertising*, (General Outdoor Advertising Co.); *The Watchman-Barney's Big Blast*, (Amer. Casualty Co.); *Salesmenship from the Customer's Point of View*, (Amer. Carpet Inst.); *The Birds and The Bees of Biscuits*, (National Biscuit Co.); *Cashing In On Credit Cards*, (Shell Oil Co.); *Those Versatile Lines of Type*, (Varityper Corp.); *The Air Commuter*, (Eastern Airlines); *A Better Measurement of Your Test Market Results*, (Lloyd Hall Co.); *Modern Mathematics Series*, (McGraw-Hill Publications); *Century* 21 *Exposition*, (live presentation for General Public Relations); MOTION PICTURES: *Go For Double*, (Lynn Baker Advertising Co. for Quaker Oats).

CLIFTON PRODUCTIONS, INC.

(Formerly D. P. M. Productions, Inc.)
62 West 45th Street, New York 36, N. Y.
Phone: MUrray Hill 2-0040

Date of Organization: 1957

Branch Office: Park Building, Public Square, Cleveland 14, Ohio, Maurice T. Groen, *President*, 17820 Lake Road, Lakewood, Ohio.

Maurice T. Groen, *President*
Ronald T. Groen, *Vice-Pres., in chg. of Prod.*
William Rosenfeld, *Secretary*

SERVICES: Industrial, public relations, transportation, travel, nature studies, wildlife conservation, outdoor life, boating, golf, fishing, hunting, sales promotion and horticultural motion pictures; TV shorts and commercials; color stock shots. FACILITIES: Production affiliations for location shooting in United States, Sweden, Austria, South Africa and Malaya; worldwide coverage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Dutch Tulip Harvest; Magic Carpet of Tulipland;* (foreign versions for Associated Bulb Growers of Holland); *Great Journeys By Great Ships*, (Holland-America Line); *On and Around Lake Geneva*, (Lake of Geneva, Switzerland Tourist Commission); *The World of Phosphorus*, (American Agricultural Chemical).

COLEMAN PRODUCTIONS

75 West 45th Street, New York 36, N. Y.
Phone: CIrcle 5-9080

Date of Organization: 1935

Harry L. Coleman, *President*
John Peterson, *Director of Photography*
Thomas E. Simmons, *Assistant Cameraman*
Joe King, *Coordinator*
William Doherty, *Editor*
J. Brown, *Sound*
Millard Lampell, *Scripts*
Robert Evans, *Sales Coordinator*

SERVICES: Complete production of 16mm and 35mm motion pictures from script to final print for industry, medical, travel and television use. FACILITIES: Small studio available for out of town producers, equipped with lights, props, cameras, sound equipment, cutting rooms and screening room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Moments for Survival; Cargo Airpak;* (Pan American World Airways); *Bone Substitution;* (Austenal Corp.) *Something New In Dispensers*, (Pepsi-Cola Co.).; *Mandibular Anesthesia*, (Novocol Chemical Co.).

BERT L. COLEMAN ASSOCIATES, INC.

35 West 45th Street, New York 20, New York
Phone: JUdson 2-3020

Date of Organization: 1958

Bert L. Coleman, *President*
Joseph S. Salzburg, *Vice-President*

SERVICES: Producer of live, film and tape productions; theatrical, non-theatrical, TV, commercial, industrial, documentary and newsfilm. Production management; film completion service. FACILITIES: Offices, studios, camera and lights, editing rooms, and projection equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Sounds of Industry*, (National Industries for the Blind); *Oral Immunization*, (Lederle Laboratories); *World Invitational Bowling* 1960, *ABC-1960 Bowling; TV Bowling Clinic; AMF Bowling Clinic;* (American Machine and Foundry Co.); *Time To Spare; Spare Time Fun;* (Seagram Distillers); *The Sports Year*, 1960; (Calvert Distillers); *Summer National Bridge Tournament*, (American Contract Bridge League); *Snow Melter*, (Esso Standard Oil).

NEW YORK

COLOR ILLUSTRATIONS, INC.

4 East 48th Street, New York 17, N. Y.
Phone: MUrray Hill 8-2460

Date of Organization: August, 1937

Victor Sandak, *President*
Harold Sandak, *Secretary*

SERVICES: Slides, slidefilms, color processing, art, writing and sound. FACILITIES: Photographic studio, art studio, processing labs, Oxberry stand.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *A New Definition of Power*, (Life Magazine); *It's A Selling Game*, (Armstrong-Cork); SLIDES: 1962 *Sales Conference Presentation*, (National Biscuit Co.); *Bowling Proprietors Convention*, (AMF); TV COMMERCIALS: for Pan-American Bldgs.; (U.S. Steel).

THOMAS CRAVEN FILM CORPORATION

330 East 56th Street, New York 22, N. Y.
Phone: MUrray Hill 8-1585

Date of Organization: 1950

Thomas Craven, *President*
Harvey C. McClintock, *Vice-President*
Joseph McDonough, *Executive Producer*
Marvin Barouch, *Comptroller*
Beverly O'Reilly, *Director of Sales*
D. William Robinson, *Production Supr.*
David Saperstein, *Production Manager*
Morton S. Epstein, *Supervising Editor*

SERVICES: Production of theatre, television, industrial, public information, training and educational films. Foreign language and translation depts. Live action and animated TV film commercial division. FACILITIES: Air conditioned sound stages with live action facilities. Depts. include camera, sound, lighting, animation, editing, recording and projection rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Star Dealer*, (Texaco); *Welcome Visitors*, (USIA Heads of State Series); *A Place To Live*, (The Iran Foundation); *Industry in Transition*, (Bureau Comm. of Fisheries); *Conveyor #4*, (Hewitt Robins Co.). TV COMMERCIALS: for Texaco; Wheeling Steel; Post Cereals; Kellogg Cereals; Westinghouse International; Procter & Gamble; Mutual of Omaha; General Mills Cereals; Nestle Quik; Goodyear Tire.

CREATIVE VISUAL MEDIA, INC.

138 East 36th Street, New York 16, N. Y.
Phone: MUrray Hill 5-8236

Date of Organization: 1958

Corporate Affiliates: Stanley Neal Productions, Inc., 138 East 36th St., New York 16, N. Y. Phone: MU 5-8236
Amberson Associates, 138 East 36th St., New York 16, N. Y. Phone MU 5-8236

Donald J. Lane, *President*
Rosanne Amberson, *Vice-Pres. & Creative Director*
Oakley S. Dorion, *Production Manager & Fashion Coordinator*

SERVICES: Motion pictures and slidefilm production, including writing, research, surveys; editing, developing and production of education programs including teacher's guide and student manuals. FACILITIES: Art studio and service; cameras, editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *There's Nothing Like A Boy; A Bold New World of Color;* (Sanforized/-BAMA); SLIDEFILMS: *Use Color With Confidence*, (Best Foods-Corn Products); *Fun Food Album*, (Armour & Co.); *Social Studies*, series of ten for (Allyn & Bacon, Inc.).

CULLEN ASSOCIATES

33 E. 38th St., New York 16, N. Y.
Phone: OXford 7-4114

Date of Organization: 1955

Edward F. Cullen, *Owner, Executive Producer*
Robert A. Lightburn, *President*
James LaMarr, *Vice-President, Sales*

SERVICES: Production of 16mm and 35mm motion pictures for industry, television and theatres. Animation and live action. FACILITIES: Full production facilities for both animation and live action in the U. S. and abroad.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Sealed In Glass,* (Glass Container Manufacturers Inst.); In work, films for Lead Industries Assn.; Glass Container Manufacturers; TV FILMS: *Golden Time,* series of 39 half-hour animated TV shows.

DANECK PRODUCTIONS, INC.

48 East 43rd Street, New York 17, N. Y.
Phone: MU 7-3327-8-9

Date of Organization: June, 1960

Joseph J. D'Angio, *President-Producer*
Dorothee M. Eckhardt, *Vice-pres., Designer*
Sigmund Sosiewicz, *Treasurer, Head Photography*
George B. Comin, *Secretary, Head Photography & Sound*

SERVICES: Design and create audio-visual presentations in "true-to-life" art and dimensional photographic technique. Slides, sound filmstrips and slidefilms for sales promotion & training, personnel training, public relations, corporate stockholders meetings, industrial meetings, new product presentations. FACILITIES: Complete art department, photographic studio, script writing, personnel and equipment for location photography.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: 1662 *Club,* (Socony Mobil Oil Co.); *Pal Presentation;* 1301 *Disk Sotrage File,* (IBM Corp.); *Centrex,* (Amer. Tel & Tel. Co.); *What's In the Cards,* (Metropolitan Life Insurance Co.); *New Look in Western Electric Carrier,* (Western Electric Co.); LIVE PRESENTATIONS: for IBM Corporation.

DEPICTO FILMS CORPORATION

254 West 54th Street, New York 19, N. Y.
Phone: COlumbus 5-7620

Date of Organization: 1944

Jack R. von Maur, *President*
Charles Hans, *Vice-President, Secretary*

SERVICES: A completely integrated one-source organization that provides: Editorial — from technical to creative to complete convention format; Motion Picture — live-action, location, animation; Slidefilm — training, promotion, public relation, merchandising; Slides — all sizes, color and b&w, lamination; Industrial Meetings & Conventions — complete package from creation through staging and equipment to traveling unit teams. FACILITIES: Photographic studios; full motion picture department, live and animation; completely staffed slidefilm and graphic art department, including hotpress typeset; own processing of b&w and color slides, as well as photoprinting and binding of all slide sizes; widescreen and standard slidefilm camera; special wide-screen and carbon arc projectors.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Moving Merchandise with Newspaper Color,* (Newspaper Color Advertising, Inc.); *Technical Animation,* (Bell Telephone Laboratories); *Moving Target Indicators,* (U. S. Navy); *The Revlon Manicure,* (Revlon, Inc.); SLIDEFILMS: *Sales & Merchandising,* (Nabisco); *Sparkle Pays Off,* (Texaco); *The Psychology of Clothing,* (Singer Sewing Machine Co.); *The Gold Pin,* (Salvation Army); *Planned Security,* (Equitable Life Assurance Society); *Keep Your Sales Power Up,* (Electrolux Corp.); *Gulistan Performance-Rated Carpet,* (A. & M. Karagheusian, Inc.); INDUSTRIAL MEETINGS: for Minute Maid Co.; Hi-C Sales Meeting; Klopman Mills, Inc.; National Assn. of Manufacturers; James Lee & Sons Carpet Co.; Canada Dry Corp.; Standard Oil of New Jersey Shareholders Meeting; United States Rubber Co.; American Chicle.

Kevin Donovan Films

15 West 44th Street, New York, N. Y.
Phone: YUkon 6-6049

John Bennewitz, *in charge*
(See complete listing under Connecticut)

DYNAMIC FILMS, INC.

Executive Offices: 405 Park Avenue, New York 22, New York
Studios: 112 West 89th St., New York 24, N. Y.
Phone: PLaza 1-7447

Date of Organization: 1946

Divisions: Dynamic Theatre Networks, Inc. Medical Dynamics, Inc.

Branch Offices: 204 Triangle Bldg., Pittsburgh 22, Penna. Phone: EXpress 1-0316. William Matthews, *Manager.* 573 North Melrose, Elgin, Ill. Phone: SHerwood 2-0866. Mal Middlesworth, *Manager.*

Nathan Zucker, *President*

Walter Lowendahl, Exec. Vice-President

Gerald Carrus, *Controller*
Mina Brownstone, *Director of Promotion and Public Relations*
Donald Finamore, *Editorial Supervisor*
James H. Townsend, Jr., *Director Technical Services*
Victor Johannes, *Studio Manager*
Eileen Sopanen, *Distribution*

SERVICES: Producers and distributors of all audio-visual materials including films, filmstrips, sound slidefilms, tape and easel presentations for industry, public relations, sales training, employee relations and specialized visual aids. Also theatrical features and short subjects, television programming, special foreign language versions, foreign film production, etc. FACILITIES: Sound stages, recording and dubbing studios, editing facilities for all 16mm and 35mm audio-visual production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *For Homemakers Only; The Good Old Days;* (Family Circle, Inc.); *An Architect At Work,* (Pittsburgh Plate Glass); *Beniflex,* (Mead Johnson & Co.); *Have Litter Will Travel,* (J. Walter Thompson); *The Golden 500,* (Firestone Tire & Rubber); *The Second Step To Safety,* (Grey-Rock Division, Raybestos-Manhattan, Inc.); *The Role of the Nurse in Infection Control,* (Amer. Nurses' Assn. & Nat'l League for Nursing); *Fastest of Them All,* (Dow Chemical); *The Big Go,* (Walker Marketing Corp.) *Champions At the Wheel,* (Champion Spark Plug Co.); *Recognition and Treatment of the Depressed Patient,* (Merck Sharp & Dohme International); *Behind the Scenes,* (Monroe Auto Equipment Co.); *Prognosis: Hope; Nursing the Cancer Patient,* (American Cancer Society); *Off To the Races,* (United Motors Service Div., General Motors); *Victory Circles* 1961, (Perfect Circle Corp.); *Gentlemen, Start Your Engines,* (Meldrum & Fewsmith, Inc.); SLIDEFILM: *You're In the Driver's Seat,* (Pure Oil Co.).

EAST COAST PRODUCTIONS, INC.

45 West 45th St., New York 36, N. Y.
Phone: CIrcle 6-2145

Date of Organization: 1947
Date of Incorporation: 1953

Joseph Josephson, *President*
Blanche Josephson, *Vice-President*
Davida Zimmerman, *2nd Vice-President*
Jean Greene, *Secretary*

SERVICES: Production, editorial and technical services for industrial, educational, theatrical and TV; film services for video taping; public relations films and commercials for domestic and foreign use; re-editing of feature films, shorts, TV programs and spots; optical and special effects; animation services and music; recording and mixing; studio and location photography. FACILITIES: 35mm and 16mm Arriflex cameras with blimps, boom and mike; 16mm Magnasync tape recorders; dollies, pole cats, lighting, ColorTran; Eyemo cameras, etc.; insert studio for table top product shots and demonstrations; three fully equipped air-conditioned editing rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Scalextric Model Motor Car.* (Lionel Corp.); TV COMMERCIALS: series for Colorform Corporation. Production service work for other clients on security basis.

ELEKTRA FILM STUDIOS, INC.

33 West 46th Street, New York 36, N.Y.
Phone: Judson 2-3606

Date of Organization: 1956

Abe Liss, *President-Creative Director*
Sam Magdoff, *Business Manager*
Bob Yung, *Vice-President*

SERVICES: Complete motion picture and slidefilm production; live action and animation for TV theatre, industry and business. FACILITIES: Script camera, animation, design, sound, music, editing slidefilms, studios, special effects.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Litho,* (Amalgamated Lithographers of America); *A Kind of Feeling; Speaking of Men;* (Fawcett Publications); *The Nature of Things,* (Farm Journal); *Profits in the Bag* (American Telephone & Telegraph); SLIDEFILMS: *Time, Inc.,* (Time Magazine); *Flex-Vac-*(Standard Packaging); *McCall,* (McCall Corp.) TV COMMERCIALS: for Esso; General Electric Standard Oil of California; Westinghouse; RCA Eastman Kodak; Oldsmobile; Xerox; Lever Bros. Autolite; Dixie Cup; American Broadcasting General Mills.

ELLIOT, UNGER & ELLIOT
(Division of Screen Gems)

711 Fifth Avenue, New York, N. Y.
Phone: PL 1-4400, PL 1-4432

Date of Organization: 1946

TV Commercial & Films Div., Columbia Pictures Studios, 1438 North Gower St., Hollywood 28, California, HO 2-3111. **Sales Office** 230 North Michigan Ave., Chicago 1, Ill. FRanklin 2-3696, Burton A. Neuburger *Sales Representative.*

ELLIOT, UNGER & ELLIOT:

Steve Elliot, *Exec. Producer & Gen. Mgr.*
Mike Elliot, *Executive Producer*
William Unger, *Executive Producer*
Bill Sohl, *Studio Manager*
Al Mendelsohn, *General Sales Manager*
Errol Linderman, *Producer, Sales Rep.*
Philip Frank, *Producer, Sales Rep.*
Larry Goldwasser, *Production Director*
Sol Ehrlich, *Creative Director*

SERVICES: Complete production of films for public relations, sales training and promotion; TV commercials, etc. FACILITIES: (New York): Three production centers consisting of six stages, complete lighting, sound, makeup, wardrobe, and screen facilities. Foreign production facilities available.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Star in Crepe; Fantasy in Fortrel;* (Celanese Corp.); TV COMMERCIALS: for Liggett & Myers; Standard Brands; Scott Paper Co.; Lever Bros.; (J. W. Thompson); Nabisco; (Ted Bates); Pillsbury; Helene Curtis; (Campbell-Mithun); General Foods; (Young & Rubicam); Schlitz Brewing Co.; (Leo Burnett); Helena Rubenstein; (Ogilvy, Benson & Mather); Quaker Oats Co.; Procter & Gamble; (Compton).

CHARLES ELMS PRODUCTIONS, INC.

5 East 40th Street, New York 16, N. Y.
Phone: MUrray Hill 6-8877

163 Highland Ave., No. Tarrytown, N. Y.
Phone: MEdford 1-3363

Date of Incorporation: 1952

Charles D. Elms, *President*
Charles D. Elms, Jr., *Vice-President*
Ruth M. Elms, *Secretary, Treasurer*

SERVICES: Research and production of 16mm, 35mm and 75mm "Widescope" motion pictures; slide motion; sound slidefilms; slide-presentations; training manuals and charts for sales promotion, sales training and education. FACILITIES: Studio and technical laboratory, mobile camera, sound and lighting equipment, "Widescope" camera.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Americana-Love That Job Edition IX; Western States;* (Philip Morris, Inc.); *72 Uni-Blend; Bottling for Profit;* (Crown Cork & Seal Co., Inc.); SLIDEFILMS: *The Consumer Wins — Or Else,* (Philip Morris); *Mobilunderkote,* (Standard-Vacuum Oil Co.); *Mobil Undercoating,* (Mobil-International); *#80 Holiday Boiler,* (Burnham Boiler Corp.).

WALTER ENGEL PRODUCTIONS, INC.

20 West 47th Street, New York 36, N. Y.
Phone: JUdson 2-3170

Date of Organization: 1937

Walter Engel, *President*
Joseph T. Williams, *Exec. Head of Camera and Editing Dept.*
Dolores Mitchell, *Production*
Robert W. Levengood, *Production Assistant*

SERVICES: Industrial, documentary, educational, sales training and TV commercials, motion picture productions; limited and full animation, 16mm and 35mm. FACILITIES: Complete studio facilities. Location film and sound unit. Animation and editing departments. Single and double sound recording. All self-contained operations.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Thursday Child,* (Freedom-Land); TV COMMERCIALS: Dolo Vitamin Supplement; Centaur Motor Scooter; J. J. Newberry Stores; Sunbeam Bread; Schmidt's Blue Ribbon Bread.

TED ESHBAUGH STUDIOS, INC.

1029 East 163rd Street, New York 59, N. Y.
Phone: DA 9-3220

Date of Organization: 1938

Ted Eshbaugh, *President*
Jack Eshbaugh, *Secretary & Treasurer*

SERVICES: Producers of live-action and animated cartoons, documentary and commercial TV spots. FACILITIES: Live photography sound stage; cartoon studio; cutting and editing; story department and sound recording.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A More Attractive You,* (Dudley Anderson & Yutzy); TV COMMERCIALS: for Twisters - Louis Marx Toy Co., (Ted Bates); Roberts Dairy; (Creators Unlimited); Pittsburgh Plate Glass, (Ketchum, MacLeod & Grove); Polygrip, (Gray Advertising) and others.

Estudios Moro, S. A.
Moviererecord, S.A.
Master Films Distributors, Inc.
509 Madison Ave., New York, N. Y.
Phone: MUrray Hill 8-8227

George Caputo, *Manager*

(See complete listing in Int'l Section)
Principal studios are located in Spain

Jerry Fairbanks Productions
c/o William Morris Agency, Inc., 1740 Broadway, New York, N. Y.
Phone: JUdson 6-5100

(See complete listing under Los Angeles)

FARRELL AND GAGE FILMS, INC.

213 East 38th Street, New York 16, N. Y.
Phone: MUrray Hill 3-8358

Date of Organization: 1951

Matt Farrell, *President & General Manager*
C. Lillian Farrell, *Secretary*
William McAleer, *Vice-President & Director of Photography*
Joseph Faro, *Production Manager*

SERVICES: Production and distribution of sound motion pictures and sound stripfilms for business and industry. FACILITIES: Complete 16mm and 35mm motion picture and stripfilm production; color and b&w; sound studio, magnetic film recording, editing services, script, foreign language, art work, animation.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Horizons Unlimited,* (AMF Atomics); *Maintenance Painting; Out of This World,* (Hercules Powder Co.); *The Magic Hands of AMF,* revise (American Machine & Foundry); *Tool and Die Making,* revise (National Tool, Die & Precision Machining Assn.); in production, *High Pressure Gases in Aviation; High Pressure Air Compressors;* (U. S. Navy); untitled film for Vidmar Corp. FILMSTRIP: *Pay Dirt in Print.* (American Business Publication); TV COMMERCIALS: for Hercules.

FILM ENTERPRISES, INC.

222 East 46th Street, New York 17, N. Y.
Phone: MU 2-3973

Date of Incorporation: 1959

James R. Handley, *President*
F. William Bryant, Jr., *Secretary-Treasurer*
Howard A. Mann, *Production Supervisor*
Gwen Troughton, *Executive Secretary*

NEW YORK

FILM ENTERPRISES, INCORPORATED:

SERVICES: Production of 16 and 35mm motion pictures for business and industry; slide and stripfilms; script service; audio-visual production management and coordination. FACILITIES: Administrative offices; preview screening; complete editorial dept. fully equipped for all phases of production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Chemistry of a Petroleum Fire,* (American Petroleum Institute); *Space Research; Rocket Safety; The Solid Punch;* (Thiokol Chemical Corp.); *Weapons Range Establishment; IBM Means People; Hacia Nuevos Horizontes; Toward New Horizons; Toward One Goal;* (IBM World Trade Organization); *The Great Black Marlin,* (Glassel Producing Co.).

FILM GRAPHICS INC.

369 Lexington Ave., New York 17, N. Y.
Phone: TN 7-3330

Date of Incorporation: 1946

Lee Blair, *President*
Bernard Rubin, *Secretary-Treasurer*
Sidney Greenhaus, *Production Manager*
Calvin Schultz, *Chief Editor*
Kenneth Walker, *Dir. of Animation*
William Weintraub, Jr., *Sales Representative*
Lee Rothberg, *Director*
Ted Pahle, *Chief Cameraman*

SERVICES: Complete motion picture production, 35mm and 16mm; live action and special effects; recently expanded animation and editorial services. FACILITIES: Two sound stages, 50′ x 100′ and 75′ x 200′ located at 3 West 61st Street, New York City; two 35mm B. N. C. Mitchell cameras; complete sound recording facilities; 35mm Mitchell rear screen projector; animation and film editorial departments; 4 animation stands; optical facilities; 50 permanent production employees.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Naval Leadership,* series, (U.S. Navy); *Alloying Nickel,* (International Nickel Co.); *Lionel Science Toys,* (Lionel Toy Co.); *Alec in Wonderland,* (Licensed Beverage Industries); *Plate Glass for Autos,* (Pittsburgh Plate Glass).

FILMWAYS, INC.

18 East 50th Street, New York, N. Y.
Phone: PL 1-2500

Date of Organization: 1952

Branches: Filmways of California, MGM Studios, Culver City, Calif., Will Cowan, *in charge.* Filmways TV Productions, 1040 N. Las Palmas, Hollywood, Calif., Al Simon, *in charge.* Motion Picture Services, 241 West 54th Street, New York, N. Y., Robert Winkler, *in charge.*

Martin Ransohoff, *Chairman of the Board*
Rodney Erickson, *President*
Lee Goodman, *Exec. Vice-President*
Milton R. Dubin, *Senior Vice-President*
Fred Raphael, *General Manager & Vice-Pres.*
L. Douglas Nolan, *Treasurer*
Richard B. Sage, *Secretary*

SERVICES: Production of TV commercials, documentaries, industrial films, TV programs, and feature length pictures. FACILITIES: Four sound stages in New York; general service studios for TV filming in Hollywood.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Eastman Kodak; Ford Motors; Noxzema; Metrecal; Hertz.

METROPOLITAN NEW YORK:

Fiore Films

354 West 45th Street, New York, New York
Phone: DIgby 9-0845

William Kohler, *Executive in charge*

(See complete listing under New Jersey)

FOLKFILMS, INC.

45 West 45th Street, New York 36, N. Y.
Phone: JU 6-6139

Date of Incorporation: October, 1957

Jules Victor Schwerin, *President, Executive Producer*

SERVICES AND FACILITIES: Full professional production staff; library of music and sound effects; associated with group of documentary, industrial and feature-film screenwriters.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Berlin Junket*, (United Artists-RKO General); *A Publisher is Known by the Company He Keeps*, (Louis de Rochemont Associates & Alfred A. Knopf); *Indian Summer; The Drifters;* (self-sponsored).

FORDEL FILMS, INC.

1079 Nelson Avenue, New York 52, N. Y.
Phone: WYandotte 2-5000

Date of Organization: 1941

Clifford F. Potts, *Pres. & Exec. Producer*
Enid Borde, *Secretary-Treasurer*

SERVICES: Public relations; sales promotion; training; educational; scientific and medical motion pictures and slidefilms; complete responsibility, including planning, production and printing; specialists in color, live and animated. Audio-visual consultation and services for conventions and sales meetings including display design, continuous projectors and other devices, sound effects, sales gimmicks, etc. FACILITIES: Sound stage; complete cameras, lights and sound equipment for studio and location production; animation stand; art department; cutting rooms; 16mm magnetic and optical interlock screening facilities; color printing department; carpenter shop; machine shop; mobile units.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Desinfeccion de la Piel*, (Cyanamid Inter-American Corp.); *Improving the Hearing Through Manipulation of the Inner Ear Structures*, (Lederle); *Medifilm Report III — New York*, (Schering); *More Food for Man*, (Cyanamid); *Radiation Protection in Nuclear Medicine*, (U. S. Navy); SLIDEFILM: *More Livestock, More Profit with Aurofac*, (Cyanamid).

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William J. Ganz Company, Inc.
(A Division of I.V.C.)

40 East 49th Street, New York, 17, N. Y.
Phone: Eldorado 5-1443

(See complete data under Institute of Visual Communication, Inc. listing, this section)

GERALD PRODUCTIONS, INC.

421 West 54th St., New York 19, N. Y.
Phone: PLaza 7-2125

Date of Incorporation: November, 1955

Gerald Auerbach, *President*
Louis Mucciolo, *Executive Vice-President*
Henry Traiman, *Vice-Pres., General Mgr.*
Samuel Auerbach, *Vice-Pres., Comptroller*
Hampton Howard, *Dir. Industrial Sales*
Bob Evans, *A/E Commercial Production*
Stuart Grant, *Supervising Editor*
Ralph Porter, *Dir. of Production*
Chilton Ryan, Mel Howard, *Script & Account Supervisors*

GERALD PRODUCTIONS:

SERVICES: Production in all communications media—film, live and video tape, TV and industrial shows; complete distribution services. Documentary, industrial, educational, entertainment and Government films. FACILITIES: Sound stages, recording and mixing studio; 35mm and 16mm theatres equipped with interlock, complete editorial facilities, optical and stop-motion departments, rear screen projection.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Seven Wonderful Nights; Eye On the World;* (CBS); *Kraft Mystery Theater*, sixteen episodes, (Roncom Productions).

JACK GLENN, INCORPORATED

207 East 37th Street, New York 16, N. Y.
Phone: OXford 7-0121

Date of Incorporation: 1953

Jack Glenn, *President*

Bernice Trefman, *Art Director*

SERVICES: Complete production of special-purpose and entertainment motion pictures; animation and filmstrips; commercials and slidefilms; filmographs; stories, storyboards and voice tracks for animated cartoons; text-film scripts and production; specializing in entertainment and advertising cartoons; institutional, public relations, promotion, orientation, educational films, fictional or documentary. Contract or subcontract separately for script-writing and/or directing, producing, editing. FACILITIES: Wall, B & H, Arriflex, Mitchell cameras; lighting and sound equipment; studios and scenic shops; projection and cutting rooms in New York City and in Irvington-On-Hudson, Westchester County, N. Y.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Hoosier in Manhattan*, (Indianapolis Newspapers, Inc.); *Wise Use of Water Resources*, (United World Films, Inc.); SLIDEFILMS: *The Teaching Machine and Programmed Learning*, (Grolier, Inc.); TV COMMERCIALS: annual series for National Council of YMCA's; also series of entertainment animated cartoons.

William P. Gottlieb Company
(Now University Films, Inc.)

Plaza Hotel, 2 West 59th Street, New York 19, New York
Phone: PL 2-3520

(See complete data under University Films, Inc.)

GRAPHIC VARIETIES, INC.

145 East 49th Street, New York 17, N. Y.
Phone: PLaza 2-2636

Date of Organization: July, 1960

Max J. Katz, *President*
Stanley Turtletaub, *Vice-President*
Albert Rozokot, *General Business Manager*
J. Wedgwood Murphey, *Account Executive*

SERVICES: Script writing; photography; art work for motion pictures; sound slidefilms; live presentations, training meetings. FACILITIES: Complete production facilities for above services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Marketing Forum*, (Pepsi-Cola Co.); SLIDEFILMS: *The Race for Space*, (Pepsi-Cola Co.); *The Quincy Story*, (Metropolitan Life Insurance Co.); *Dinah-Mite*, (Sperry & Hutchinson Co.); *Salesmanship*, (Pepsi-Cola International, Ltd.); *Use of X-Rays*, (Eastman Kodak Co.).

✱ this symbol over producer listings in these pages refers to display advertisements within this Production Review issue.

GRAY-O'REILLY PRODUCTIONS, INC.

480 Lexington Avenue, New York, N. Y.
Phone: YUkon 6-4070

Date of Organization: November, 1932

Date of Incorporation: January, 1959

James E. Gray, *Vice-President*
John F. O'Reilly, *Vice-President*
George Livermore, *Vice-President*
Philip Guarneri, *Vice-President*

SERVICES: Production of TV film commercial only. FACILITIES: Complete studios, sound stages, animation department.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Young & Rubicam; Cunningham & Walsh; Ellington & Co.; McCann-Erickson; Tatham & Laird.

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Haig and Patterson, Inc.

405 Lexington Avenue, Suite 6404
New York 17, New York
Phone: YUkon 6-3265

Ronald Cannavaro, *New York Manager*

(See complete listing under Detroit area)

Halas & Batchelor Cartoon Films, Ltd.

c/o Louis de Rochemont Assoc., Inc.
380 Madison Avenue, New York 17, N. Y.
Phone: OXford 7-0350

(See listing under England, Int'l Section)

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The Jam Handy Organization, Inc.

1775 Broadway, New York 19, N. Y.
Phone: JUdson 2-4060

Herman Goelz, *in charge*

Complete office facilities and projection room with service staff for Eastern clients

(See complete listing under Detroit area)

HARTLEY PRODUCTIONS, INC.

339 East 48th Street, New York 17, N. Y.
Phone: ELdorado 5-7762

Date of Organization: 1927
Date of Incorporation: 1951

Irving Hartley, *President*
Elda Hartley, *Secretary-Treasurer*
Jean Brooks, *Vice-President, in charge of Distribution*

SERVICES: Specialty is writing and producing sponsored industrial, medical, training and public service films for industry, general public and TV and distribution to TV stations throughout the United States and Alaska through Hartley Film Distributors, Inc. FACILITIES: Studio A, street level, drive-in loading dock; Studio B, permanent kitchen set. Equipment with 16mm Mitchell camera, 16mm Mitchell blimp, 16mm & 35mm Arriflex cameras, Fearless dollies, Mole Richardson boom (with perambulator), 6 channel mixing console with full equalization, 17½mm and ¼ magnetic recording and dubbing, Rangertone and Fairchild pic sync; 16mm and 35mm interlock projection. Complete lighting equipment. Two completely equipped editing rooms and screening room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Dateline Long Island*, (Newsday); *Fabulous Families*, (Parents Magazine); *Big Chance in Carpets*, (Allied Chemical); *From Furs to Feathers to Foam*, (Mobay Chemical); *Patterned for Dining*, (Oneida Silversmiths); *Disabling Pain of Non-Articular Rheumatic Origin*, (Synergist); *Gift Wrap Glamour; Magic Box;* (Alcoa Aluminum Co., of America) *Emblem of Elegance*, (Linde Div., Union Carbide

You and Eye, (Edison Electric Institute); *Beer Under Glass*, (Glass Container); SLIDEFILMS: *Why A Corporation?; Profit Reward For Risk; The Work Prices Do; Savings — What They Are & Do;* (Esso Corp.)

HARVEST FILMS, INC.

90 Riverside Drive, New York 24, N. Y.
Phone: TRafalgar 4-1100

Date of Organization: 1950

Leo Trachtenberg, *President*
Vita Trachtenberg, *Secretary-Treasurer*
Alfred Socolow, *Assistant to President*
Barbara Rosenberg, *Production Asst.*

SERVICES: Production of motion pictures and filmstrips for industry, government, educational and social service organizations. Distribution of selected films for clients. FACILITIES: Complete production and creative facilities: cameras, sound equipment, art department, editorial facilities, music library, film library, storage, sound stages.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Road Back*, (N.Y. State Dept. of Health); *The Trap*, (National Society for Crippled Children & Adults); *NYLIC Builds*, (New York Life Insurance Co.); TV FILMING: for National Society for Prevention of Blindness; Federation of Protestant Welfare Agencies; American Public Health Assn; Dynamic Toy Co.; Salvation Army; Crestwood Advertising Co.

HAVERLAND FILM PRODUCTIONS

104 West 76th Street, New York 23, N. Y.
Phone: TR 4-1300

Date of Organization: May, 1958

Laszlo Haverland, *Producer-Director*
Arpad Makay, *Assoc. Prod. & Tech. Dir.*
Paul Meistrich, *Writer, Asst. Dir.*
Bertalan Bodnar, *Art Director*
Alan Bagration, *Prod. Asst.*

SERVICES: 35mm and 16mm script to screen film productions. FACILITIES: Cameras, lights, magnetic and optical recorders, dubbers, studio for dubbing and recordings, music library, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURE: *Tides of War; The Civil War Showcase;* (Harpers Ferry Enterprises, Inc.); *Vulture On My Veins*, (Teen Age Evangelism); *On The March . . .*, (N. Y. Building Service Council); *The Magic of Wood*, (Art Edge Studios, Inc.)

INSTITUTE OF VISUAL COMMUNICATION, INC.

40 East 49th Street, New York 17, N. Y.
Phone: ELdorado 5-1443

Date of Organization: 1919

William J. Ganz, *President*
Allan L. Bauman, *Circulation Manager*
Helen Spiro, *Production Supervisor*
Patricia Keller, *Executive Secretary*
Jane Page, *Comptroller*

SERVICES: Producers and distributors of audio-visual communication, including motion pictures, filmstrips and slidefilms. FACILITIES: Complete film production from script to screen for public relation, industrial, sales training, educational and documentary. Complete nationwide and foreign distribution of films.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *For Us the Living*, (Proprietary Association of America); *Safe Service*, (Paper Cup & Container Institute); *The Carriage Trade*, (Gallagher & Burton); *Around the World With Philco*, (Philco Corp.).

KAMENY FILM PRODUCTIONS

35 West 45th Street, New York 36, New York
Phone: COlumbus 5-8060

Date of Organization: 1947

Vernon Delston, *Executive Producer, in charge Production*
Seymour Kameny, *Administrative Director*
Nat Kameny, *Executive Technical Consultant*

SERVICES: Industrial, public relations, and training films; educational documentaries; slidefilms; filmstrips; commercials; live industrial shows; TV packaging. FACILITIES: All editing facilities and equipment; studio, sound stages; animation and art depts.; scenario dept.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Librium: Psychopharmacology in Action; Cold Conization;* (Hoffmann-La Roche); *Let's Take Pictures*, (Ricoh Cameras); *Search and Rescue*, (Nat'l Film Board of Canada); *New Japan Makes a Camera*, (Canon Cameras); TV COMMERCIALS: for Fade-Guard; Grayson-Robinson.

Jonathan Karas & Associates

59 East 54th Street, New York, N. Y.
Phone: PL 3-6411

Jack Berch, *Vice-President*

(See complete listing under New Hampshire)

VICTOR KAYFETZ PRODUCTIONS, INC.

1780 Broadway, New York 19, N. Y.
Studio: 415 West 55th St., New York 19, N. Y.
Phone: CIrcle 5-4830

Date of Organization: 1947

Branch Offices: Bear Films Div., Victor Kayfetz Productions, Inc., 1780 Broadway, New York 19, N. Y. Frank Bear. Rochester Div., Victor Kayfetz Productions, Inc., 1200 Westfall Road, Rochester 18, N. Y. Phones: HIllside 5-0883, GReenfield 3-3000, ext. 534. Don Lyon.

Victor Kayfetz, *President, Exec. Producer*
Seymour Posner, *Assistant to the Producer*
Abe Blashko, *Animation Director*
Sylvia Gerson, *Administrative Assistant*
Donald Armstrong, *Manager, Golden Snowball Dept.*
Irene Siegel, *Production Assistant*
Miriam Friedman, *Production Assistant*

SERVICES: Motion picture production, combining live cinematography, animation. FACILITIES: 16mm and 35mm equipment for live shooting: 35mm Eclair Camerette, 16mm Camerette, 16mm Arriflex with zoom lenses, full accessories. Studio flats, backgrounds, table tops, machine shop and carpentry facilities. Slidefilm and 2 x 2 slide production cameras. For animation shooting: 35mm Model L. DeBrie and 16mm Cine Special both completely adapted for animation. Animation stand (16mm and 35mm) with compound table. Complete art and animation department, 16mm and 35mm sound Moviolas. 35mm interlock and 16mm projectors in booth of screening room. Complete accessory equipment; tripods, high hat, dolly, location lighting equipment, cables, one station wagon, cargo trailer; Oxberry Animation stand with bi-pack camera.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Breakthrough; Homelite 55 H. P.-4 Cycle Outboard Engine*, Theater Screen Advertisements; (Homelite, Div. Textron, Inc.); *Reliability and the Maintenance Man*, (U. S. Air Force); *First Aide for Mother*, (Bissell); *Playtex Baby Nurser TV Newsreel*, (International Latex Corp.); SLIDEFILMS: *Number 26 Shoe* (Precision Shoe Co., Div. of Genesco); *FIFC 1962 Presentation*, (Ruder & Finn, Inc.); *A Century of Communications*, (P. H. Glatfelter Co.).

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NEW YORK

HERBERT KERKOW, INC.

480 Lexington Avenue, New York 17, N. Y.
Phone: YUkon 6-4266

Date of Organization: 1937
Date of Incorporation: 1946

Herbert Kerkow, *President and Treasurer*
Rosemond Kerkow, *Secretary*

SERVICES: Production from original research to finished film; for public relations, educational, training, industrial, documentary, sales training and sales presentation films. FACILITIES: Sound stage, set building department, projection room, sound recording and re-recording; editing and animation facilities; four cameras (Bell & Howell and Eclair Camerette, 35mm; Maurer and Arriflex, 16mm). Visualization sound stage, special equipment employing new techniques to present ideas and products on film.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Improved Nike-Hercules: Anti-Tactical Missile Performance; Nike-Hercules Cross Country; Nike-Zeus: Report of Progress 9; Nike-Zeus Bi-monthly Report*, numbers 15 & 16; *RS-201/Burlington; Progress Report on Coaxial Cable Transmission Systems;* numbers 2 & 3, (Bell Telephone Labs.); *Special Project Report #2*, (Convair-Ft. Worth); *Tower of Learning*, (U. S. Information Agency); *Project 465L;* quarterly reports and annual report; *Introduction to Strategic Air Command Control System*, revised version, (International Electric Corp.).

MAXIMILIAN KERR & ASSOCIATES

10 West 46th Street, New York 36, N. Y.
Phone: CO 5-1255

Date of Organization: September, 1960

Maximilian Kerr, *Director*
Tom Williams, *Co-Director*
Rita Kerr, *General Manager*
Larry Lurin, *Art Designer*
Elias Dominguez, *Art Designer*
Richard Conte, *Art Dept. Mgr.*
Sally Malin, *Script Supervisor*
Leonard Raphael, *Copy Consultant*

SERVICES: Producers of slidefilms, slides, presentation and visual aids. Complete services from concept through finished production for advertising, sales promotion, marketing, research, public relations, and sales training. FACILITIES: Creative services; art and photographic studios, technical and production.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Red Umbrella Marketing Plan*, (Travelers Insurance Companies); 15 *Successful Selling Secrets*, (Life Magazine); SLIDES: *How to Advertise Effectively on a 1% Budget.* (Singer Sewing Machine Co.); *Lipton Marketing Objectives for 1962; Introduction to Royal Estates Tea; Golden Ladle Spaghetti Sauces*, (Thos. J. Lipton, Inc.); *Can You Afford to Rest on Your Record*, (Fortune Magazine); *The Story of Downy*, (Procter & Gamble); *The Care and Feeding of Your New Car Care Center*, in production (B. F. Goodrich); *The Development and Marketing of New Products — Package Goods.* (BBD&O).

PAUL KIM & LEW GIFFORD PRODUCTIONS INC.

342 Madison Avenue, New York 17, N. Y.
Phone: YUkon 6-2826

Date of Organization: August 1960
Date of Incorporation: July 1961

Paul Kim, *Director*
Lewis Gifford, *Director*
Julia Whalen, *Production Manager*
Arthur Petricone, *Sales*

METROPOLITAN NEW YORK:

KIM & GIFFORD PRODUCTIONS:

SERVICES: Creative service and production of animated squeeze motion and live-action films. FACILITIES: None listed.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *E-J New Brands*, (Endicott-Johnson); *Like People*, (Brillo Mfg. Co.); *Brewmaster Animation*, (Sicks Rainier Brewing Co.); *Fizzies Daydream*, (Warner-Lambert); *Galaxie Service Free Image*, (Ford Motor Co.); *New Low Price*, (Sandura Co.); *Animated Faces*, (Post); *Spirit*, (John Labatt, Ltd.); TV COMMERCIALS: for Trix; (Dancer-Fitzgerald-Sample).

ROBERT H. KLAEGER ASSOCIATES, INC.

35 West 45th Street, New York 36, New York
Phone: JUdson 6-5090

Date of Organization: November, 1961

Affiliate: Robert H. Klaeger Associates of California, Inc., 4024 Radford Avenue, North Hollywood, California, Robert A. Drucker, *Executive Vice-President*

Robert H. Klaeger, *President*
John J. Fenton, *Exec. Vice-President*
Stephen Kambourian, *Vice-Pres. in Charge Motion Picture Completion*
David Quaid, *Vice-President*
Michael Levin, *Vice-President*
David Kelmenson, *Vice-President*

SERVICES: Television and industrial film production; live and animation. FACILITIES: Complete motion picture production facilities and print service department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Project Hope*, (Ex-Cel-Lo Corp.); TV FILMS: for Lionel Trains; Greyhound Corp.; General Insurance Co.; Mazola; General Electric; York Cigarettes; Reynolds Wrap; Eastman Kodak; Johnson and Johnson; Newport Cigarettes; Keds; Gulf; Ballantine Beer; Camels.

KNICKERBOCKER PRODUCTIONS, INC.

630 Ninth Avenue, New York 36, N. Y.
Phone: CIrcle 5-6710

Date of Organization: 1947

Howard A. Lesser, *President*
Willard Van Dyke, *Executive Producer*
Thomas S. Dignan, *Vice-President*
Renzo Olivieri, *Vice-President*
Agnes Grant, *Secretary*
Frederic G. Calder, *Sales Manager*

SERVICES: Production from original research to finished film. Specialties: Public relations, training and educational motion pictures. FACILITIES: Production equipment, animation, editing and slidefilm departments.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Harvest*, (Rockefeller Foundation); *The House of Man*, (Conservation Foundation); *Search Into Darkness*, (Schlumberger Co.); *Expanding Opportunities; Housing*; (State Comm. Against Discrimination).

Anthony Lane Film Studios, Inc.

11 Broadway, New York, N. Y.

Neill McCaffery

(See complete listing in Minneapolis, Minn.)

✱ this symbol over producer listings in these pages refers to display advertisements within this Production Review issue.

✱

LANE - COLE - DIETZ CORPORATION

45 West 46th Street, New York 36, N.Y.
Phone: JUdson 6-2390

Date of Organization: April, 1960

Joseph Cole, *Creative Services*
Herbert R. Dietz, *Production Services*
Malcolm Scott, *Customer Services*

SERVICES: Producers of motion pictures, slidefilms, slides, video tape, visual aids, TV shorts, theatrically distributed commercial subjects; complete meetings, live or closed-circuit; conventions; industrial shows, written, directed and trouped. Complete service from research through finished product for sales promotion, sales training, public relations, sales meeting, publicity, employee relations. FACILITIES: All studio, creative, technical and production staff and facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Progress of Discontent; The Salesmachine*, (Television Bureau of Advertising); SLIDEFILMS: *Out of the Mouths of; Signals For Sales*, (American Telephone & Telegraph); *A World of Products*, (International Telephone & Telegraph); SALES MEETINGS: for Lever Bros., Nestle.

ROBERT LAWRENCE PRODUCTIONS, INC.

418 West 54th Street, New York 19, N. Y.
Phone: JUdson 2-5242
Teletype: NY 1-1554

Date of Organization: 1952

AFFILIATES

Grantray-Lawrence Animation, Inc.
716 North La Brea, Hollywood 28, Calif.
Phone: WEbster 6-8158
Teletype: LA 1463

Ray Patterson, *President*
Robert L. Lawrence, *Vice-President*
Grant Simmons, *Secretary-Treasurer*

Gerald Schnitzer Productions
5746 Sunset Blvd., Hollywood 28, Calif.
Phone: HOllywood 9-1158

Gerald J. Schnitzer, *President*
Ann McGuire, *Production Manager*

Robert Lawrence Animation, Inc.
418 West 54th St., New York 19, N. Y.
Teletype: NY 1-1554
Phone: JUdson 2-5242

Peter Cooper, *Vice-President*

FOREIGN OFFICES

Robert Lawrence Productions (Canada) Ltd.
38 Yorkville Ave., Toronto 5, Ontario
Phone: WAlnut 5-5561

John T. Ross, *President & General Mgr.*

Robert Lawrence Productions
5 Avenue Velasquez
Paris 8e, France

Jacques de Faramond, *General Manager*

AT NEW YORK CITY

Robert L. Lawrence, *President*
Benjamin Krantz, *Vice-President in charge of Production*
Gerald J. Schnitzer, *Vice-President and Creative Director*
Dale W. Brown, *Sales Manager*
Philip Kornblum, *Treasurer*
Emanuel Gerard, *Art Director*
Harold Bernard, *Editorial Supervisor*
Roy Townshend, *Studio Manager*
Mauri Goldberg, Peter H. Cooper, Phil Schultz, *Staff Directors*
Doris Reichbart, *Production Supervisor*
Jerry Jacobs, *Production Supervisor*
Peter Scoppa, *Assistant Director*
Audrey Sammons, *Casting Director*
J. Burgi Contner, *ASC, Staff Cameraman*

SERVICES: Produce industrial and sales promotion films, TV programs, TV commercials. FACILITIES: Two air-conditioned sound stages, editing rooms, screening room, carpenter shop, production offices. Toronto production facilities are complete, including 60′ x 125′ studio.

RECENT PRODUCTIONS AND SPONSOR

TV COMMERCIALS: for General Electric; (BBD &O); Chevrolet; (Campbell Ewald); Lark; (D'Arcy); Clairol; (Foote Cone & Belding); Herbert Tareyton; (Gumbinner); Mercury; (Kenyon & Eckhardt); Nestea; (McCann-Erickson); Buf-ferin; (Young & Rubicam); and others.

ARTHUR LODGE PRODUCTIONS, INC.

333 West 52nd Street, New York 19, N.Y.
Phone: JUdson 2-5477

Date of Incorporation: 1953

Arthur J. Lodge, Jr., *President*

SERVICES: Production of industrial and documentary motion pictures and filmed TV new releases; stock footage library of three million feet of 35mm b&w film. FACILITIES: Offices, editing rooms, film vault, camera and editing equipment.

RECENT PRODUCTIONS AND SPONSOR

MOTION PICTURES: *Fabric Care Magic*, (American Inst. of Laundering); *Checkup*, (Sandoz Pharmaceutical Co.); *Jamestown*, (The Tobacco Inst.); *Odd-lots & Service*, (Decoppet & Doremus); *Permanent Pleating*, (Wool Bureau); *All Systems, Go!* (Aerospace Industries Assn.) NEWSFILM: for American Iron & Steel Institute Pharmaceutical Manufacturers Assn.

JAMES LOVE PRODUCTIONS, INC.

2 West 46th Street, New York 36, N.Y.
Phone: JUdson 2-4633

Date of Incorporation: 1952

James A. Love, *President*
Anne M. Love, *Secretary*
Stanley Popko, *Creative Director*
William D. Henry, *Supv. Film Editor*
Thomas Farrell, *Client Supv.*
Hal Friedman, *Vice-President, Sales*
Bob Richardson, *Vice-President, Sales*

SERVICES: Scripts, storyboards, motion pictures for TV and industry; slidefilms, TV package shows. Script and consultation. FACILITIES: Production offices, cutting rooms, art department mobile location unit and equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Fizzies*, (Warner-Lambert Phar. Co.); *Radar*, (U. S. Navy); *To A Foreign Land*, (U.S. Air Force); *Keystone of the Nation* (Bell Tel. Co. Penna); SLIDEFILM: *Adjuster-Salesman*, (Universal C.I.T. Credit Corp.).

LUX-BRILL PRODUCTIONS, INC.

319-21 East 44th Street, New York 17, N.Y.
Phone: Oregon 9-6320

Date of Organization: 1950

Richard S. Dubelman, *Client Liaison, Production Supervisor*
James M. Orchard, *Client Service*
Herbert D. Brown, *Editorial Department*
Edward Welsh, *Studio Manager*
Anne L. Bauer, *Office Manager*

SERVICES: Production of live and/or animated motion pictures and slidefilms from idea to stage to screen stage. Editing and re-editing company films; integration of motion pictures and live television; all types of rear projection photography. FACILITIES: Animation department; fully equipped studio for live shooting; location equipment; editing and screening rooms; creative and technical staff; recording studio.

LUX-BRILL PRODUCTIONS:

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Line for '61*, (Remco Industries); *Weekend Warriors*, (U.S. Air Force); *Bowling—U.S.A.*, (American Machine & Foundry); *Won't You Let Some Child Love You*, (Foster Parents' Plan); *The Rest is Up To You*, (Jones & Laughlin Steel); TV COMMERCIALS: for Fleischmann's Margarine; American Doll & Toy Co.; Campana Sales Corp.; Jacqueline Cochran Cosmetics; Hoffman-LaRoche; Remco Industries; Orin Exterminating Co.; National Biscuit Co.; Fabro, Inc.; Alberto-Culver Co., Royal Desserts; Vic Tanny Health Centers; Universal Appliances; Nestle Co.; Procter & Gamble; Dutch Masters; Jiffy Sew; New York Stock Exchange; Colgate-Palmolive; Narragansett Brewing Co.; Sterling Drugs; American Cyanamid; Esso Standard Oil Co.; Chesebrough-Ponds; Bridgeport Brass; Tangee Lipstick; Oakite and others.

MARATHON INTERNATIONAL PRODUCTIONS, INC.

10 East 49th Street, New York 17, N.Y.
Phone: MUrray Hill 8-1130

Date of Incorporation: 1948

Affiliate: Newsfilm, Inc.

FOREIGN: Marathon International Productions, Inc., Publicity House, Bell Street, London N.W. 1, England. Maurice Ford, *in charge*. Marathon International Productions, Inc., Via Lucrezia Caro 12, Rome, Italy. Giovanni Pucci, *in charge*.

Konstantin Kalser, *Pres. & Exec. Producer*
Kenneth Baldwin, *Vice-President & Supervisor of Production*
Jean Hauck, *Director of Administration*
Cindy Karp, *Manager of Accounts*

SERVICES: Public information films, worldwide news service, company newsreels, special events coverage for industry; film editing, commercials, stock shots, etc. FACILITIES: Complete 16mm and 35mm production and editing facilities. Correspondent cameramen in all countries of the world and throughout the United States.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Purest Treasure*, (Volkswagenwerk A. G.); eleven *Sports Shorts*, (Volkswagen of Amer., Inc.); *Flair For Living*, (Modern Talking Picture Service); *Space Flight — Report to the Nation*, (RKO General, Inc.); *Global Communications of the Future*, (General Telephone & Electronics Corp.); NEWSFILMS: for American Telephone & Telegraph Co.

Medical Dynamics, Inc.

405 Park Avenue, New York 22, N.Y.
Phone: PLaza 1-7447

Sol. S. Feuerman, *President*

(See complete data under Dynamic Films, Inc. listing, this section)

MEDICAL FILM GUILD, LTD.

506 W. 57th St., New York 19, N. Y.
Phone: CIrcle 7-0510

Date of Organization: 1930
Date of Incorporation: 1947

Joseph P. Hackel, *President*
Lucille S. Hackel, *Secretary-Treasurer*
Bernard Hackel, *Director, Sales Promotion*
John Malinowski, *Associate Producer, Director of Photography*
Helvi Bell, *Distribution Coordinator*

MEDICAL FILM GUILD, LTD.:

SERVICES: Production and world-wide distribution of scientific, medical, industrial, sales training films in motion pictures, sound slides, television spots. FACILITIES: Complete studio facilities including animation, sound recording, translation, photo montage and photographic displays. Our engineers can design special devices and repair existing standard equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Circulacion de la Sangre-Nuevas Technicas para Medirla*, (U.S. Vitamin & Pharmaceutical Corp.); *Epidemiology of Diabetes; Diabetes & Its Complications; Hypoglycemic Coma Vs. Diabetic Acidosis; Dietary Regimen in Diabetes; Insulin and the Oral Hypoglycemic Drugs, Physiologic Effect & Role in Treatment;* (New Jersey State Dept. of Health);

MKR FILMS, INC.

619 West 54th Street, New York 19, N.Y.
Phone: CO 5-4878, CO 9-4813

Date of Organization: 1955

Ralph Rosenblum, *President & Treasurer*
Gene R. Kearney, *Vice-President, Secretary*
Arthur E. Milford, *Director*

SERVICES: Production of theatrical and business films; editorial supervision of feature films. FACILITIES: Offices and editorial facilities at Movielab Building, 619 West 54th St. New York.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Mediterranean Holiday*, (American Export Lines); *Desalination Report*, (Fairbanks Whitney Co.); *Numeric Drill Sales Film*, (Pratt & Whitney Co., Inc.); *Color Analysis*, Spanish version, (Clairol, Inc.); *The Little Star of Bethlehem*, self-sponsored.

ARTHUR MOKIN PRODUCTIONS

450 West 56th Street, New York 19, New York
Phone: PLaza 7-4868

Date of Organization: 1956

Arthur Mokin, *Owner*

SERVICES: Production and distribution of non-theatrical motion pictures and slidefilms. FACILITIES: Camera and editorial equipment for 16mm production. Library and maintenance equipment for print distribution.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *O Brasileiro; And Follow Me;* (National Council of the Protestant Episcopal Church); *A Plant for Tommorow*, (P. Lorillard Co.); SLIDEFILMS: *Jimmy's Question; The Church At Warren;* (United Church of Christ).

ARNOLD MORRISON LTD.

150 West 55th Street, New York, N. Y.
Phone: CIrcle 5-2850

Date of Organization: 1940
Date of Incorporation: 1957

Arnold Morrison, *President, Producer- Director*
Marshall Schiff, *Sales Director*
Peter Jones, *Writer-Director*
Fred Abeles, *Production Supervisor*

SERVICES: Creative writing, planning and production of documentary, industrial, educational, sales promotion and public relations films. Live programs for sales meetings and conventions. FACILITIES: Complete shooting and editing facilities; film library for stock footage and rear-screen projection plates. Film research.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The American Consumer Franchise*, (Maxwell House Coffee); *Walk to Freedom*, (Fellowship of Reconciliation); *The Night People*, (Omnibus-Robert Saudek Associates); *The Water of Life*, (Young & Rubicam); *David Brinkley's Journal*, (NBC).

NEW YORK



MPO PRODUCTIONS, INC.
(A Subsidiary of MPO Videotronics)

15 East 53rd Street, New York 22, New York
Phone: TR 3-7000

Date of Organization: 1947

Branch Offices: Michigan: 921 Monroe Blvd., West Dearborn. Phone: CRestview 8-4412, Victor F. Radcliffe, *Manager*. Illinois: 185 No. Wabash, Chicago. Phone: 372-2355, Bill Bailey, *Manager*. California: 800 N. Seward St., Hollywood. Phone: HOllywood 6-3341, Mel Dellar, *Vice-Pres*. Canada: Lakeshore Studios, 310 Lakeshore Rd., Toronto.

Judd L. Pollock, *President*
Marvin Rothenberg, *Vice-President*
Arnold Kaiser, *Vice-President*
Gerald Hirschfeld, *ASC, Vice-President*
Gerald Kleppel, *Vice-President, Secretary, Supervisor Editing Dept.*
Sanford Greenberg, *Treasurer*
Charles Dubin, Andrew Gold, Burt Harris, Joe Kohn, Joseph Lerner, Murray Lerner, Ira Marvin, *Vice-President*, Dave Monahan, Loyd Ritter, Victor Solo, *Vice-President*, Charles Wasserman; *Producer-Directors.*
Joseph Moncure March, *Scenario Editor & Producer*
Fred Foster, Morton Dubin, Dicran Nahigian, William Susman, *Vice-Preisdent, Producers*
Zoli Vidor, *ASC, Director of Photography*
Tony Brooke, *ASC;* Stan Meredith, *ASC; Cinematographers*
Paul Petroff, *Director of Scenic Design*
William Molyneux, *Associate Art Director*
Dan Eriksen, Philip Frankel, Norman Gewirtz, George Marvin; *Assistant Directors*
Lawrence Mezey, *Recording Director*
Ira Loonstein, *Studio Manager*
Jack Safran, *Laboratory & Print Control*

SALES MEETINGS, INC. DIVISION

Joseph F. Kilmartin, *President*
Raymond DuFlon, *Vice-President*
Irving Zuckerman, *Vice-President*

GOVERNMENT PROJECTS DIVISION:

Andrew Gold, *Vice-President, Producer-Director*

SERVICES: Complete production of films for sales promotion and training: public relations: information and training films for industry, U. S. forces and gov't agencies; color sportsmen's and conservation films. Distribution service to TV stations, club groups, schools, etc. Presentations and stage shows for industry, closed circuit and live presentations for sales force and management meetings. FACILITIES: (New York): Two studio production centers with lighting, photographic and sound equipment, mobile units, sound trucks, 5 shooting stages, make-up and dressing rooms, screening rooms, set construction shops, etc. (California): Complete production facilities in the heart of the Hollywood motion picture district including sound stages, lighting, shops, photographic and sound equipment, make-up and dressing rooms, etc. (Canada): 3 sound stages, complete film processing facilities, projection rooms, sound, lighting equipment, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Fishing at Montauk Point*, (American Airlines); *People*, (Anheuser-Busch); *Around the World*, (Chase Manhattan Bank); *This Wonderful Age*, (Consolidated Nautral Gas System); *A Summer Opportunity*, (Crowell-Collier Publishing); *Unseen Harvesters*, (Du-

METROPOLITAN NEW YORK:

M P O PRODUCTIONS:

Pont); 1962 *Dealer-Salesmen Introduction Show — Got It Made*, (Ford Motor Co.); *Operation Display*, (General Motors Corp.); *Dialogue with Life*, (Health Insurance Institute); *Monsanto '61*, (Monsanto Chemical Co.); *The Science of Fire*, (Nat'l Board of Fire Underwriters); *Fishing in Ireland*, (Pan American World Airways); *Meat on the Move*, (Swift & Co.); *This is USAFE*, (United States Army); *Minus 320*, (U.S. Steel); TV COMMERCIALS: for N.W. Ayer; Ted Bates; BBD&O; Leo Burnett; Compton; D'Arcy; McCann-Erickson; Morse International; Warwick & Legler; Young & Rubicam; and others.

MULLER, JORDAN AND HERRICK, INC.

554 Fifth Avenue, New York 22, N.Y.
Phone: CIrcle 5-1820

Date of Organization: 1955

John T. Jordan, *President, Sales Manager*
William F. Herrick, *Vice-President, Charge of Audio-Visual Department*
Frank B. Muller, *Vice-Pres. & Treas.*
Clinton Lewis, *Creative Director*
Mark Perrier, *Account Executive*
Dick Christerson, *Account Executive*
Art Diener, *Copy Chief*
De Wolf Hotchkiss, *Audio-Visual Art Dir.*
Reginald Troncone, *Art Director*

SERVICES: All phases motion pictures, slidefilms and other audio-visual media. Service both audio-visual and print media accounts. FACILITIES: Seven staff writers, director, art director; complete art facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Talon Zipmates; Closure Clinic*; (Donahue Sales Corp.); untitled series for J. C. Penney Co., Musical Road Show; SLIDEFILMS: *State of the Company Message*, (J. C. Penney Co.); *The Zipper Business*, (Donahue Sales Corp.); *A Few Will Do*, (General Electric); *Of Time and Change* (F. W. Dodge Corp., Sweets Catalog Div.); *Pressure Point*, (American Machinist Magazine); *Here Is Ticon*, (Alco Products, Inc.); *Interview; SOP;* (IBM); *The Essential Difference*, (Becco Chemical, Div. of FMC); *The Secret in the Bottle*, (Owens-Corning Fiberglas Corp.); *People Like Holidays*, (duPont); *A Particular Level*, (Mechanical Engineering Magazine); SLIDE PRESENTATIONS: *This is Vertigo; Know Your Oxygen Mask; Liquid Oxygen; Liquid Oxygen Contaminants;* (U.S. Navy); *The New SMA Resin*, (Texas Butadiene Chemical Corp.); *Gulf Oil Company Data Processing*, (Remington Rand Corp.).

OWEN MURPHY PRODUCTIONS, INC.

723 Seventh Avenue, New York 19, N.Y.
Phone: PLaza 7-8144

Date of Organization: 1946

Owen Murphy, *President & Exec. Producer*
Paul Cohen, *Vice-Pres. in Chg. Production*
Eric Lawrence, *Vice-Pres. in Chg. Editorial*
Arthur Kaplan, *Controller*
Michael Livesey, *Cameraman*
William Bruder, *Editorial Assistant*

SERVICES: Motion pictures for industry and television; complete production; scripts, cinematography, editorial, recording; live and animation. Special editorial service for industrial photographic departments. FACILITIES: Full production facilities including 35mm and 16mm cameras; lighting equipment; magnetic sound recorders; mobile location unit; cutting rooms; recording room and insert stage. Permanent creative staff — writers, directors, cameramen, editors and supervisors.

OWEN MURPHY PRODUCTIONS:

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Big Breakthrough of 1961; Introducing the Butylaire;* (Firestone Tire & Rubber Co.); *Wire for Sound; Quartz Crystals;* (American Tel & Tel Co.); *Vycron*, (Beaunit Mills); *Ninth Canada Cup*, (National Educational Films, Inc.); *Belmont Stakes; Primonetta Takes the Alabama*, (N.Y. Racing Assn.).

NATIONAL EDUCATIONAL FILMS, INC.

723 Seventh Avenue, New York 19, N. Y.
Phone: Plaza 7-6600

Date of Organization: 1946

W. French Githens, *President*
Stephanie J. Badik, *In Charge of Bookings*

SERVICES: Production and distribution of golf and tennis films. FACILITIES: Complete facilities available.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Golftown, U.S.A.; 2nd World Amateur Team Championship for Eisenhower Trophy; Walker Cup Highlights; Famous Golf Courses: Scotland*, (U.S. Golf Association); *IX Canada Cup Matches, Dorado Beach*, (International Golf Association).

Stanley Neal Productions, Inc.

138 East 36th Street, New York 16, N. Y.
Phone: MUrray Hill 5-8236

(See complete data under Creative Visual Media, Inc. listing, this section)

DON NESTINGEN ASSOCIATES

515 Madison Avenue, New York 22, N. Y.
Phone: PLaza 1-0523

Date of Organization: 1957

Don Nestingen, *President*
P. Burke, *Vice-President*
W. L. Robertson, *Producer*

SERVICES: 16mm and 35mm motion pictures for specific communications jobs for business and industry. FACILITIES: Cameras, lighting, sound and editing equipment and facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Client*, (Donegen Co.); *Recruiting*, (Kellogg International); *Waldorf Fashion Show*, (McCall's Magazine); *What Kind of Pipe Should I Buy*, (Chase Brass & Copper); *AC Plastic*, (Sears Roebuck); SLIDEFILM: *Vinyl Coustic Tile*, (Allied Chemical).

Newsfilm, Inc.

10 East 49th Street, New York 17, N. Y.
Phone: MUrray Hill 8-3063

Date of Incorporation: December, 1958

Kenneth Brighton, *Manager*,

(See complete data under Marathon International Productions listing, this section.)

Fred A. Niles Communications Centers, Inc.

108 West End, New York, N. Y.
Phone: SUsquehanna 7-8770

Howard H. Henkin, *Vice-Pres., Gen. Mgr.*
Max Pride, *Vice-President, Sales*
John Treanear, *Production Manager*

(See complete listing under Chicago area)

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JOEL O'BRIEN PRODUCTIONS, INC.

225 East 46th Street, New York, New York
Phone: EL 5-7520

Date of Organization: June 1960

Joel O'Brien, *President*
Bill Buckley, *Vice-President*
Norman W. Schur, *Secretary-Treasurer*

SERVICES: Film and television production and packaging. FACILITIES: Executive offices and editorial facilities.

RECENT PRODUCTIONS AND SPONSOR

MOTION PICTURES & VIDEO TAPE: *Land of Promise*, (AFL-CIO); *Politics & Progress*, (Committee on Political Education); *Is Democracy Obsolete?; Berlin — Cold War Thermometer; Image of America;* and 17 other programs, (National Educational Television & Radio Center).

On Film, Inc.

315 East 55th Street, New York, N. Y.
Phone: PLaza 9-0920

Morton Schaps, Robert Braham

(See complete listing under New Jersey area

Sam Orleans & Associates, Inc.

Pathe Building, 105 East 106th St.,
New York, N. Y.

(See complete listing under Tennessee area

PACE PRODUCTIONS, INC.

137 East 57th Street, New York, N. Y.
Phone: PLaza 2-9070

Date of Organization: 1958

BRANCH: Pace West, 155 North LaPeer Drive Los Angeles 48, California, BRadshaw 2-8067, J. Robert Regester, Jr., *Vice President in charge of West Coast operation.*

Robert Ellis, *President-Writer-Producer*
J. Robert Register, Jr., *Vice-Pres.-Gen. Mgr. Pace West*
Romano VanderBes, *General Manager-Pace East*
Esther Neale, *Account Executive*
Janet Murray, *Account Executive*
Earl Scott, *Head Photographic Department*
Richard Hubert, *Production Design*

SERVICES: Complete production service specializing in 35mm color-sound filmstrip presentations. FACILITIES: Research and writing, art and animation departments; location equipment, production design and supervision; still studio equipment and b&w still lab.

RECENT PRODUCTIONS AND SPONSOR

SLIDEFILMS: Ten training films, (A & W Root Beer); Four training films, (Baskin-Robbins Inc.); *Congratulations*, (Speedwriting Co.); *Treasured Memories*, (International Album Plan); *Nutria, Fur and Your Future*, (Caban Nutria Breeders Assn.); *A Part of the Story* (General Spray Service); *Glamor Capital U.S.A.*, (Beverly Hills Convention Bureau); *Part of the Art of Eve*, (Catalina Swimwear, Inc.) CORPORATE PRESENTATION: *Managing Manpower*, (Pacific Finance Corp.).

See Advertising Pages for Helpful Data

☆ Producers whose advertisements appear o other pages of this Annual Review Issue carr this special designation (*) over listing tex Refer to the convenient "Index to Advertisers on the last page of this issue for page numbe The "Blue Chips" of film production advertis regularly in the pages of BUSINESS SCREEN.

PECKHAM PRODUCTIONS, INC.

15 East 48th Street, New York 17, N. Y.
Phone: PLaza 8-0490

Date of Organization: October, 1958

Syracuse Branch Office: Fayetteville Road, Manlius, New York. Francis E. O'Brien

John L. Peckham, *President*
Kay Anderson, *Vice-President*
Harvey Yale Gross, *Treasurer-Creative Director*
Peter H. Peckham, *Secretary*
Hoyt Griffith, *Director Editorial Serv.*
Tom Detienne, *Account Supv.*
Sonny Sparks, *Acct. Supv. & Merch. Dir.*

SERVICES: 16mm and 35mm films and slidefilms for business, industry and TV sales promotion, public relations, educational and scientific. Commercials and programs for TV in color and b&w; sales training, sales and advertising films. FACILITIES: Complete creative and editorial facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *NEWSWEEK . . . the Idea!* (Newsweek Magazine); *Maintenance; DME;* (American Airlines); *Zero to Infinity,* (Nat'l. Aeronautics & Space Administration); *The Winning Hand,* (Ideal Toy Corp.); *465L SACCS,* (International Electric Corp.); TV COMMERCIALS: for Van Heusen Shirts; Westinghouse TV; Palm Beach Co.; Hasbro Toys; (Grey Advertising); Home Golf; (Mel Weiss Enterprises); Skoop, Lowell Toy Corp.; (Atlantic/Bernstein Associates); Polyrods, (Modular Fabrications).

PELICAN FILMS, INC.

292 Madison Avenue, New York 17, N. Y.
Phone: ORegon 9-0670

Date of Organization: 1954

Thomas J. Dunford, *President*
Arthur J. Zander, *Vice-President, Animation Director*
Chris Ishii, *Vice President, Animation Director*
Eli Feldman, *Vice-President, Sales*
Marc T. Statler, *Vice-Pres., Prod., Dir.*
Herbert Skoble, *Producer-Director*
Ted Lowry, *Associate Producer*
David Reisman, *Production Manager*
Eleanor J. Connolly, *Print Service*

SERVICES: Animation and live action motion pictures for sales promotion, public relations and education; TV commercials. FACILITIES: Fully staffed and equipped animation studio; sound stages, recording and lab facilities on lease basis.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Looie Lawters and his Seven Daughters,* (Jantzen-Hockaday); *The Air Force in Canvas,* (self-sponsored); *Tyranny of Large Numbers,* (Western Electric); *The European Community,* (European Community Information Service); *Geometry,* series, (McGraw-Hill Textfilms); TV COMMERCIALS: for Robert Hall Clothes; (Arkwright); American Telephone & Telegraph; Penna. Bank & Trust Co.; (N.W. Ayer & Son); Flavo-Flake Gum; M&M Candy; Playtex Girdles; (Ted Bates & Co.); National Safety Council; (G. M. Basford); Schaefer Beer; Scotch Brite; (BBD&O); Parker Bros. Games; Badger, Browning & Parcher); Good and Plenty Candy; (Bauer & Tripp, Inc.); Comet; Cascade; Compton); and others.

Peterson Productions Limited

245 West 55th Street, Room 903
New York 19, N. Y.
Phone: PL 7-9357

John R. Heaney, *Manager*

(See complete listing under Toronto, Ont.)

PENDULUM PRODUCTIONS, INC.

45 West 45th Street, New York 36, N. Y.
Phone: JUdson 2-5558

Date of Organization: September, 1960

J. Scudder Boyd, Jr., *President*
Gene Searchinger, *Vice-President*
Charles L. Mathewson, *Sales Manager*
Louis J. San Andres, *Production Coordinator*

SERVICES: Documentary and industrial motion pictures, from script through release prints. FACILITIES: Complete shooting and editing, 35mm and 16mm; b&w and color.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Project 6830,* (Standard Oil, New Jersey); *Assignment People,* (Look Magazine); *Business Week: Inside and Out,* (McGraw-Hill); *Bid and Asked,* (New York Stock Exchange); *Chevron Dealer Presentation,* (Standard Oil, California); in production, films for American Cyanamid; Standard Oil.

DAVID PIEL, INC.

300 Central Park West, New York 24, N. Y.
Phone: TR 3-6820

Date of Organization: 1956

David Piel, *President*
Hedi S. Piel, *Vice-President*
Jerome Turkel, *Treasurer*
Robert Baron, *Production Mgr.*
Martin Strudler, *Art Director*
Sidney Kupfershmid, *Production Mgr.*

SERVICES: Creative production and supervision of audio-visual business communications. FACILITIES: Art production rooms; offices; lease arrangement on animation cameras and cutting rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Achoo '62,* (Pharmacraft Labs. – Seagrams); *Postcards Around the World,* (American Express); *Harold and the Purple Crayon,* (Go Productions); SLIDEFILMS: *When to Trade,* (John Williamson Co., Div. Buick); *Husband Yewell,* (Aberdeen Investors).

ROY PINNEY PRODUCTIONS, INC.

305 East 47th Street, New York 17, N. Y.
Phone: PLaza 2-4477

Date of Organization: 1946

Roy Pinney, *President*
Doris Pinney, *Treasurer*
Walter Kienzle, *Production Manager*
Janet White, *Sales Representative*

SERVICES: Documentary, nature, travel, industrial, films with a photo-journalistic approach. FACILITIES: 2700 sq. ft. studio space; 16mm & 35mm cameras, magnetic recorders, projection, dressing, cutting, conference rooms, production offices, carpenter shop. Photo-library for extensive files of stock photographs in b&w and color. Electronic lights for slide film illustrations. Photo lab.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *How To Survive Atomic Attack,* (Fawcett Publications); *Vanishing Wildlife,* (Dodd, Mead, Inc.); *Cave Exploration,* (Coward-McCann, Inc.); *Wild Cargo,* weekly half-hour series filmed in India; untitled pilot film for Herb Shriner.

PINTOFF PRODUCTIONS, INC.

64 East 55th Street, New York 22, N. Y.
Phone: ELdorado 5-1431

Date of Organization: December, 1957

Ernest Pintoff, *President*
Arnold Stone, *Vice-President, Prod. Manager*
Jose di Donato, *Vice-President, Client Relations*

SERVICES: Producers of animated and live action motion pictures for industrial, theatrical and TV commercial use. FACILITIES: Complete facilities for the production of animated and live action production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *U. S. Steel,* (U. S. Steel Corp.); *Great To Phone,* (American Tel & Tel Co.); *Color TV,* (RCA); *Line of Defense,* (National Guard); *Charmin,* (Procter & Gamble).

Q. E. D. PRODUCTIONS, INC.

21 West 46th Street, New York 36, N. Y.
Phone: JUdson 2-4291

Date of Organization: 1953

Robert Baron, *Executive Producer, Director*
Roy Lampe, *Staff Writer, Director*
John McMannus, *Director*
Ted Devlet, *Staff Cameraman*

SERVICES: Producers and creators of industrial, educational, public relations, TV motion pictures and TV commercials. FACILITIES: Fully staffed and equipped with 16mm and 35mm cameras. Complete sound stage; scenic design and set construction; 16mm and 35mm recording equipment; screening theatre with premix facilities. Camera car and complete location unit, cameras, lighting and sound.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Lektrafile,* (Remington Rand Systems) *New York Convention,* (American Management); *Dave Garraway Speaks,* (Billy Graham Organization); second unit production on *Lolita,* (Seven Arts); TV COMMERCIALS: for Mellon Bank; Jaymar Slacks; Revlon.

RAMPART ASSOCIATES, INC.

509 Fifth Avenue, New York 17, N. Y.
Phone: YUkon 6-4150

Date of Incorporation: 1959

Branch Offices: Massachusetts: 19 Beechcroft St., Boston. Phone: STadium 2-5373. Arnold Lawrence, *Exec. Prod.* New York: 11 North Pearl St., Albany. Phone: HE 3-3891. Philip Itzkow, *Acct. Exec.* Austria: Bergmillergasse 8, Vienna 89. Phone: 92-48-324. Gunther von Fritsch, *Exec. Prod.*

Russel Burton, *President*
Ronald Kohm, *Vice-President*
Robert Slocum, *Account Executive*
Richard Udell, *Secretary*
Burt Rosen, *Production Manager*

SERVICES: Production of training, public relations and travel films for theatrical and non-theatrical use; TV commercials; color and b&w; live or with animation in 35mm or 16mm; sound slidefilms. FACILITIES: Creative and technical staff; production affiliates in U. S. and overseas; 35mm and 16mm cameras, sound, lighting equipment; studios as required and screening room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Open Road,* (Vespa Distributing Corp.); *Real Estate Growth,* (Graham Corp); *More Zip,* (Vescony Corp.); *Revolution in Drilling,* (Fredericks and Fredericks); SLIDEFILMS: *A Caution for Suzan,* (Barry & Co.).

Roland Reed Productions, Inc.

145 West 55th Street, New York 19, N. Y.
Phone: COlumbus 5-2940

Carl V. Ragsdale, *Vice-President of Eastern Production*

(See complete listing under Los Angeles Area)

METROPOLITAN NEW YORK:

ROBERT YARNALL RICHIE PRODS., INC.

666 Fifth Avenue, New York 22, N. Y.
Phone: CIrcle 6-0191

Date of Organization: 1939

Robert Yarnall Richie, *President*
James Petrie, *Production Manager*
Michael Ross, *Editor*
T. F. Moloney, *Still Cameraman*
A. J. Calvo, *Technician*
Dorothy Donahue, *Executive Assistant*

SERVICES: Motion picture production, TV, industrial, documentary, 16mm and 35mm b&w and color; slide-motion; filmstrips; scripts and storyboard treatments. Counsel on film production and distribution. Specialists in still photography. FACILITIES: Completely self-equipped for all phases of motion picture photography; employing Mitchell cameras, Magnasync sound on location; shooting staff for sets and special effects. Complete lighting for large industrial interiors; location truck.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Science Rides the High Iron*, (Association of American Railroads); *Horizons; South Eastern Asian Games!* (U. S. Information Agency); Sermon series by Dr. Norman Vincent Peale, (Foundation for Christian Living); TV COMMERCIALS: for Texaco, in Hawaii; Ghana; Senegal; Morocco.

H. D. ROSE & COMPANY, INC.

234 East 47th Street, New York 17, N. Y.
Phone: PLaza 1-3035

Date of Organization: 1942

Hubert D. Rose, *President & Treasurer*
William F. Koch, *Vice-Pres. & Creative Director*
Richard McElhaney, *Vice-President, Prod.*
Robert P. Schweitzer, *Vice-President, Secretary & Art Director*

SERVICES: Sound slidefilms and slides, motion pictures, training programs, sales promotion materials. FACILITIES: Writing & editorial staff; complete art and photography studios.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Scarfing Machine*, (Air Reduction Co.); *Selling Made Easy*, (Mobil Oil Co.); SLIDEFILMS: *Selling Full Loads by Telephone; Phone Power As a Prime Selling Force; Automating Distribution Operations by Phone Power*, (American Tel & Tel Co.); *Specifying Hospital Fixtures with Manual*, (American Standard); *Operations Upstairs*, (Cluett Peabody & Co., Inc.); *Patent #2,985,501 Belfast*, (Deering Millikin, Inc.); *Ready or Not*, (Mutual of New York); *Your Mobil Battery Franchise; Spelling Made Easy;* (Mobil Oil Co.); *So You Want to Sell Lighting*, (Lustra Corp.); *Have You Met Red Dot?* (Sinclair Refining Co.).

ROSSMORE PRODUCTIONS AND SELLING METHODS INC.

50 East 42nd Street, New York 17, N. Y.
Phone: Murray Hill 2-3625

Date of Organization: May, 1959

Anne Koller, *President & Producer*
Gustave Hesse, *Vice-President & Co-Producer*
MaryAnn Byrns, *Secretary & Prod. Coordinator*

SERVICES: Consultants and producers of motion pictures, sound slidefilms, filmstrips, tape recordings, merchandising presentations, sales promotion and training materials. Complete production services, art department, equipment, etc.

ROSSMORE PRODUCTIONS:

FACILITIES: Specialists in producing Salesmate programs. Authorized dealers for Salesmate. Art and animation facilities; scriptwriting; photography; all creative services.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *The Teen Man; Shoe Report;* (Fairchild Publications); *The Boom In Babyland;* (Beechnut Foods, Inc.); *The Face of Banking,* (John Harland Co.); *Make More Money,* (Product Distributing Corp.); *Bookkeeping Posting; Bookkeeping Proofing;* (Bank of Commerce); *The Remarkable Remington Line: Product & Demonstrations; The Market;* (Remington Rand, Inc.); *Your Dun and Bradstreet Story,* (Dun & Bradstreet).

SAGE, BUKAR & LARISCH SALES PROMOTIONAL ORGANIZATION, INC.

10 East 49th Street, New York 17, N.Y.
Phone: ELdorado 5-5111

Date of Organization: 1953

David Sage, *Partner, Program Development*
Nat Bukar, *Partner, Client Contact*
Kurt Larisch, *Partner, Creative Direction*
Ken Redford, *Producer, Director*
Helen Ross, *Mgr., Script Dept.*
Mal Wittman, *Associate Director*

SERVICES: Sales promotion consultants for program development in sales training, retail promotion, sales meetings, visual selling and all other areas of business communications. Producers of motion pictures, stopmotion animation, sound slidefilms and filmstrips. FACILITIES: Art dept., photographic studio, Portman animation stand, screening room — research, writing and production personnel.

RECENT PRODUCTIONS AND SPONSORS

FILMSTRIPS: *TDP,* (Seventeen Magazine); *Remarkable,* (Seagram's 7 Crown); *Key Customers; Sparkplug Salesmen;* (Motors Insurance Corp., General Motors); *Homesite,* (Conde, Nast, Street & Smith); SLIDEFILMS: *Ninth Biennial Grocery Study,* (This Week Magazine); IBM Sales Meeting, untitled, (Marsteller, Inc.); Gas Safety Sales Meeting, untitled, (American Gas Assn.); Handi-Bottle Sales Meeting, untitled, (Glass Container Mfrs. Assn.); *Re-Think,* (What's New In Home Economics).

SARRA, INC.

200 East 56th Street, New York 22, N. Y.
Phone: MUrray Hill 8-0085

16 East Ontario Street, Chicago 11, Ill.
Phone: WHitehall 4-5151°

Date of Organization: 1937

(At New York Studios)
Valentino Sarra, *President*
Morris Behrend, *General Manager*
John Henderson III, *Sales Manager*
Rex Cox, *Creative Director*
Robert Jenness, *Director*
Stanley Johnson, *Director*
George Altman, *Chief Editor*
David Fletcher, *Art Director*

SERVICES: Photographic illustration; motion pictures; TV commercials and slidefilms. °(complete details on services, facilities and recent productions in Chicago area listing).

this symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 12th Annual Production Review issue.

SEMINAR, INC.

480 Lexington Avenue, New York 17, N. Y.
Phone: YUkon 6-8330

Date of Organization: 1952

R. K. Daker, *President*
C. W. Freeburn, *Vice-President*
D. Joseph, *Secretary*
J. H. Barwick, *Dir., Sales Development*

SERVICES: Stimulus-Response films and records; programmed learning; auto-instructional devices; curriculum design. FACILITIES: Fully staffed with specially trained field researchers, program designers, script, manual writers and loop film specialists.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Selling the I.E.H. House,* (Inst. for Essential Housing); *Selling the Line,* (Bissell Co.); SLIDEFILMS: *What is the Institute for Essential Housing?; The I.E.H. Product Line;* (Institute for Essential Housing); MEETING PRESENTATIONS: *Dealing With the Customer,* (International Minerals & Chemical Co.); *Marketing Strategies,* (Seagram's Distillers Co.).

SIDNEY J. STIBER PRODUCTIONS, INC.

134 East 28th Street, New York 16, N. Y.
Phone: MU 5-5516

Date of Organization: June, 1954

Sidney J. Stiber, *President & Treasurer*
Charlotte R. Stiber, *Vice-President*
Martin Mayer, *Secretary*
Martin Green, *Production Manager*
Charles Gossett, *Studio Chief*
Erford Bedient, *Writer*
Harold Seiden, *Camera*
William Stevenson, *Editorial*

SERVICES: Specialists in industrial and commercial films for TV, public relations and governmental use, especially 35mm color fims. FACILITIES: Compete production including sound stage, cutting rooms, projection and meeting facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Matter of Dollars and Sense,* (Tyrex); *Science Explores the Pacific; Treasures of King Tut's Tomb;* (U.S. Information Agency); *Role of Army Aviation,* (Grumman Aircraft Engineering Co.); *Road Without End; Truck Tires;* (U. S. Rubber International); *IBM Communications System,* (Pan American World Airways); *The Telephone Man; The Electronics Technician; The Law Enforcement Officer; Military Careers; Motor Mechanic; The Electrician; The Draftsman-Surveyor; Construction Worker; Metal Worker;* (U. S. Army); *Silver Comet* (Christ-Craft); TV COMMERCIALS: for Clairol, Pepsodent; Eastern Airlines; J. P. Stevens; Tri-Faith Appeal; Crest.

HENRY STRAUSS & CO., INC.

31 West 53rd Street, New York 19, N. Y.
Phone: PLaza 7-0651

Date of Organization: 1951

Henry Strauss, *Executive Producer*
Walter Raft, *Vice-President*
Robert Wilmot, *Vice-President*
Marvin Dreyer, *Production Supervisor*
William Hagens, *Training Coordinator*
John von Arnold, *Media Development*
Mary Lynn Hanley, *Distribution*

SERVICES: Internal and external communications including: public and employee attitude development; sales training; sales promotion; community, customer and industrial relations; management and staff training, through the medium of programmed motion pictures (excluding TV commercials). Semi-animated and slidefilms, training courses and guides; printed and recorded material; other coordinated audio-visual tools. FACILITIES: All necessary for research, planning, programming and the creation and production of these media.

HENRY STRAUSS & COMPANY:

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Challenge of Change,* (American Tel. & Tel. Co.); *The Question Tree; For Your Benefit;* (IBM Corp.); *Merry Go Round,* National Tuberculosis Assn.); *World Marketing in the Jet Age; Selling By Telephone; Flight Service Development; Supervisory Practices; Communicating At the Counter;* (Pan American World Airways, Inc.); SLIDEFILMS: *The Invisible Dimensions,* (IBM Corp.); *Message From the Last Station,* (Pan American World Airways, Inc.).

STURGIS-GRANT PRODUCTIONS, INC.

322 East 44th Street, New York 17, N. Y.
Phone: MUrray Hill 9-4994

Date of Organization: 1948

Warren Sturgis, *President, Exec. Producer*
Benedict Magnes, *Vice-Pres., Gen. Manager*
Sidney Milstein, *Vice-Pres., in Chg. Prod.*
A. E. Snowdon, *Secretary-Treasurer*
Richard A. Kent, *Spec. Asst. to Pres.*
Anthony Delmar, *Art Director*

SERVICES: Medical, technical, educational and industrial films & filmstrips; animation of all types; scripts and storyboards; TV commercials; foreign language adaptations. FACILITIES: Live-action and animation cameras, including 16mm and 35mm Oxberry; complete facilities for 16mm and 35mm production; script-writing staff; full art studio; sound stage, recording studio; sets; editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Replacement Arthroplasty with the Moore, Self-Locking Vitallium Hip Prosthesis,* (Austenal Co.); *Essentials of the Neurological Examination,* (Smith Kline & French Laboratories); *Technic for Repair of a Direct Inguinal Hernia; Pericardiectomy for Constrictive Pericarditis; Thymectomy for Myasthenia Gravis;* (John L. Madden, M.D.); *Hypophysectomy,* (Bronson S. Ray, M.D.); *Ferromagnetics,* (Bell Telephone Labs.); *Peptic Ulcer — Its Etiology and Therapy,* (A. H. Robins Co.); *Combined Abdomino-Perineal for Carcinoma of the Rectum; Human Kidney Transplantation;* (Winthrop Laboratories); *Oral Diuretics,* foreign language versions, (E. R. Squibb & Sons); *Penthrane (Methoxyflurane) A new Anesthetic Agent* (Abbott Laboratories); TV COMMERCIALS: for Magnus Organ; Friendly American Hardware; (Wexton Agency); Goodneighbor Hardware; Westinghouse Dealer Spots; (Getschal Agency); The Seeing Eye; (direct).

John Sutherland Productions, Inc.

44 East 67th Street, New York, N. Y.
Phone: UN 1-2000

(See complete listing under Los Angeles Area)

TELEVISION GRAPHICS, INC.

369 Lexington Ave., New York 17, N. Y.
Phone: TN 7-3330

Date of Organization: 1949

Bernard Rubin, *President*
Lee Blair, *Secretary, Treasurer*
Sidney Greenhaus, *Prod. Mgr.*
Calvin Schultz, *Chief Editor*
William Weintraub, Jr., *Sales Repr.*
Lee Rothberg, *Director*
Edmond Witalis, *Director*
Kenneth Walker, *Head, Animation*
Ted Pahle, *Head, Photography*
Joseph Brun, *Cameraman*

SERVICES: Production of television commercials for all leading advertising agencies. FACILITIES: Two sound stages (75′ x 200′ & 50′ x 100′); complete animation dept.; optical printing facilities; 35mm Mitchell rear-screen process projector.

TELIC, INC.

Film Center Building
630 Ninth Avenue, New York 36, New York
Phone: JUdson 2-3480

Date of Incorporation: 1956

Elwood Siegel, *President and Executive Director*
Edward F. Boughton, *Vice-President and Executive Producer*

SERVICES: Co-producers of motion pictures, slidefilms, tapes and recordings to inform, persuade and educate. A complete service for Business, Industry, Agriculture, Education, Government and Television. Maximum security project department. Researchers, writers, directors, cameramen, sound recordists, editors, or coproduction teams for special assignments. Location filming anywhere. Live action and or animation. Sole producers of information films in Dyna-Frame. FACILITIES: Complete 35mm and 16mm production facilities and equipment; conference and screening rooms. All editorial facilities. Cameras, recorders, lighting, electrical and grip equipment for all location work..

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Scribing the Patterns of Change; The Builder; Montina; The Merchant of Union City; Review at Macon; The Resident Salesman; Today's Consumer; Bulk Palletizing of Glass Containers;* (Armstrong Cork Co.); *From Feed Bills to Forage,* (New Holland Machine Co.); *Plant Maintenance; Program for Industry; Program for Fleets;* (Socony Mobil Oil Co.); *Where Am I?; X Marks the Spot;* (Sperry Gyroscope Co.); THEATRICAL & TV COMMERCIALS: for Armstrong Circle Theatre; (BBD&O); New Holland Machine Co.; (Sullivan Stauffer, Colwell & Bayes, Inc.); Columbia Broadcasting System; Good Luck Margarine; (N.W. Ayer); and others.

TFI PRODUCTIONS, INC.
(Training Films, Inc.)

150 West 54th Street, New York 19, N. Y.
Phone: COlumbus 5-3520

Date of Organization: 1948

Robert A. Lightburn, *President*

SERVICES: Specialists in production of filmstrips, slides, filmographs, easels, booklets and presentations for sales promotion, sales training and educational filmstrips. Consultants on visual presentations for annual meetings, sales meetings, traveling dealer training schools. Distributors for all major manufacturers of audio-visual equipment. Recordings, tape duplication, duplication of continuous tape for Beseler Salesmate. Originators of wide-screen panoramic filmstrip presentations. FACILITIES: Staff of 15 providing research, writing, art work, photography; shooting of filmstrip masters with 35mm Oxberry.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Business Film Presentation,* (Esquire Magazine); *Merchandising in Super-Market,* (Personal Products); *New Power for Numercial Control,* (IBM Corp.); *Listen to the Man,* (Purolator Products); *Millinery Fashion Show,* (Millinery Institute); *Sales Meeting,* (B. L. Marble Furniture Co.); *A New Climate for Education,* (Carrier Corp.; A. O. Smith Co.; American Gas Assn.); *Fashion Sewing the Bishop Way,* (Advance Pattern Co., Coats & Clark, Inc., John Dritz & Sons, J. C. Penney Co., Talon Educational Service); *Timepieces,* (Movado); *A Uniform System for the Navy Stocking Points,* (IBM Corp., Federal Systems Div.); *Another Million Dollars and Safety Too,* (The Borden Co.); *A New Face Lift,* (American Gas Assn.).

NEW YORK

TIESLER PRODUCTIONS

320 East 52nd Street, New York 22, N. Y.
Phone: PLaza 5-7364

Date of Organization: 1957

Hans Tiesler, *Owner*

SERVICES: Complete production services for industrial, special purpose films. Specialists in public relations, sales promotion, educational and sales training motion pictures. FACILITIES: Offices, projection and cutting room with personnel for script writing, script "doctoring," direction, editing, technical animation and production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Modern Mosquito Control,* (American Cyanamid Co.).

TOMLIN FILM PRODUCTIONS, INC.

480 Lexington Ave., New York 17, N. Y.
Phone: YUkon 6-5090

Date of Organization: 1939
Date of Incorporation: 1946

Frederick A. Tomlin, *President*
Carl A. Tomlin, *Vice-President*
Mary D. Tomlin, *Secretary-Treasurer*
Harry L. Flynn, *Sales Manager*

SERVICES: Production of sales promotion, institutional, and industrial motion pictures, sound slidefilms, wide-screen slides and filmstrips, regular filmstrips and slides, slide motion pictures. Special emphasis on color control. FACILITIES: Photographic studio, art department, editing and dark rooms; Oxberry animation stand with Oxberry 16mm and 35mm camera; 16mm and 35mm motion picture cameras; still photographic and projection equipment; Panamatic filmstrip camera.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Gas Turbine Engine; Hound Dog; Flow Turning;* (Pratt & Whitney Aircraft); *Opening Day,* (J. C. Penney Co.); SLIDEFILMS: *Something Newer Has Been Added; Family Security Check-Up; A Program for Building; Clientele Building;* (Metropolitan Life Insurance Co.); *Annual Meeting; Birdseye Presentation;* (General Foods Corp.); *Booksellers' Untapped Market,* (R. Cortina Co.).

TROY-BEAUMONT COMPANY, INC.

50 Central Park West, New York 23, N. Y.
Phone: TRafalgar 3-3616

Date of Organzation: 1958

Alan Beaumont, *President, Exec. Producer*
James S. Troy, *Vice-President*
Guy D. Beaumont, *Vice-President, Sales Mgr.*
Dennis C. Beaumont, *Vice-President, Dir. Film Promotion Services*
Mike Reddy, *Graphics Director*

SERVICES: Consultants and producers of motion picture films, video tape and live television productions, special audio-visual productions. FACILITIES: Complete production staff in graphic arts, music, direction. Music, promotional and distribution services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Call of Duty,* (Merck Sharp & Dohme); *Safeguard your Health,* (State Medical Societies); *The Careless Ones,* (American Academy of General Practice); VIDEOTAPE: *Newport Jazz Festival—Jazz, USA,* (U.S. Information Agency) *Family Doctor,* (Mead Johnson Laboratories).

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a Copyrighted Business Screen Feature

METROPOLITAN NEW YORK:

UNIFILMS, INC.

6 East 46th Street, New York 17, N. Y.
Phone: YUkon 6-5720

Date of Organization: 1949

Charles E. Gallagher, *President*
Nicholas Masci, *Vice-President*
Clarence Smit, *Secretary-Treasurer*

SERVICES: Motion picture and slidefilm production; planning, script, distribution control, library services. Incentive programs and staff audio-visual services to management. FACILITIES: Staff, studio, theatre, editing rooms, art department, vault, location equipment and vehicles; complete sound department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Making Tomorrow Today; Jupiter Space Flight;* (Budd Co.); *Your Health Agencies in Action,* (National Health Agencies); *Russian Gymnastic Champions in the U. S. A.;* (Nissen Corp.); *Focal Point,* (U.S. Air Force); SLIDEFILMS: *Nothing But the Best,* (Walworth Co.); *The Magic Box,* (Federal Pacific Electric); TV COMMERCIALS: for Northeast Airlines; Cocoa Marsh; EZ Pop.

UNITED STATES PRODUCTIONS, INC.

5 East 57th Street, New York 22, New York
Phone: PLaza 1-1710

Date of Organization: 1947

Francis C. Thayer, *President*
Alfred Butterfield, *Chairman and Executive Producer*
Rene Bras, *Vice-President*
Robert Dierbeck, Kenneth Marthey, *Producer-Directors*
Robert Potter, *Secretary*
Bert Shapiro, *West Coast Office*

SERVICES: Production of theatrical, television, educational and industrial motion pictures, sound slidefilms, film strips and TV commercials. FACILITIES: Complete 35 and 16mm production facilities, color, b&w, including sound stage, theatre, cutting rooms and animation recording studio.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *This is Athabaska,* (Cities Service Oil Co.); *Principles of Respiratory Mechanics,* (National Science Foundation); *Phelps-Dodge Meets the Challenge,* (Phelps-Dodge Copper Products Corp.); *Forjando Nuevos Horizontes,* (Chase-Manhattan Bank); *Exploring the Universe,* (National Educational TV & Radio Center); *Report to Advertisers,* (Fortune Magazine); *Case Histories,* (Readers Digest); *The New Market,* (U. S. News & World Report).

UNIVERSITY FILMS, INC.

Plaza Hotel, 2 West 59th St., New York 19, New York
Phone: PL 2-3520

Date or Organization: 1949

William P. Gottlieb, *President*
Walter E. Schaap, *Vice-President*
Aida Golt, *General Manager*
John G. Finkbiner, *Production Manager*
Ed Dahlin, *Art Director*

SERVICES: Creation and production of sound slidefilms and filmstrips. Specialists in educational and institutional work, sales promotion, personnel training, business-sponsored filmstrips for school distribution. Counsel on all phases of audio-visual presentation. Writing and production of illustrated booklets. FACILITIES: Research and scriptwriting staff; art department; photo studio; recording and projection equipment.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Counter Points on Creslan in Carpets,* (American Cyanamid); *The Balancing Baxters,* (American Casualty Co.); *Putting More Power in your Power Mower Sales,* (Clinton Engines); FILMSTRIPS: *Mechanical Drawing Set # 4,* (McGraw-Hill Book Co.); *New Horizons in Arithmetic,* (Webster Publishing Co.).

UNIVERSITY FILMS, INC.

United Film & Recording Studios, Inc.

17 East 45th Street, New York 17, N. Y.

Herbert Rosen, *Eastern Representative*

(See complete listing under Chicago area)

VAN PRAAG PRODUCTIONS, INC.

1600 Broadway, New York 19, N. Y.
Phone: PLaza 7-2687 (TWX: NY 1-2687)

Date of Organization: 1950

Branch Offices: Florida: 3143 Ponce de Leon Blvd., Coral Gables, Miami. Phone: HIghland 4-3191. A. Van Praag, *Gen. Mgr.* Michigan: 2301 Dime Bldg., Detroit 26. Phone: WOodward 2-4896. Andrew Pastula, *Gen. Mgr.* California: 6269 Selma Ave., Hollywood 28. Phone: HOllywood 2-2341. J. Vallier, *Gen. Mgr.* France: 127 Champs-Elysee 8e Paris. Phone: Balzac 51-55, Elliot Saunders, *Gen. Mgr.*

William Van Praag, *President*
Marc S. Asch, *Executive Vice-President*
Douglas J. Baker, *Vice-President*
Frank Stephan, *Vice-President*
Andrew Pastula, *Gen. Mgr., Detroit*
A. Van Praag, *Gen. Mgr., Miami*
J. Vallier, *Gen. Mgr., Hollywood*
Elliot Saunders, *Gen. Mgr., Paris*
Hal Persons, *Account Supervisor*
Anita M. Palumbo, *Business Manager*
Robert Van Praag, *Distribution*
Oscar Canstein, *Chief Editor*
Maurice Kalker, *Comptroller*
Daniel Karoff, *Production Manager*
Lois Gray, *Accounting*
Henry Marcus, *Office Mgr.*

SERVICES: Theatrical, documentary, commercial, television and industrial films in black & white and in color; distribution. FACILITIES: Complete sound studios and mobile units. Creative, art, casting, editorial and distribution services. Film vaults, projection and other related facilities and services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Just Around the Corner,* (American Gas Assn.); *Grand Tour '61; Selling the Revlon Way;* (Revlon); TV COMMERCIALS: for All Detergent, Peugot, (Needham, Louis & Brorby); Alcoa Aluminum, (Fuller & Smith & Ross, Inc.); Arizona Light & Power, (Bozell & Jacobs); Autolite, (Grant); Esso, Humble Oil, Westinghouse, (McCann-Erickson); Comet Cars, Hood Dairies, Nabisco Shredded Wheat, Ford Motor Co., (Kenyon & Eckhardt, Inc.); Firestone Tires, Chevrolet Trucks, Corvette, Delco, (Campbell-Ewald Co.); Phillips 66, Listerine, (Lambert & Feasley); Rayco, Goodrich, Transogram Toys, (Mogul, Williams & Saylor, Inc.).

VIDEOTAPE PRODUCTIONS OF N.Y., INC.

101 West 67th Street, New York 23, New York
Phone: TR 3-5800

Date of Organization: 1958

Howard S. Meighan, *President*
John B. Lanigan, *Vice-President*
Herbert W. Hobler, *Sales Manager*
Nathan Weiss, *Treasurer*
Charles Holden, *Director of Production*
Donald R. Collins, *Chief Engineer*

SERVICES: Production of television commercials and programs. FACILITIES: Three fully equipped television studios; creative, production and engineering staff; five Ampex Videotape recorders.

RECENT PRODUCTIONS AND SPONSORS

VIDEOTAPE COMMERCIALS: for National Biscuit Co.; General Electric Co.; Armstrong Cork Co.; Pharamaceuticals, Inc.; Texaco, Inc.

VISION ASSOCIATES, INC.

680 Fifth Avenue, New York 19, N. Y.
Phone: CIrcle 5-2611

Date of Organization: December, 1959

Lee R. Bobker, *President*
Seymour J. Weissman, *Vice-President*
Irving L. Oshman, *Vice-President*
Helen R. Kristt, *Vice-President*

SERVICES: Producers of motion pictures, slide films, theatrical and television programs. FACILITIES: Offices, screening and editing rooms and all necessary facilities for production of film, tape, theatrical and all audio-visual media.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Design for Beauty,* (International Silver Co.); *Remington Eleven,* (Remington Rand); *Chinese Art Treasures,* (U.S. Information Agency); *Pipeline To Tomorrow,* (Washington Gas Light Co.); *The Living Room; How To Cut Your Reading Time;* (McGraw-Hill Publishing Co.); *Daily Miracle,* (New York Transit Authority); *Room Without Walls,* (Nat'l Education Assn.); *It Could Be You,* (American Diabetes Assn.); *Western Electric Progress Report* (Western Electric); *IBM Progress Report* (IBM); *Singer Everlok,* (Singer Sewing Machine); TV COMMERCIALS: for Boys' Club of America; Muscular Dystrophy Assns. of America; N.E.T.; Anti-Defamation League of B'nai Brith; United Auto Workers; Girl Scouts.

VISUAL MEDIA, INC.

112 East 31st Street, New York 16, N. Y.
Phone: MUrray Hill 5-4470

Date of Organization: May 1961

Branch: Santiago, Chile. Sra. Sylvia Vega Querat, *Production Mgr.*

Urs B. Furrer, *President*
Robert H. Kaylor, *Secretary, Hd., Photography*
Robert Teodorini, *Treas., Sales Mgr.*
Jay Baldwin, *Production Coordinator*
Robert Zumbrunn, *Editing Dept.*

SERVICES & FACILITIES: Complete production services, presentation through distribution, including: studio facilities; production office, studio and production equipment in Santiago, Chile, and four crews on locations in Africa, Asia, Central America and Europe.

RECENT PRODUCTIONS AND SPONSORS

TV FILMS: *Windrose's,* (Nord Deutsch Rundfunk); *Operation Escape,* (American Continental Telephone); *Design Awards; Alco Forecast* (Aluminum Co. of America); SLIDEFILMS: *Fabric Primer,* (Crompton-Richmond Co.).

VPI PRODUCTIONS

321 West 44th Street, New York 36, N. Y.
Phone: JUdson 2-8082

Edwin T. Kasper, *President*
George Tompkins, *Exec. Vice-President*
Howard Linkoff, *Director of Sales*
Sheldon B. Satin, *Production Manager*

SERVICES: Production of filmed television commercials and documentaries. FACILITIES: All facilities necessary for the filming of television commercials and documentaries.

ECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Beach*, (Volkswagen of America); *Sonic Gun*, (Kellogg's); *Canoe*, (Rheingold Beer); *Hand of Man*, (Hallmark Cards); *Port*, Roma Wine).

VISUALSCOPE INCORPORATED

103 Park Avenue, New York, N. Y.
Phone: MUrray Hill 3-3513

Date of Incorporation: 1955

Robert Taylor, *President*
Manny Rey, *Exec. Vice-Pres., Art Director*
Edward L. Rasch, *Vice-President, Sales*
Marvin Green, Jr., *Sales Manager*
Pud Lane, *Vice-President*

ERVICES: Audio-visual presentations including he Visualscope wide screen slide and filmstrip resentations, 35mm and 16mm filmographs, lides, flipcharts, VuGraphs and spectaculars taged for sales meetings, sales promotions and raining, public relations, service training, agen-y-client presentations, corporate stockholders neetings, motivational research studies and tech-ical presentations. FACILITIES: Complete art epartment, photographic studio, staff writer, rojection equipment and recording facilities. rained personnel for staging and projection of resentations.

ECENT PRODUCTIONS AND SPONSORS

MOTION PICTURE: *Revolution By Design*, (Saturday Evening Post.); SLIDEFILMS: *Modern Art?*, (CBS); *Skin of Our Teeth*, (Theater Guild); *Developing Selling Skills; A Visit from your Telephone Man; Coin Phone Report;* (American Telephone & Telegraph Co.); *Creative Thinking*, (Westinghouse); *Gillette Public Relations Program*, (Hills & Knowlton); 3-V *Concept*, (Heubein); *Women's Edition*, (Saturday Evening Post); *Product Clinic; Climate Controlled Gasolines;* (Texaco); 3 *Roadblocks to Car Financing*, (American Bank Credit Plan); *The Quiet Revolution*, (McCall's Magazine); *Things to Come in 1962*, (Shoe Institute); FILMOGRAPHS: *First Period Promotion & Million Dollar Merchandising*, (Lever Bros.); *Decisions, Decisions, Decisions; New Dimensions;* (National Lumber Manufacturers Assn.); *Vitamins & Your Health*, (National Vitamin Foundation); *Color Collage*, (Eastman Kodak).

ROGER WADE PRODUCTIONS, INC.

16 West 46th Street, New York 36, N. Y.
Phone: CIrcle 5-3040

Date of Incorporation: 1946

Roger Wade, *President*
Ralph Bell Fuller, *Vice-President*
Donald H. Lothrop, *Head of Creative Photography*
Jack Gaughan, *Art Director*

ERVICES: Production of motion pictures for industry and government; TV commercials, animation, sound slidefilms. Specialists in production f Salesmate programs. FACILITIES: Photographic tudio, editing room, dark rooms; Oxberry 16mm 5mm animation stand and slide and slidefilm ameras and stands. Complete creative, script nd art departments.

ECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *What You Should Know Before Buying a Home*, (U.S. Savings & Loan League); *Radar Trainer*, (U.S. Navy); *New York, Changing City*, (Equitable Life Assurance); SLIDEFILMS: *Thiosulfil*, (Ayerst Laboratories); *Double Play; Lycra; Tomorrow Bra;* (Warner Bros.); *The Future You Want*, (Richard Haas); *South American Cruises*, (Moore-McCormack); *Botany 500*, (North Advertising); *Planned Dollars; Business Insurance;* (Mass. Mutual Life Insurance); *This is Vyrene*, (U.S. Rubber Co.).

W C D, INC.

1600 Broadway, New York, New York
Phone: CIrcle 7-1600

Date of Organization: 1957

Branch: 780 North Gower Street, Hollywood 38, California, HOllywood 3-3113. Robert Carlisle, Jr., *Supvr.*

Robert W. Carlisle, *President*
Thomas Dunphy, *Executive Vice-President*
Jack Lemmon, *Vice-President, Sales*
Walter Kullberg, *Secretary-Treasurer*
John Affriol, *Production Manager*

SERVICES: Facilities and staff for the production of all types of motion pictures including theatrical, industrial, documentary and television. FACILITIES: Large air-conditioned studio, ¼" and 35mm tape recording, complete camera, lighting and photographic equipment. Editing and film storage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *What's New Under the Sun*, (Sun Oil Co.); *A Matter of Principle*, (Union Pacific Railroad Co.); *Why Daddy?; Look Alive;* (U.S. Public Health Service); *Trade Fair*, (B.F. Goodrich Co.); *Hobby Craft*, (Ideal Toy Corp.).

Wilding Inc.

405 Park Avenue, New York, N. Y.
Phone: PLaza 9-0854

William Uskali, *Manager*
Mel London, *Executive Producer*

(See complete listing under Chicago area)

WILLARD PICTURES, INC.

45 West 45th Street, New York 36, N. Y.
Phone: JUdson 2-0430

Studio: (Editorial, cutting, projection, recording, animation) 550 Fifth Avenue, New York, N. Y.

Date of Organization: 1932

John M. Squiers, Jr., *President*
S. A. Scribner, *Vice-President*
S. H. Childs, *Treasurer*
Richard T. Kennedy, *Dir. Script Dept.*

SERVICES: Industrial, medical, educational, sales and job training motion pictures and slidefilms; training films for U. S. Armed Forces and Governmental agencies; theatricals; television film shows and commercials. FACILITIES: Mitchell NC cameras and camera-top station wagons, portable generators, field sound recording instruments; pioneer in industry techniques and equipment; color production in East and South America for theatrical producers; animation department; projection and cutting rooms; creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Geigy Construction*, 1961; *Geigy Cranston; What Is One Life Worth?; Antic Static!;* (Geigy Chemical Corporation); *Venezuelan Art*, (Creole Petroleum Corp); *The Technique of Ship Overhaul*, (U.S. Navy); *Chemotherapy in Cancer*, (Cyanamid of Canada); *The Management of Incurable Breast Cancer*, (Memorial Sloan-Kettering Cancer Center; Lederle Laboratories Division of American Cyanamid); *Counter Offensive*, (Lederle Laboratories).

NEW YORK

WYLDE FILMS, INC.

155 East 24th Street, New York 10, N. Y.
Phone: MUrray Hill 5-1000

Date of Organization: 1956

Fred F. Levinson, *President*
Robert B. Bean, *Exec. Vice-President*
Joseph C. Bernstein, *Sr. Vice-President*
Calhoun McKean, *Vice-President*
Gordon Crowe, *Vice-President*
Marvin Friedman, *Vice-Pres.*
Al Califano, *Production Supv.*
Laurence Untemeyer, *Exec. Producer & Public Relations*

SERVICES: TV commercials, industrial films, shows slidefilms, animation, tv programs. FACILITIES: None listed.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Elgin National Co.; Coca-Cola Bottling Co.; Schaefer Brewing Co.; Nabisco Co.; Warner-Lambert.

SEYMOUR ZWEIBEL PRODUCTIONS, INC.

11 East 44th Street, New York 17, N. Y.
Phone: MUrray Hill 2-4450

Date of Organization: 1948

Seymour Zweibel, *President, Executive Producer, Director*
Susan Wayne, *Vice-President, Producer, Director*
Lillian Klass, *Secretary*

SERVICES: Production of industrial and theatrical motion pictures and sound slidefilms. FACILITIES: Complete 35mm and 16mm motion picture and sound slidefilm production. Still photo studios, art department, editorial services, sound recording, b&w and color processing.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Employee Training*, series of films for both J. C. Penney Co., and W. T. Grant Co.; *Prospecting By Phone; Planned Prospecting*, (Renault, Inc.); series of films for First National City Bank.

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These Listed Companies Provide Essential Facts for the Buyer

☆ The hundreds of companies listed in these pages have *voluntarily* furnished you, the prospective users of their services with *detailed reference data* and key facts regarding their people, facilities and *recent experience.*

No producing company *anywhere in the world* has been refused admittance to these listing pages *provided they laid the facts you need on the line* and met our minimum reference requirement.

We urge you to *visit the studios* and shops of these listed companies, *to view titles of films* and other work submitted as references. *Meet the principals* involved. This large group of listed companies easily *includes the best in the business* and merits your full support!

MIDDLE-ATLANTIC STATES:

NEW YORK STATE

Rampart Associates, Inc.

11 North Pearl St., Albany, N.Y.
Phone: HE 3-3891

Philip Itzkow, *Account Executive*
(See complete listing under New York City)

ACADEMY-McLARTY PRODUCTIONS, INC.

45-47 Stanley Street, Buffalo 6, N.Y.
Phone: TX 3-0332

Date of Organization: 1934
Date of Incorporation: 1959

Franz E. Hartmann, *Pres. & Exec. Producer*
Henry D. McLarty, *Exec. Vice-Pres. Chg. Sales*
Thomas A. Fitzpatrick, *Ass't Sales Manager*
Norman B. Ross, *Production Manager*
Willard D. Jones, *Director of Photography*
Carl Pryer, *Chief Editor*
James Vormelker, *Manager, Slide & Filmstrip Dept.*
Ardith Dillon, *Writer*
Gordon Christopherson, *Art Director*

SERVICE: A comprehensive film service from pre-planning to projection. Specializing in 16mm and 35mm motion pictures for sales training and promotion, public relations, education, fund raising and area development. Low budget "Cinegram" service. TV film and slide commercials. Tape, disc and film recording. Equipment rentals. FACILITIES: 30 x 40 ft. sound stage; Mole-Richardson lighting, Houston crane, six cameras (B&H Maurer); recording room, five ¼" tape recorders, three 16mm sprocketed recorders, three interlocked dubbers, Maurer 6-track optical recorder, 4-channel mixing console; three music libraries, in-house art and animation facilities; two location trucks; remote recording; portable power supply.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: 242 *And You,* (Ansco Div., General Aniline & Film Corp.); *Straight Line to Production,* (Gray Iron Founders' Society); *This Week Alabama,* (Associated Rediffusion-London, Eng.); *Porous Underdrains for Water Filtration,* (Carborundum Co.); *Introduction to the Automatic Landing System,* (U. S. Navy); *Proofmark Clevite; Clevite Clinic;* (Clevite Corp.); *Centerless Turning with the* 902-1, (Tabor Instrument Corp.); *The Sno-T'rrain,* (Consolidated Industries); *Controlled Zone Agitation,* (Mixing Equipment Co.); *Seeds of Success,* (Co-op Grange League Federation); *Ramset Fastening System,* (Ramset Div. Olin Mathieson); *The Transparent Meat Tray,* (Dobeckmun Div., Dow Chemical); *They Look to You.* (Rochester Community Chest); *Carrier Home Salesmaker,* (Carrier Air Conditioning Co.); SLIDEFILMS: *Winter Hazards,* (Cottrell Safety Services); *Casting Design Vol I & II,* (Gray Iron Founders Society); *Hospital Conveyors,* (Lamson Corp.); *Universal Balance Positioners; Positioning Product Line,* (Aronson Machine Co.); untitled films for General Dynamics Eletronics; Excello Corp.; U.S. Electric Motors.

Production Review Copies

—for year-around buyer reference

☆ Extra copies of this useful 12th Annual Production Review issue may be obtained from Chicago office of publication at only $2.00. This annual edition is included (with other special feature issues) in all regular subscriptions at only $3.00 per year (domestic); $5.00 annually, outside U. S. Send check with order.

HOLLAND-WEGMAN PRODUCTIONS

207 Delaware Avenue, Buffalo 2, N.Y.
Phone: TL 3-7411

Date of Organization: 1952

Edward J. Wegman, *Partner*
Sheldon C. Holland, *Partner*
James I. Allan, *Production Manager*
Paul G. Ent, *Director of Photography*
John V. Gates, *Cinematographer*
Andrew MacGowan, Jr., *Senior Writer-Director*
Norman Tolson, *TV Creative Director*
Zeb M. Pike, *Writer-Director*
John E. Bjarnow, *Art Director*
Floyd G. Stratton, *Laboratory Manager*
James G. Linnan, *Chief Sound Engineer*
Paul B. Davis, *Account Executive*

SERVICES: Producers of motion pictures and sound slidefilms from original research and concept to distribution. Permanent staff of 28 skilled creative motion picture people to plan, write and produce sales promotion, public relations, industrial, educational, fund-raising, medical and scientific films. Producers of commercials and syndicated programs for television, including storyboards, scripts, animation and jingles. Planning and production of national sales meetings and programs. FACILITIES: Completely integrated film production center. 50′ x 70′ x 34′ sound stage; 2 smaller studios for sound recording and insert shooting; 2 recording and mixing rooms; 6 editing rooms with Moviolas; 2 interlock screening rooms; 45-seat theatre; 16mm and 35mm blimped Mitchell and Arriflex cameras; Fearless Panoram dollies equipped with Worral heads; multi-channel magnetic film recording and mixing equipment; optical film recorders; two ¼" Ampex recorders; M-R mike boom with Telefunken microphone; art and animation facilities, including 16mm and 35mm Acme animation stand; 3 film music libraries; laboratory for processing negative and reversal, printing and edgenumbering.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *For Eyes To See; Ray-Ban Sun Glasses;* (Bausch & Lomb); *Highlights,* (Buffalo Bills Football Club); *Channels of Distribution,* (Carborundum Co.); *The Toughest Job in the World,* (Community Chest of Niagara Falls, Inc.); *Family Portrait,* (Community Chest of Rochester and Monroe County, Inc.); *Pyrex Double Tough Drainline; How To Cut and Bead; Engineering With Glass;* (Corning Glass Works); *Elmira College,* (Elmira College); *Puppet Show,* (Helen Hubbard Productions); *The Adventures of Auntie Kay,* (Kendall Refining Co.); *The Incredible Shrinking House,* (Masonite Corp.); *It Could Happen to You; So You Want to Buy a Home,* (New York Bar Assn.); *Crosslights Carrier Landing,* (Oxford Corp.); *Every Minute Counts,* (United Appeal of Greater Cleveland); *Hopper Dredge MARKHAM,* (U. S. Army, Engr. Corps); *Tool Power, (J. H. Williams),* SLIDEFILMS: *What Makes a Great Radio Station,* (WBEN, Inc.); training film for United Fund of Buffalo and Erie County; TV COMMERCIALS: for Fanny Farmer Candy Shops; Kendall Refining Co.; Superba Cravats, Inc.; American Cancer Society; Buffalo Evening News; Canandaigua Industries; Merchants Bank of Syracuse.

Victor Kayfetz Productions, Inc.

1200 Westfall Road, Rochester 18, N.Y.
Phone: HIllside 5-0883; GReenfield 3-3000.

Don Lyon
(See complete listing under New York City)

Unit One Film Productions

244 N. Main Street, Spring Valley, N. Y.
Phone: ELmwood 6-7806

Jerome Block, *Rep.*
(See complete listing under Los Angeles)

Peckham Productions, Inc.

Syracuse Office: Fayetteville Road, Manlius New York

Francis E. O'Brien, *in charge.*

(See complete listing under New York City)

DISTRICT OF COLUMBIA

CREATIVE ARTS STUDIO, INC.

814 H Street, N.W., Washington 1, D.C.
Phone: REpublic 7-7152

Date of Incorporation: 1942

Milton R. Tinsley, *President*
George W. Snowden, *Vice-President*
Lloyd B. MacEwen, *Treasurer*
Philip G. Arnest, *Production Director, Photography*
William S. Brownlee, *Production Director, Ar*
W. Wilson Taylor, *Public Relations Officer*
William R. Duffy, *Project Supervisor*
Robert Schulman, *Art & Design Department*
Ernest B. Gerran, *Technical Art Dept.*
Anthony R. Scaffa, *Photography Departmer*

SERVICES: Motion pictures—commercial, trair ing, educational and informational; TV con mercials; slidefilms and slides; charts; m work of all types; scripts; creative exhibit design; kit materials, etc. FACILITIES: 35mm an 16mm animation, still photography, titling, re search and writing, designing and complete a service.

RECENT PRODUCTIONS AND SPONSOR

MOTION PICTURES: *Community Growth—Crisis Challenge* (Nat'l Assn. of Home Builders); *Po laris Exhibit,* (U. S. Navy); *Bark on the Pond* (Nat'l Labor Mediation Board); *Profits in Pack aged Homes,* (Home Manufacturers Assn.); *Th Second United States,* revised, (American Arch tects Assn.); SLIDEFILMS: *The Colorweld Stor Frac Shot;* (Reynolds Aluminum); *Benef Rights; Four M's of Management;* (Marylan State Dept. of Employment Security); *Let Free dom Ring,* (U. S. Treasury Dept.); *Will Succes Spoil George Fenster,* (General Electric); *Ne ture's Filters,* (American Temperance Soc.); *Ca reer Recruitment,* (Internal Revenue Service

FRIARGRAPHICS, INC.

8228 Georgia Ave., Silver Spring, Md.
Phone: 587-8686

Date of Organization: September, 1959
Date of Incorporation: October, 1960

Marvin J. Fryer, *President*
Duard M. Eddins, *Vice-President*
Ann Eubank Fryer, *Secretary*

SERVICES: Complete motion picture and slid film production; technical and cartoon animatio TV commercials; location photography, script editing; Government, business, industrial an commercial films. FACILITIES: Complete live a tion and animation production; 1200 sq. ft 16mm and 35mm equipped Oxberry came and stand-bi pack magazine for 16mm.

RECENT PRODUCTIONS AND SPONSOR

MOTION PICTURES: *Echo-A-12 Vertical Tes* (NASA Goddard Space Flight Center); *Class fied Film Report,* (Bell Telephone Laboratory *Transuranic Isotope Power Systems; Our Neare Star;* (Martin Co., Balt.); *Path From the Sk* (Federal Aviation Agency); SLIDEFILM: *Th Employers Federal Tax Responsibility,* (Intern Revenue Service).

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NATIONAL FILM STUDIOS, INC.

105 11th Street, S. E., Washington 3, D. C.
Phone: LI 6-8822

Date of Organization: 1953

Elliott H. Newcomb, *President*
F. William Hart, *Executive Vice-President*
William J. Gage, *Vice-President*
Imre L. Toth, *Technical Director*
Freda Barbarika, *Art Director*

ERVICES: Complete 16 and 35mm motion picture roduction, television commercials, art and ani- ation, special effects, filmstrips, slides, titles, d commercial photography. FACILITIES: Com- etely equipped studio, including air conditioned und stage, Oxberry animation and filmstrip uipment, art and animation department, Kensol t press title equipment, sound and picture edit- g facilities, commercial dark room and studio, eatre, dressing rooms and a full complement of aff personnel.

ECENT PRODUCTIONS AND SPONSORS

OTION PICTURES: *Inside the Weather; Finding ut About the Water Cycle;* (United World ilms, Inc.); 1961 *Aircade,* (U.S. Chamber of ommerce); *Project S-55; The Scout;* (Haycox hotoramic-NASA); *Racing for Pleasure,* (J & F roductions-Garden State); *Alberta,* (Jamison achine Co.); *Research in the Public Health ospitals,* (Dept. of Health, Education & Wel- re); *The Machine that Reads,* (Farrington lectronics); *People Afloat,* (American Red ross; sponsored by Philips Petroleum); TV OMMERCIALS: for Mann's Fiesta Corn Chips; hindlers Peanut Butter; (Ferguson Agency); ILMSTRIPS: *Guidelines for Decision,* (Nat'l Edu- tion Assn.); *Urban Renewal,* (U. S. Dept. of ommerce); *Learning About Animals,* series for ncyclopaedia Britannica Films.

NORWOOD STUDIOS, INC.

926 New Jersey Avenue, N.W., Washington 1, D.C.
Phone: DIstrict 7-2992

Date of Organization: 1951

Philip Martin, Jr., *Pres., Exec. Producer*
Tom Burrowes, *Vice-Pres., Treas.*
Jackie Martin, *Vice-Pres., Sales, Public Relations*
Werner Schumann, *Producer*
Carl Robinson, *Associate Producer*
Thomas P. Kelly, *Assistant Producer*
Ray Haney, *Director of Music*
Lewis Baer, *Head, Writing Department*
Carl Fowler, *Chief Editor*
Ralph W. Collett, *Head, Studio Services*

ERVICES: Complete production, including plan- ng, creative writing, original music, set design d construction, photography, promotion, ad- rtising, distribution. Films for science, govern- ent, industry, labor, education, medicine, and ligion, for theatrical, non-theatrical, and TV e. Also slidefilms. FACILITIES: Sound stage; mm and 35mm Mitchell cameras, lighting grip, nerator and transportation equipment. Screen- g room; theater projection room; editing rooms; und and music libraries.

ECENT PRODUCTIONS AND SPONSORS

OTION PICTURES: *The Army's Music Men,* Army Pictorial Service); *Signature — OMI,* Oblate Fathers); *To Live Again,* (Office of ocational Rehabilitation, Dept. of Health, Edu- tion and Welfare); *George Spelvin, P.E.,* (Nat'l oc. Professional Engineers); *The First 100 Years,* Howard University); *Blueprint for Brother- ood,* (International Brotherhood of Electrical orkers); *The National Home Builders Conven- on* (National Home Builders Assn.); *Origin of ife; MR-3 Newsreel; Welcome Astronaut Shep- rd;* (NASA).

PARAGON PRODUCTIONS

2810 Pennsylvania Avenue, N.W., Washington 7, D.C.
Phone: FE 3-3252

Date of Organization: 1957

Frances Millington, *President, Exec. Producer*
W. B. H. Legg, Jr., *Vice-Pres., Sales, Dir.*
Joseph P. Devito, *Photographic & Editorial Director*
Vern T. Jocelyn, *Director of Sales*
Marion T. Sanders, *Script Supervisor*

SERVICES: Educational, industrial, informational, technical and commercial 16mm motion picture production. FACILITIES: Complete facilities for 16mm motion picture production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Microtiter,* (Cooke Engineering Co.); *Single Stop Shopping;* (Electronic Wholesalers, Inc.); *Mobilizer,* (Gichner Mobile Systems); *Business Goals,* (Nat'l Small Businessmen's Assn.); *Washington Visit,* (Government of Senegal); *Systems Performance,* (Vitro Electronics); *Solaris,* (Vitro Laboratories); TV COMMERCIALS: for Goodwill Industries; National Wildlife Federation.

PILGRIM FILM SERVICE, INC.

1822 M Street, N. W., Washington, D. C.
Phone: FEderal 8-7255

Date of Organization: June, 1955

Date of Incorporation: January, 1959

Robert Pilgrim, *President*
Robert Vance, *Vice-President*
Dennis Pilgrim, *Secretary-Treasurer*

SERVICES: Art and animation, 16mm and 35mm animation photography; storyboards; hot press titles and photography; filmstrips, film-a-graphs. Featuring 16mm film optics and titles in color supered over live scenes. FACILITIES: Three animation stands; Bell & Howell and Maurer cameras. 35mm and 15mm optical effect printers; two hot presses; complete ATF type faces; art department; 16mm and 35mm projection facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: (Filmagraphs): *The NTL Story; What is a School?;* (National Educational Association); *Prologue to Masonry,* (Structural Clay Products Institute); SLIDEFILM: *How to Accept & Deliver Registered Mail,* (U. S. Post Office); TV FILMS: TV spots for U. S. Post Office Department.

POTOMAC FILMS, INC.

1536 Connecticut Ave., Washington 6, D. C.
Phone: NOrth 7-7094

Date of Incorporation: October, 1959

Foreign Offices: Bolivia: Casilla 1255, La Paz, Kenneth Wasson. West Germany: Martiusstrasse 8, Munich. Dr. Norman Pen Schenker. Spain: Joaquin Maria Lopez 68, Madrid. Hugo Serra Hamilton.

Nicholas C. Read, *President*
Marian B. Shank, *Secretary-Treasurer*

SERVICES: Film production—specializing in films in the public services area. FACILITIES: Complete film production facilities—including studio.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *From Five to Seven-Thirty,* (American Temperance Soc.); *The Dental Assistant,* (Dept. of Health, Education & Welfare); *Refugee's Story,* (Nat'l Council, Protestant Episcopal Church); *Discovery,* (American National Red Cross); *Phonovisual In Action,* (Primary Day School Inc., through grant from Old Dominion Foundation).

MIDDLE ATLANTIC

DISTRICT OF COLUMBIA

Reid H. Ray Film Industries, Inc.

438 Washington Building, Washington 5, D.C.
Phone: DIstrict 7-8729

Frank Havlicek, *in charge.*

(See complete listing under St. Paul, Minn.)

United Film & Recording Studios, Inc.

425 13th St., N.W., Washington, D.C.

Robert Pfeifilde, *Washington Representative*

(See complete listing under Chicago area)

WASHINGTON VIDEO PRODUCTIONS, INC.

24 F Street, N.W., Washington 1, D.C.
Phone: LIncoln 6-1300

Date of Incorporation: 1948

BRANCHES: 14 F Hyde Park Mansions, London N.W. 1, Howard Connell, *Rep.* CPO Box 710, Tokyo, Japan, Ian Mutsu, *Rep.,* Apt. 33, 29 Macdonnell Road, Hong Kong, Robert Arculli, *Rep.*

George F. Johnston, *President*
Raymond J. Greiner, *Vice-President*

SERVICES: 35mm and 16mm color, b&w motion pictures. FACILITIES: Large stage, complete lighting, grip and camera equipment for 16mm and 35mm production. Cover U. S.; overseas production experience with emphasis on Far East.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *These People Know the Steel Business,* (The Carpenter Steel Co.); *Call to Order,* (International Chemical Workers); *Fuel to Fire,* (Patent, Trademark and Copyright Foundation of George Washington University); *The Right to Live,* (United Rubber Workers); untitled films for, National Paint & Varnish Co.; Aerojet; National Film Board of Canada.

MARYLAND

HALLMARK FILMS AND RECORDINGS, INC

1511 East North Ave., Baltimore, 13, Md.
Phone: VE 7-3516

Date of Organization: June, 1960

Max Brecher, *President*
Beatrice Canter, *Vice-President*
Tom Hook, *Producer-Director*
Horace Elias, *Producer-Director*
Ernest Barger, *Art & Animation*
Louis Mills, *Sound Dept.*

SERVICES: Motion pictures, sound slidefilms, filmographs, kinescopes, medical teaching films, TV commercials. FACILITIES: Sound stage, 35 & 16mm Auricon, Bell & Howell, Arriflex equipment, complete editorial rooms, Moviolas, hot splicers, etc., Portman Animation Stand, 16mm Sync & ¼" Ranger Ampex recorders.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Pantaloon,* (Cello Chemical Co.); *Environment of Ramon & Cajal,* (Sch. of Medicine, U. of Maryland); *Chorus of the Chesapeake,* (1st National Bank); *Sunday Sermon; Dark Corner,* (WBAL-TV); *Inaugural Flight,* (British Overseas Airways); *Special Report,* (Playboy Magazine); *Data Phone Teletype,* (C & P Telephone); TV COMMERCIALS: Go Pimlico, (Maryland Jockey Club); Utz Potato Chips; Savings Bank of Balt. (Torrieri-Myers Adv.).

MIDDLE-ATLANTIC STATES:

BALTIMORE, MARYLAND, CONTINUED:

MILNER-FENWICK, INC.

3800 Liberty Heights Ave., Baltimore 15, Md.
Phones: MOhawk 4-4221; Liberty 2-7147

Date of Incorporation: 1956

BRANCH: 314 Victor Bldg., 724-9th St., N. W., Washington 1, D.C. Edward F. Hopper, *District Mgr.*

Ervin M. Milner, *President*
Robert T. Fenwick, *Vice-President*
Hoby Wolf, *Vice-President, Sales*
Katherine Boyce, *Director, Doc. & Tech. Animation*
Dottie Ayers, *Sup'r. Tech. Animation*
Herbert Hiles, *Production Chief*

SERVICES: Scripts, storyboards, live photography, animation, brochures, sales presentations, titling, editing, opticals. FACILITIES: Sound stage, mobile studio van with Moviola dolly, 70-acre movie lot with airstrip; 16-35mm equipment; live & animation optical camera, 360° animation stand. All services and equipment for rent.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Gateway to Peace; The Mountain;* (U. S. Information Agency); *Biochemical Genetics,* (National Foundation); *The Role of the Air Force Pathologist in Aircraft Accident Investigation,* (U.S. Air Force); *Maids—From Factory to Foxholes,* (Army Pictorial Center); *Visual Detection of Submarines from the Air,* (U.S. Navy); *Demand Decision,* (Better Hwys. Information Foundation); *Tomorrow Begins Today,* (Md. Nat'l Capital Park & Planning Comm.).

MONUMENTAL FILMS, INC.

2203 Maryland Ave., Baltimore 18, Md.
Phone: CHesapeake 3-2549

Date of Organization: 1950

John D. A'Hern, *Pres. & General Mgr.*
Vernon P. Spedden, *Supvr. Film Dept.*
C. Wilbur Taylor, *Supvr. Sound Dept.*
Al Walker, *Supvr. Animation Dept.*
Dan Lyons, *Editorial Supervisor*
Harold Shull, *Art & Animation*

SERVICES: Motion pictures, slidefilms and radio transcriptions for advertising, public relations, training and television. FACILITIES: 2 sound stages, 35mm BNC Mitchell, 3 Arriflex and Bell & Howell cameras, 1200 ft. 16mm Auricons, Cine Specials, dollies, blimps, script prompter, etc.; complete stage and location lighting; art department, animation stand; separate recording studio complete with interlock projection and 16mm magnetic tape, ¼" Ampex and Presto tape machines, complete Ampex stereo console and allied recording equipment. Western Electric eight-channel mixer, music library, etc.; complete Kinescope picture and sound facilities including off the air monitor; complete cutting rooms equipped with 16mm and 35mm Moviolas and hot splicers.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Jet Traffic Control,* (Federal Aviation Agency); *Coil Spring Connector,* (American Telephone & Telegraph); *The Dual-Purpose Room,* (Portland Cement Assn.); *Family Fallout Shelter,* (U.S. Civil Defense Mobilization); *Martin Missiles; Martin Security,* (Martin Aircraft Corp.); *Roads in Motion,* (Maryland St. Comm. of Roads); *Farmorama,* (Massey-Ferguson); *Close to Home,* (Community Chest-Red Cross); *The Princess Phone,* (The C & P Telephone Co.); TV FILMS: for Leukemia Society, Inc.; Mercy Hospital; National Lumber Assn.; National Brewing Co.; Cloverdale Bottling Co.; Chevrolet; Baltimore Federal; Beer 'N' Skittles.

NEW JERSEY

JOHN BECK ASSOCIATES, INC.

129 White Horse Pike, Audubon, New Jersey
Phone: LIncoln 6-8500

Date of Organization: 1958
Date of Incorporation: 1961

John C. Beck, *President*
Joseph Boneduce, *Director of Motion Pictures*
Charles Reed, *Director of Art & Animation*

SERVICES: 16mm live and animated motion pictures for industry; slidefilms and 35mm static and technamated slide presentations. FACILITIES: 16mm cameras and editing equipment; still photography equipment and studio; photo type setting and production of diazochrome slides; complete art studio: Technamated services (animation by means of polarized light); music library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Breaking the Language Barrier to Data Processing,* (Fischer & Porter, Inc.); *Partners in Progress,* (De Laval Holroyd Corp.); *Open Air Class Room; Winter At the Zoo;* (Philadelphia Zoo); SLIDE PRESENTATIONS: for John J. Nesbitt, Inc.; U. S. Navy.

HENRY CHARLES MOTION PICTURE STUDIOS

Plainfield Avenue, Edison, N.J.
Phone: KIlmer 5-5104

Date of Organization: 1950

Henry Charles, *President*
John Dunnachie, *Vice-President*
Henry Fleischer, *Secretary-Treasurer*

SERVICES: 35mm, 16mm, 8mm motion pictures, slidefilms, color and b&w still photographs, artwork, advertising, promotion and sales presentations. FACILITIES: Studios, cutting rooms, darkrooms, office, projection room and projection booth; 35mm, 16mm, 8mm cameras and projection.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: 1960 & 1961 *New Good Neighbor Award Winners,* two films, (New Jersey Business Magazine); *Modern Pork Cutting at Haydu,* (Haydu Co.); *Extraction of Dislocated Lens,* (William Rubin, M.D.); *The Champlain Co.* (Champlain Company).

FIORE FILMS

128 Mallory Avenue, Jersey City 4, N.J.
Phone: HEnderson 2-4474

Date of Organization: 1951

BRANCH OFFICE: Fiore Films, 354 West 45th Street, New York 19, N.Y. Phone: DIgby 9-0845. William Kohler, *Exec. in charge.*

Al Fiore, *Production*
M. A. Fiore, Sr., *Executive Director*
Will Kohler, *Photography & Sound*
Kathryn Slockbower, *Distribution*

SERVICES: 35mm and 16mm educational and documentary, public service films, b&w or color, for industry, TV, public relations, religious and civic organizations. Sound slidefilms; animation; TV commercials. FACILITIES: Complete 35mm and 16mm, filming and editing equipment, 45' x 90' sound stage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Sherlock McKanick Techniques,* (Standard Motors Products); *Danish Cooking Recipes,* (Cameco, Inc.); *Structural Short-Cuts,* (Cali Contracting Corp.); *Mel Allen Demonstrates,* (Hercules Chemical Co.); *Foam Fun,* (Perma-Foam, Inc.).

this symbol over producer listings in these pages refers to display advertisements within this Production Review issue.

LEWIS STUDIOS, INC.

15 South Grove Street, East Orange, N. J.
Phone: OR 7-1800

Date of Organization: 1949

Donald E. Hults, *President*
Robert Van Derveer, *Vice-President, Chief Photographer*
H. Alan Stein, *Director of Creative Services Sales*

SERVICES: Production of industrial and documentary motion pictures, all types sound slidefilms, still photography. Creative Department. Complete offset printing department for brochures, direct mail and catalogs. FACILITIES: Complete studio facilities for motion pictures, sound slidefilms, illustrative advertising photography. Darkroom facilities for still, b&w, color. Editing and audio facilities. Complete Art and Creative Departments.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Retarded Child; Helping the Blind Student;* (Newark, N. J. Board of Education); *Accent on Precision,* (Kearfott Co.); *Snows of Tutupaca,* (Lock Joint Pipe Co.) SLIDEFILM: *From the Hands of Craftsmen,* (Shillman Bros.).

JERRY LONG PRODUCTIONS, INC.

509 Valley Street, Maplewood, N.J.
Phone: SOuth Orange 3-5715

Date of Organization: 1946
Date of Incorporation: 1956

Andrew J. Long, *President*
Richard W. Lawall, *Vice-President*
Gaylord Welker, *Secretary-Treasurer*
Donald A. Burns, *Sales*

SERVICES: Complete audio-visual service in 16mm and 35mm motion pictures, filmstrips and slides for business, industry, education and TV. Imagebuilding public relations films, sales and training films. Specialization in editorial and sound track work to update old productions. FACILITIES: Full creative and production service from script through release printing. Newly enlarged facilities include sound stage, editing rooms, sceni dock, artist's studio, film vault, special recordin booth, Auricon, Mitchell, Eastman equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Report from Thiokol: Polysulfides for Industry II; Trackmaster;* (Thiokol Chemical Corp.); *The Carbon Dioxide Story,* (Pure Carbonic Corp.); *Fiction & Fact of the Common Cold,* (Schering Corp.); Finishing film for Curtiss-Wright Corp.; Bell Telephone Labs.

ON FILM, INC.

33 Witherspoon Street, Princeton, N.J.
Phone: WAlnut 1-7800

Date of Organization: 1951

Branch Office: 315 East 55th Street, New York 22, N.Y. Phone: PLaza 9-0920. Morton Schaps, Robert Braham, *Representatives*

James W. Ramey, *President*
Robert Bell, *Chm. of the Board*
Frederick Johnston, Jr., *Treasurer*
Tracy Ward, *Director of Research & Development*
William West, *Business Manager*
Bert Speilvogel, *Director of Photography*
Carlo Arcamone, *Supvr. Editor*
Edna Paul, *TV Editor*
Lee Jones, *Budget Director*
Arthur Silverberg, Francis Irwin, *Coordinator*
John Becker, Robin Hardy, *Producer-Director*
Hugh Johnston, Tom Spain, William Neff, Mary Fairley, Ruth Karen, Crawford Hawkins, Norton Gretzler, *Producers*
Ellen Currie, *Writer*

ON FILM, INCORPORATED:

SERVICES: Creation, production and distribution of motion pictures, sound slidefilms and TV commercials for industry, government, agriculture and television. Public relations, sales promotion, special purpose, merchandising, medical and training films. FACILITIES: 16mm and 35mm cameras, 5500 sq. ft. sound stage, animation stand and camera, magnetic recorders, art department, staff writers, directors, editors and artists.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *British Guiana*, (Aluminium Ltd. of Canada); *What is a Painting*, (Metro Museum of Art & Book-of-the-Month Club); *Modern Pet Food*, (Quaker Oats Co.); *Textiles*, (J. P. Stevens Co.); *How They Live*, (Red Book Magazine); *Idlewild Architecture*, (Aluminum Co. of America); TV COMMERCIALS: for Ted Bates; BBD&O; Benton & Bowles; Leo Burnett; Campbell-Ewald; Kenyon & Eckhardt; J. Walter Thompson.

THE PRINCETON FILM CENTER, INC.

Mount Lucas Road, Princeton, New Jersey
Phone: WA 4-3550

Date of Organization: 1941

Gordon Knox, *President*
John Bell, *Treasurer*
A. E. Hogarty, *Secretary*

SERVICES: Producers and distributors of informational and other types of special purpose films. FACILITIES: Sound stage 30 x 40, Westrex sound system, complete mobile unit including generator for location work, editing, film distribution on nationwide basis.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Series of twelve tutorial films, for the Princeton Report, Inc.

STAR INFORMATION FILMS

240 West Front Street, Plainfield, N.J.
Phone: Plainfield 5-8343

Date of Organization: 1955

Arthur Krienke, *Owner*

SERVICES: Industrial, sales and public relations films. FACILITIES: Complete 16mm facilities; Mitchell and Eastman cameras; stop motion, time-lapse equipment; special camera stands; photomicrographic equipment; tape and synchronous sound recorders; 1800 ft. studio; lighting equipment; cutting rooms; darkroom; special effects and model shop.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Dynamics of Animal Agriculture; Stockholder and Sales Meetings;* films, (Chas. Pfizer & Co.); *The Challenge of Change*, (Corn Products Co.).

PENNSYLVANIA

CLOSE AND PATENAUDE

1617 Pennsylvania Blvd., Philadelphia 3, Pa.
Phone: LOcust 8-4224

Date of Organization: 1956

E. Burt Close, *Partner*
Joseph A. Patenaude, *Partner*
David J. Flood, *Director of Films*

SERVICES: Production by "Magniscene" technique, involving use of cut-out figures, props, backgrounds, or by flat art of sound filmstrips; creative direction of meetings and sales presentations; stock filmstrips for sales training. FACILITIES: Photographic studio for production of filmstrips; facilities available for production of motion pictures tape recordings and tape duplication.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *You Hold the Keys*, (Ohio Oil Co.); SLIDEFILMS: *Customer Complaints; Bullseye;* (Hertz); *The Pessimist*, (SKF Industries); *Breakthrough*, (DuPont); *Polystrip Production*, (International Resistance Co.); *The Smart Sell* (Exide); *Opportunity Unlimited; The Right Choice*, (RCA); *Objective*, (Mill & Factory).

DeFRENES COMPANY

1909 Buttonwood Street, Philadelphia 30, Pa.
Phone: LO 3-1686

Date of Organization, 1916
Date of Incorporation: 1949

Joseph DeFrenes, *President-Treasurer*
Michael Levanios, Jr., *Vice-Pres., Prod.*
Richard De Frenes, *Secretary*
Robert R. Smith, *Dir. of Photography*
Stephen A. Ciechon, *Chief Editor, Director-Writer*
Henry D. McKee, *Animation Director*
Paul A. Litecky, *Writer-Director*
Robert R. Collom, *Sound Engineer*
Russell K. Spear, *Office Manager*

SERVICES: Complete motion picture and slidefilm production from script to finished film. Specialists in the production of motivation, TV and training films for business, associations and government agencies. FACILITIES: Permanent full-time staff, company owned fully equipped spacious sound stage and complete location equipment for 16mm and 35mm color or b&w production; art and animation department with 3 animation stands; special effects department; five 35mm magnetic or optical RCA sound channels; modern 16mm and 35mm laboratory; lighting equipment available for rental; music library; film storage vault; carpenter and machine shop.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Anatomy of a Market*, (Philadelphia Inquirer); *The Education of Johnny Schnell; The Story of Bakht-er-Ruda;* (U.S. Information Agency); *Mark of Competence*, (Burroughs Corp.); *Contac*, (Smith, Kline & French); *Profit Magic*, (Dixie Cup Div., American Can Co.); *Air Traffic Control Radar*, (Federal Aviation Agency); *Data Processing; Denison Pumps, Disassembly & Assembly;* (U.S. Navy); untitled missile and space films for (RCA; General Electric; Westinghouse; Burroughs); TV COMMERCIALS: for Vaughan's Bread; Quinlan's Pretzels; Wise Potato Chips; (The Lynn Organization); Fels Soap; Mrs. Paul's Foods; Carling's Beer; Tastykake; (Aitkin-Kynett Co.); Philco Portable TV; (Maxwell Associates); Breyers Ice Cream; (Lewis & Gilman); Beacon Wax; (Mina Lee Simon Agency); Good & Plenty Candy; (Bauer & Tripp); McCall's Magazine; (Jennings Associates).

INDEPENDENCE FILMS, INC.

1617 Pennsylvania Blvd. Philadelphia 3, Pa.
Phone: LOcust 4-2682

Date of Organization: March, 1956

John E. DeFrenes, *President*
Maria V. DeFrenes, *Secretary-Treasurer*
Arthur E. Macon, *Art & Animation Director*
Savino A. Vergoglini, *Editorial & Recording Chief*

SERVICES: 16mm and 35mm motion pictures for industry and television; sales promotion, public relations, educational and technical. Recording and re-recording services. FACILITIES: Extensive music library, editing; music scoring; sound stripfilms; stills; scripts, storyboards and animation.

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MIDDLE ATLANTIC

Metropolitan Philadelphia

INDEPENDENCE FILMS, INCORPORATED:

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *In Focus; Bishop MacCauley Installation;* (Holy Cross Foreign Mission Society); *You Hold the Keys*, with Close & Patenaude, (Ohio Oil Co.); *The Story of You*, (Bethlehem Community Chest); PRODUCTION SERVICES: for Link-Belt Co.; Aero Service Corp.; American Cyanamid Co.; RCA; duPont; Al Paul Lefton Co.

AL KANE PRODUCTIONS, INC.
(Story-Told Division)

1526 Sansom Street, Philadelphia 2, Pa.
Phone: LOcust 3-0222

Date of Organization: 1949
Date of Incorporation: 1954

Albert M. Kane, *President-Treasurer*
Margaret A. Kane, *Vice-President*
James J. Davis, *Secretary*

SERVICES: Consultant and creators of communications tools in motion pictures, sound slidefilms, TV for public relations, education, science, medicine and sales promotion. Writing, directing and production for business, industry and government. FACILITIES: 1300 sq. ft. sound studio and editing; single and double system sound cameras; magnetic film recording; lighting; portable equipment for on-location shooting.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURE: *Getting Cooperation*, (Communications Relations); SLIDEFILM: *House Sense*, (Lindy Bros. Inglewood); TV FILMS: *Glaucoma*, (Commonwealth of Pennsylvania); *Science Fair; Space Vehicle;* (Franklin Institute).

RALPH LOPATIN PRODUCTIONS INC.

1617 Pennsylvania Blvd., Philadelphia 3, Pa.
Phone: LOcust 8-6644

Date of Incorporation: 1958

Ralph Lopatin, *President*
Harry E. Ziegler, Jr., *Head, Art & Animation Department*
Peter M. Montefusco, *Chief Cameraman*

SERVICES: Live photography, recording, animation, titling, editing, film distribution. FACILITIES: Completely air-conditioned space including studio 34′ x 40′, offices, editing room, animation department, screening room with 16mm interlock; dressing rooms, workshop, camera loading room; equipped closed circuit and four TV cameras; control room including microwave facilities for videotaping; 16mm and 35mm synchronous cameras, sync sound equipment, editing, lighting equipment, dolly, Moviola, etc.; Oxberry animation camera with aerial image equipment; animation equipment with tri-motion electronic controls.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *ADP and You*, (Internal Revenue Service); *Fashion Spectacular (Europe)*, (Hess Bros.); *Solar Cell Array Optimization*, (RCA); *The World We Make*, (United Fund); TV COMMERCIALS: for United Fund; TV Guide Acme Markets; Bell Telephone.

Metropolitan Pittsburgh

THE ANIMATORS

1104 Keenan Building, Pittsburgh 22, Pa.
Phone: EXpress 1-2550

Date of Organization: April, 1959

Dale H. Thompson, *Partner*
Robert A. Wolcott, *Partner*
Patricia A. Taylor, *Partner*

Continued:

MIDDLE-ATLANTIC STATES:

Metropolitan Pittsburgh:

THE ANIMATORS, CONTINUED:

SERVICES: 16mm and 35mm animated and live films for industry and television, educational and public relations films, sound slidefilms and filmographs, slides, television commercials, color and b&w production. FACILITIES: Complete creative, writing, art and editorial; Oxberry 16mm and 35mm animation stand; screening room, art studios, other facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Geocoustic*, (Pittsburgh Corning); *You Taste a Priceless Difference*, (Stouffer Frozen Foods); *Which Road for Americans?*, (Ohio Bell); SLIDEFILMS: *Alumalure*, (Aluminum Co. of America); *Cobol*, (Westinghouse Electric Corp.).

Dynamic Films, Inc.
204 Triangle Bldg., Pittsburgh 22, Penna.
Phone: EXpress 1-0316
William Matthews, *Manager*

(See complete listing under New York City)

The Jam Handy Organization, Inc.
Pittsburgh, Pennsylvania
Phone: ZEnith 0143

(See complete listing under Detroit area)

MODE-ART PICTURES, INC.
1022 Forbes Avenue, Pittsburgh 19, Pa.
Phone: EXpress 1-1846
Date of Organization: 1938
Branch Office: 1904 Preuss Road, Los Angeles 34, Calif. F. M. Joyce, *Repr.*

James L. Baker, *President*
James L. Stone, *Executive Vice-President*
H. John Kemerer, *Vice-President*
August A. Borgen, *Vice-Pres., Sound*
Florence E. Baker, *Secretary & Treasurer*

SERVICES: 16mm and 35mm educational, public relations, sales promotion and TV production. FACILITIES: Complete 16mm and 35mm editorial (1, 2 or 6 head Moviolas), cameras, lighting and mobile equipment, including 3000 amp generators. Recording facilities include synchronous ¼" 16mm and 35mm magnetic to 16mm and 35mm optical.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Joker*, (American Bridge Div., U.S. Steel); *SPOS*, (National Tube Div., U.S. Steel); *Thermocouple Replacement Equipment*, (Westinghouse Electric Corp.); *The Magic Switch*, (Pennsylvania Power & Light Co.); SLIDEFILM: *It Takes All Three*, (Bethlehem Steel).

Other Pennsylvania Cities

MEL RICHMAN INCORPORATED
(Film Division)
15 N. Presidential Blvd., Bala-Cynwyd, Pa.
Phones: Phila.—TE 9-6660
N. Y.—WA 5-0470
Date of Organziation: 1942
Mel Richman, *President*
Thomas J. Paul, *Vice-Pres., Dir. of Sales*
Don Ross, *Director, Film Division*
Richard Logan, *Assistant Director, Film Div.*
Robert Gable, *Production Manager*
Lew Ford, *Art Director*
Sam Ciccone, *Designer*

MEL RICHMAN INCORPORATED:

SERVICES: Animated and live motion pictures; slide and stripfilm presentations for business, government, advertising and education. FACILITIES: None indicated.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Meet Mr. Money*, (Towers, Perrin, Forester & Crosby-Monsanto Chemical Co.); *Vanilla in Volume*, (Fritsche Bros.); SLIDEFILMS: *Paint Endurance*, (DuPont); agency presentations for: N. W. Ayer; VanSant, Dugdale.

NORTH AMERICAN MOTION PICTURES
P.O. Box 3201, 1330 Kuntz Road, Erie, Pa.
Phone: UNion 4-2288
Date or Organization: 1953
Clinton Bebell, *General Manager*
Raymond Steinbacher, *Sales Manager*
Don Okel, *Production Supervisor*
J. Floyd Smith, *Laboratory Supervisor*
Victor Catalde, *Art Director*

SERVICES: Complete motion picture and sound slidefilms services, script to screen, production and equipment, sales, rent or lease purchase. FACILITIES: Full production unit for location or studio shooting; lab for processing and printing 16mm negative, positive, reversal; recording facilities. Complete shooting unit studio or animation 35mm, "A" & "B" editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *D.D.D. (Direct Distance Dialing)*, (General Telephone Co.); *The Great American Dessert*, (Town Square Frozen Foods); *Right of Way*, (Rad-O-Lite, Inc.); *Your United Fund At Work*, (United Fund); SLIDEFILM: *Century Brick Story*, (Century Brick Corp. of America).

WALTER G. O'CONNOR COMPANY
100 North Cameron St., Harrisburg, Pa.
Phone: CEdar 4-5925
Date of Organization: 1952
Walter G. O'Connor, *President*
James R. Lee, *Vice-President & Exec. Producer*
Frank Payne, II, *Director of Script Writing*
John T. Craig, *Art & Animation Director*
Donald B. McElwain, *Director of Photography*
Frank Taylor, *Chief Sound Engineer*

SERVICES: Script to screen production of motion picture and slidefilms, including public relations and public service, industrial training and sales, educational, reports, live action and animated tv commercials. Also disc recordings, etc. FACILITIES: 3,000 square feet studio space including sound stage; post-recording, projection, sound recording and mixing rooms; editing; animation stand; complete basic filming equipment; art department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Primary Concepts of Science; Primary Concepts of Mathematics;* (Pennsylvania Department of Education); TV COMMERCIALS: for Dauphin Deposit Trust Co.); State Capital Savings & Loan Assn.; Chas. Adler & Sons; Santorized.

VIRGINIA

Atlas Film Corporation
408 Rucker Place, Alexandria, Va.
Phone: OVerlook 3-1525
R. C. Barrett, *in charge*

(See complete listing under Chicago area)

FINLEY FILMS
6926 Mansfield Road, Falls Church, Va.
Phone: CLearbrook 6-7700
Date of Organization: 1955
Stuart Finley, *Partner-Producer*
Theodore Jones, *Partner-Editorial*
Ralph Burgin, *Partner-Writer*

SERVICES: Motion picture production; television film and spot production; film-public relations services. FACILITIES: No data provided.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Beargrass Creek; Oil on the River; Crisis on the Kanawha;* (Ohio River Valley Water Sanitation Commission); *The North Branch*, (Corps of Engineers); *My Other Family*, (United Givers Fund, Washington, D.C.)

HAYCOX PHOTORAMIC, INC.
1531 Early Street, Norfolk 2, Va.
Phone: UL 5-1911
Date of Organization: January, 1956
George Banks Haycox, *President*
Robert V. Fischbeck, *Vice-President*
Charles G. Bateman, *Director, Motion Picture Division*
James E. Mays, *Consultant*
Ernie B. Hamblin, *Administrative Asst.*

SERVICES: Script writing, set design and execution, complete motion picture production, commercial still photography, production of programs for sales, training and TV. FACILITIES: Fully equipped sound stage, small sound stage, narration, recording, editing rooms; b&w 16mm processing, direct color still printing; 38′ cruiser for marine photography.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *It's the Results that Count* (F. S. Royster Guano Co.); *Freedom '7'; Network to Space;* (Nat'l Aeronautics & Space Admin.); *I.E.C., New Opportunities in Education*, (N.C. Dept. of Public Instruction); *Gyrotel Mowing Blade*, (General Mower Corp.).

TV & MOTION PICTURE PRODUCTIONS, INC.
117 East Main St., Richmond 19, Va.
Phone: MIlton 3-4444
Date or Organization: September, 1955
John C. Wood, *President*
Susanne D. Wood, *Secretary-Treasurer*

SERVICES: Industrial, public relations, stockholder relations, advertising, training and sports films, sound slidefilms, slide presentations; TV commercials; TV slide commercials; TV newsclips; script services. FACILITIES: Complete 16mm b&w laboratory; editing, studio, lights and complete sound system.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Serving the Sixties,* (Va. State Dept. of Highways); *The World of Tob Priddy,* (United Givers Fund, Richmond); *Fr a Seed has Sprouted,* (Va. Crop Improvemen Assn.); *The River that Runs Uphill,* in produ tion, (Appalachian Power Co.); *Shallow Draw Aluminum Cans;* production line & prototyp line, two films, (Reynolds Metals Co.); SLID FILMS: *Supervision Makes the Difference,* (Che apeake & Potomac Telephone Co. of Va.); *I troducing Reynolds Metals Company,* (Reynol Metals); TV Newsreels: for American Oil Co Atlantic Coast Line Railroad; Norkfolk and We ern Railway; Virginia Electric and Power Co TV COMMERCIALS: for Appalachian Power Co (Houck & Co.); Richmond Federal Savings an Loan; (Hall & Co.).

ALABAMA

SPOTTSWOOD FILM PRODUCTIONS

110 Ryan Avenue, Mobile, Alabama
Phone: 478-9353

Date of Organization: 1952

Manning Spottswood, *Owner*
Maribeth S. Spottswood, *Office Manager*
John S. Spottswood, Jr., *Production*
H. T. Bailey, *Sound Engineer*

SERVICES: Producers of 16 and 35mm documentary films. Medical and surgical experience, also historical and educational specialities. Animation, trailers, TV spots, and special event coverage. FACILITIES: Equipped for all types of studio and location cinematography, including lip-sync. Arriflex 16mm camera and equipment. Ampex recorders; animation stand; 35mm silent camera.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Azalea Trails in Old Mobile*, (Azalea Trail, Inc.); *Rehabilitation in Alabama*, (Ala. Dept. of Public Health); *Destination Success*, (State Vocational Technical School); *The Miracle Strip*, (Playground Chamber of Commerce); *The Story of Monroe County*, (First Federal Savings & Loan, Mobile); *Certain Exemity Anomalies*, (Ala. Crippled Childrens Service).

FLORIDA

RUSSELL-BARTON FILM COMPANY

4853 Waller St., Jacksonville, Fla.
Phone: EVergreen 9-0331

Date of Organization: February, 1953

Gerden O. Russell, *President*
Marjorie D. Russell, *Vice-President*
Donald E. Barton, *Producer*
Neil Russell, *Sound Department*
Lawrence Smith, *Photographic Dept.*
Iris Jean Snyder, *Motion Picture Printing*
James J. Clark, *Processing*
Jeanne Strickland, *Editing*

SERVICES: Motion picture photography 16mm and 35mm color and b&w. Sync sound recording; color and b&w motion picture laboratory. FACILITIES: 40′ x 60′ x 18′ studio; sound control and screening rooms; 16mm and 35mm sound and silent photography equipment; complete editing; 16mm and 35mm b&w processing; 16mm and 35mm b&w and color prinitng; optical recording, edgenumbering.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Ray Graves Show*, series of ten, (Lincoln-Mercury); *Meeting Youth*, (Geraldine Conway & Associates); *Opportunity Acres*, (Florida Development Commission); *A Day at the Zoo*, (Crisp Harrison Agy.); *Gator Bowl Football*, highlights, (Gator Bowl Assn.); *President's Report*, (Atlantic Coast Line RR); *You Were There*, (Stockton, Whatley, Davin Co.); TV COMMERCIALS: for Winn-Dixie Food Stores, Schick Injector Razor; American Shell Homes; Sunbeam Bread; Blue Cross-Blue Shield; Peninsular Insurance; Gro-Tone Pellets; General Electric; Hercules Homes; Food Fair; Velda Milk; Hirsche.

Filmaster, Inc.

1707 Nicolet Ave., Winter Park, Fla.
Phone: MIdway 7-7011

Robert E. Kearney, *Vice-President in charge*

(See complete listing under Los Angeles area)

❋ this symbol over producer listings in these pages refers to display advertisements within this Production Review issue.

ART MAYER FILMS
(A Division of Candid Art, Inc.)

16509 N. E. 6th Avenue, North Miami Beach Florida
Phone: WI 7-7341

Date of Organization: 1956

Art Mayer, *President, Producer*
Ken Kennedy, *Director of Photography*
Harold Beibin, *Sound Department Director*

SERVICES: Production of Industrial films, public relations films, sales films, safety films, training films, and time-motion studies. FACILITIES: Complete industrial facilities from writing through delivery except laboratory services. Script, production, sound, art, editing and consultation.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Truss-O-Matic Method*, (Dwyer Baker Electronics Co.); *Heikolator*, (Heinicke Instrument Co.); *Gang Nails*, (Automated Building Components, Inc.); *Land and the Future*, (Florida Investment Futures, Inc.); *Fontainebleau*, (Fontainebleau Hotel).

SUNNY-SOUTH FILMS CORP.

1835-37 Bay Road, Miami Beach, Florida
Phone: JE 1-7407

Date of Organization: 1961

Joseph A. Garcia-Cuenca, *President*
Basil Del Real, *Vice-President & Treasurer*
Anthony Daly, *Secretary*
Antonio Cernuda, *Photography Director*

SERVICES: Features; Short Subjects; Documentaries; Public Relations and business and sales films; TV commercials, slides and filmstrips. FACILITIES: Complete motion picture service; editing, sound, film studios—entire building devoted to motion picture production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Thanks America; Death Wall;* (America's Productions, Inc.); *More Than A Dream*, (Bertrant Yacht Co.); *Glimpses of Spain*, (Spanish Tourist Bureau); *Music Over Miami*, (self-sponsored).

THUNDERBIRD
FILM SOUND CENTER, INC.

121st N.E. 16th Avenue, North Miami, Florida
Phone: 757-4507

Date of Organization: September, 1958

Aaron Courshon, *President*
Howard Warren, *Executive Vice-President*
Mary Jane Melrose, *Secretary-Treasurer*
Ruth Bronson, *Studio Manager*
Howard Warren, *in charge of production*

SERVICES: Complete motion picture production services in 16mm and 35mm for theatrical, TV and industrial film producers. Equipment rentals, package deals, sound mixing and dubbing; scoring; tape, film, disc recording, interlock screening. FACILITIES: Sound mixing and shooting stages; Mitchell and Arriflex cameras, lights, cables, generators, editing rooms, interlock projection; Westrex sound recording facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Wild Harvest*, (Schrack Koch Productions); TV FILMS: *Everglades*, series, (Ziv-United Artists); *Beachcomber*, series, (Filmmasters); *Surf Side Six*, series, (Warner Bros.); *Straight Away*, series (ABC); TV COMMERCIALS: for Filmways; MPO; Van Pragg, etc.

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Van Praag Productions, Inc.

3143 Ponce de Leon Blvd., Coral Cables, Miami, Florida
Phone: HIghland 4-3191 (TWX MM-494)

A. Van Praag, *General Manager*

(See complete listing under New York City)



WURTELE FILM PRODUCTIONS

2302 Diversified Way (Fairvilla) Orlando, Fla.
Mailing Address: P. O. Box 504, Orlando
Phone: GArden 2-9755

Date of Organization: 1938

Harold S. Wurtele, *Owner, Executive Prod.*
Elizabeth G. Wurtele, *Production Assistant*
M. A. McDaniels, Jr., *Production Assistant*
Wynk Boulware, *Art Department*

SERVICES: Producers of 16mm sound motion pictures—black and white and color—Commercial, educational, industrial, institutional, promotional and television. FACILITIES: Sound stage, screening room, editing room, camera truck. Equipment: Auricon-Pro sound camera; Maurer professional camera; Cine Kodak Special cameras; Filmo-70 cameras; Maurer 16mm optical recording system; magnetic film and tape recorders; location lighting equipment, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The City With a New Look*, (Orlando Chamber of Comm.); *Dry Wall Products and Their Applications*, (United Brotherhood of Carpenters); *John Storer's Birds*, (Florida Audubon Soc.); *Therapy in Education*, (Forest Park School); *Colonial Branch Opening*, (Orlando Federal Savings & Loan Assn.); 1962 *Tangerine Bowl Game*, (Lamar State College of Tech. & Middle Tennessee State College); *Raster Display*, (Radiation, Inc.).

GEORGIA

INTERNATIONAL SOUND FILMS, INC.

286 E. Andrews Dr., N. E., Atlanta 3, Ga.
Phone: 231-2755

Date of Incorporation: August, 1952

George M. Kirkland, *President*
Evelyn E. Kirkland, *Vice-President*
Myrtis M. Schuman, *Secretary*
Lee Brown, *Camera Director*
Betty Platt, *Research Dept.*
Andrew Sparks, *Script Writer*
Alfred E. Kirkland, *Editorial Dept.*
Ben Paul, *Assistant Producer*

SERVICES: Production of 16mm color, b&w motion pictures; industrial, geographic, sales training, educational, documentary and TV films. Script and research dept., studio and location filming, TV commercials, short subjects, stills, slidefilms. FACILITIES: Complete 16mm sound recording studio, three dubbers, 16mm recording or ¼" with Rangertone. Air conditioned studio with sound stage, film production crews for field or studio, complete music library, editing, screening and conference rooms; portable lighting and location vehicles, fully equipped.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Together*, (Cotton Producers Assn.); *Progress is Action;* (South Atlantic Gas Co.); *Savannah*, (Savannah Chamber of Commerce); *North Carolina*, (State of North Carolina & Southern Bell Telephone Co.); *On to Las Vegas*, (Georgia Jaycees); *Monument to Progress*, (U.S. Corp of Engineers); *Birth Place of the Girl Scouts*, (Savannah Gas Co.); *The Waking Giant*, in production, (Savannah District Authority).

These Exclusive Review Reports Are
a Copyrighted Business Screen Feature

GEORGIA LISTING CONTINUED:

FRANK WILLARD PRODUCTIONS

1842 Briarwood Rd., N.E., Atlanta 6, Ga.
Phone: MElrose 4-2433

Date of Organization: 1952

Frank H. Willard, Jr., *Owner*
Charlie R. Cannon, *General Manager*
Linda Martin, *Executive Secretary*
Clint Carter, *Sales Manager*
Murray Patton, *Head Camera Dept.*
Johnson Duncan, *Head Sound Dept.*

SERVICES: 16mm and 35mm motion pictures and sound slidefilms for business, public relations, education. Complete production and scripting services. FACILITIES: New film studio building just completed; air-conditioned sound stage and editorial facilities, three 16mm and 35mm editing rooms; animation, sound control and machinery rooms; screening from equipped for interlocks and print showing; recording equipment on 16mm edge track includes recorder, three-channel dubbers; Ampex ¼" tape and turntables; 11-channel audio inputs; 16mm projector selsyn interlocked with dubbers for mixing and trial screening; 2 music libraries on disc and tape; 16mm and 35mm cameras, silent and studio; underwater blimps for two 16mm cameras; camera dolly, microphone boom, complete studio lighting and grip accessories in sound stage; location trailer.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Dial the Miles*, (American Telephone & Telegraph Co.); *A Longer Shadow*, (Southern Regional Education Board); *Trouble on Pole 55; Direct Distance Dialing*, (Southern Bell Telephone Co.); SLIDEFILMS: *Truck-Type Hydraulic Reel-Loader*, (Southern Bell); *Set the Pace; The Royal Touch; Objections Overruled;* (Coca-Cola); *Confessions of a Nugrape/Suncrest Dealer*, (Tucker Wayne Co.).

KENTUCKY

VOGUE FILM PRODUCTIONS, INC.

Bowman Field, Louisville 5, Ky.
Phone: GLendale 4-3689

Date of Organization: 1950

Hal Vinson, *President*
Charles Straayer, *Production Manager*
Elise Meyer, *Creative Director*
George Weinmann, *Director of Photography*
Frank Johnson, *Sales Manager*

SERVICES: Motion pictures, slide presentations, slidefilms, TV commercials, sales meeting stage presentations. FACILITIES: 16mm production equipment, including sound studio; complete location equipment in a mobile unit.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Look Within*, (Campaign Services Co.); *Your Driver's License*, (Commonwealth of Kentucky); *Mr. Moore's Dream Washer*, (Home Laundry Dept., General Electric Co.); SLIDEFILMS: *General Electric Heat Pump Room Air Conditioners*, (Room Air Conditioner Dept., General Electric); *The One Best Way*, (International Sea Van, Inc.); *Sales Features for 1961; The Spacemaker; The General Electric Range Story; We've Got a Secret; Hidden Values;* (General Electric, Household Refrigerator Dept.); TV COMMERCIALS: for Hannah Motors; Kentucky Department of Public Safety; Liberty National Bank & Trust Company.

✱ this symbol over producer listings in these pages refers to display advertisements within this Production Review issue.

LOUISIANA

PAN AMERICAN FILMS

735 Poydras Street, New Orleans, La.
Phones: JA 2-5364

Date of Organization: August, 1950

J. M. LeBlanc, *Partner & Prod. Mgr.*
Frank Richard, *Partner*
Jos. A. LeBaron, *Chief Editor*
Wm. A. Delgado, *Laboratory Supt.*
J. R. Lawton, *Sound Engineer*
Walton Rivet, *Chief Cameraman*
Johnny Smith, *Film Processing*
Leo Conrad, *Sales*

SERVICES: Complete 16mm laboratory, b&w processing, reversal, negative and positive printing; color duplication; editing and sound recording. 16mm film production, color or b&w for documentary, educational, industrial and special event films. FACILITIES: Editing rooms; Mole-Richardson lighting; Arri 16, 1200 Auricon, Bell & Howell and Cine special cameras. Maurer 16mm recorder; Magnasync 16mm and 17½mm magnetic film recorders; recording studio; Bell & Howell 16mm printing equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Bowl 1962*, (New Orleans Midwinter Sports Assn.); *Morgus*, (Rupert Copponex Advertising); *Wild Cargo*, series (Mardi Gras Productions); *Project 15*, (M. J. Gautier-Housing Authority); *Athenian Ball*, (Iris Club).

NORTH CAROLINA

WALTER J. KLEIN COMPANY
(Motion Picture Division)

1214 Elizabeth Avenue, Charlotte 4, N.C.
Phone: FR 7-1646

Date of Organization: May, 1948

Walter J. Klein, *President*
James L. Williamson, Sr., *Adm. Dir.*
Mrs. Dorothy Goldfarb, *Distribution Dir.*
Jatana Gandy, Robert N. Buckler, *Account Service*

SERVICES: Motion pictures for TV and public audiences including distribution and continual up-dating. World-wide news, sport and recreational coverage. FACILITIES: Studios, theater, editing, storage distribution and general offices; complete art, still photography, copy-writing facilities and darkroom.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Just Like Sex*, (Monroe Auto-Equipment Co.); *WITNland*, (Television Station WITN); *Charlotte, Queen of Cities*, (Charlotte Labor Council); *Catawba College*, (Catawba College), *The Columbia River*, (U.S. Dept. of Interior).

TENNESSEE

CONTINENTAL FILM PRODUCTIONS CORP.

2320 Rossville Blvd., Chattanooga, Tenn.
Phone: AMherst 7-4302

Date of Incorporation: 1953

James E. Webster, *Pres. & Exec. Producer*
H. L. Thatcher, *Treasurer*
Thomas Crutchfield, *Secretary*
Victor Wilkens, *Dir. of Photography*

SERVICES: 16mm and 35mm color and b&w live and animated motion pictures; sound slidefilms; industrial sales, sales and personnel training, documentary, public relations, medical, educational and TV films. Producers of color stills and illustrative photography. FACILITIES: Production facilities, including 16mm and 35mm cameras, 8,000 sq. ft. sound stage and recording rooms,

mobile location unit, synchronous recorders, s
gle system cameras, FilmoRama lenses; lig
ing equipment; complete art and animation
partment. Permanent creative staff—writers,
rectors and musical director.

RECENT PRODUCTIONS AND SPONSO

MOTION PICTURES: *Junior, Go Home*, (Interst
Life & Accident Insurance Co.); *Mechanics*
Marching, Part I, (Arc Publishing Co.); SLI
FILMS: *Man Between;* (Mead Johnson Co.); *F*
ture Unlimited; The Ounce That Counts; Throu
These Doors; (The Krystal Co.); *The Johns*
Girl, (Howard Johnson Restaurants); *M*
Speedy Kayo; Sam Snurd the Dirty Bird; (Ka
Oil Co.); *The Most Important Day*, (Contine
tal Life Insurance Co. of S.C.); *The Golden T*
angle, (Pan American World Airways); *Stric*
Entre Nous, (Coca-Cola); *The Astroscope*, (A
tion Enterprises).

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FOTOVOX, INC.

1447 Union Avenue, Memphis 4, Tenn.
Phone: 275-3192

Date of Organization: 1951
Date of Incorporation: 1955

Elston Leonard, Jr., *President*
Peter Harkins, *Vice-President*
F. M. Leonard, *Secretary-Treasurer*

SERVICES: Research; script; production of n
tion pictures, slidefilms; special presentati
for business, industry. Television commerci
and series productions. Studio or location. A
mation, live-action, documentary. Custom
cording and tape duplicating. FACILITIES: Dri
in sound stage 50′ x 75′, second stage 18′ x 3
theatre with projection room equipped for
terlock screening; standing sets and scene do
prop room; construction shop; talent file; art a
animation department; Hot press titling equ
ment; four editing rooms, Moviola equipp
seven magnetic channels and mixer, Stan
Hoffman recorder and dummies; Magnec
tape duplicator, portable sync recorder; lim
amplifier, equalizers; sound effects library and
music libraries; Mitchell, Auricon and Ce
Special camera equipment; electronic con
slidefilm animation camera; hydraulic Crab do
Telefunken and EV microphones; Mole-Richa
son mike boom and perambulator; M-R
McAlister lighting equipment; grip equipm
and sun reflectors; small background projec
screen; still equipment, 35mm, 2¼" x 2¼",
x 5" and 8" x 10", Ampex 354 Recorder.

RECENT PRODUCTIONS AND SPONSOR

MOTION PICTURES: *Communist Encirclem*
(Nat'l Education Progam); *The Power T*
Corrupts, (Nat'l Right to Work Comm.); *Pro*
Understanding (Citizen's Forum); SLIDEFIL
The Lineator Story, (Tigrett Industries); *T*
Case of the Missing Customers, (Consum
Evaluation Service); SALES PRESENTATION:
Hot Shot Insecticides, (Simon & Gwynn Agenc

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SAM ORLEANS & ASSOCIATES, INC.

211 West Cumberland Ave., Knoxville 17 Tenn.
Phone: 523-8098

Branch Office: Pathe Building, 105 East 10th Street, New York, New York.

Date of Incorporation: 1946

Sam P. Orleans, *Executive Producer*
Lawrence Mollott, *Associate Producer*
Vivian LaValle, *Dir. of Public Relations*

SAM ORLEANS & ASSOCIATES:

ERVICES: Public relations, training, surgical and edical films; television films; slide films, docuentary films. Producer of TV series: *Rural merican Review*. FACILITIES: Studios, produc- on equipment; cutting rooms (New York and oxville); portable synchronous tape recorder. Projection and recording room. Transportation equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *N. S. Savannah, series,* (Maritime Administration & Atomic Energy Comm.); *Air Force Family Housing,* (U.S. Air Force); *Radiac Equipment, series,* (U.S. Navy); *Man Enough for the Job; Sixth Wheel;* self sponsored.

METROPOLITAN DETROIT

Alexander Film Co.

5140 Tootmoor, Birmingham, Mich.
Phone: MIdwest 4-1212

Donald Ringsred, *Res. Vice-President*

(See complete listing under Colorado)

Animation, Inc.

14005 Fenkell Ave., Detroit 27, Mich.
Phone: Broadway 3-3040

Ted Petok

ee complete listing under Los Angeles area)

Atlas Film Corporation

Woodward & West Long Lake Road
Box 36, Bloomfield Hills, Mich.
MIdwest 7-1155—James L. Herman

(See complete listing under Chicago area)

WILLIAM DENEEN PRODUCTIONS

16210 Meyers Road, Detroit 35, Mich.
Phone: UNiversity 1-1673

Date of Organization: 1954

William Deneen, *Producer*
Elmore Leonard, *Script Supervisor*
Grace Garland, *Writer*
Elaine Benson, *Financial*
Robert N. Dick-Read, *London Office*

ERVICES: Production of educational, religious, dustrial and theatrical motion pictures. FACILI- ES: Sound stage 50′ x 60′; 35mm and 16mm itchell and Arriflex cameras; ½″ and 16mm nc sound recording; lighting; Oxberry anima- n; cutting rooms, etc. Complete production cilities.

ECENT PRODUCTIONS AND SPONSORS

OTION PICTURES: *Latitude Zero,* (Pontifical st. for Mission Ext.); *The Man Who Has Everyting,* (The Franciscan Friars); *British Isles; candinavia, Frontier Boy; Northwest Territory; ississippi Valley; The Nile Valley; Cradle of vilization; The Suez Canal; The French and dian War; Life in New France;* (Encyclopaedia itannica Films).

F. B. N. FILMS

15240 Crescentwood, East Detroit, Michigan
Phone: PR 5-0114

Date of Organization: 1958

Bert Penzien, *Owner-Cinematographer*
William Harrell, *Writer/Scripts*
Robert Anthony, *Narrator, Technical Research*

RVICES: Complete production, script to screen & 35mm commercial motion pictures. FACILI- ES: 35mm Editing & Moviola Equipment, 5mm Cineflex camera with zoom lens, Ampex und recording, 2 camera cars.

ECENT PRODUCTIONS AND SPONSORS

OTION PICTURE: *Life Begins at 50,* (Commun- y Theaters); SCREEN COMMERCIALS: Series for blan Theatre Service.

Jerry Fairbanks Productions

10432 W. McNichols Road, Detroit 21, Mich.
Phone: UNiversity 4-0770

Hugh Gollogly, *Sales Representative*

(See complete listing under Los Angeles Area)

ROBERT FISHER PRODUCTIONS

28395 Swan Island Drive, Grosse Ile, Mich.
Phone: ORleans 6-0440, 6-3307

Date of Organization: September, 1957

Branch Office: 3629 Idlewild Avenue, Cincinnati 7, Ohio. Phone: WOodburn 1-3515. Frank F. Fisher, Sr., *Vice-Pres. in charge.*

Robert S. Fisher, *Producer*
Frank F. Fisher, Sr., *Vice-President*
Marian S. Fisher, *Vice-President*
Audrey J. Fisher, *Secretary*
William Osgood, *Sales Representative*

SERVICES: Writers and producers of motion pictures, sound slidefilms, motion slidefilms, filmstrips, TV commercials, sales meetings. FACILITIES: Sound stages, studio facilities rented according to requirements of each production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *S-O-S From the Kitchen; A Kitchen is an Idea;* (Frigidaire); *Automation Goes White Collar,* (Dura Business Machines); SLIDEFILMS: *The Time of Your Life,* (Burroughs Corp.); *The New Craftsman Engine,* (Tecumseh Prod., through W. B. Doner).

FLOREZ INCORPORATED

815 Bates Street, Detroit 26, Mich.
Phone: WOodward 2-4920

Sound Studio: 25305 John R. Road, Madison Heights, Michigan

Date of Organization: 1931

Genaro A. Florez, *President*
Hans A. Erne, *Executive Vice-President & General Manager*
J. Raymond Cooper, *Secretary-Treasurer & Comptroller*
John K. Kleene, *Vice-President & Creative Director*
Clark E. Pardee, Jr., *Vice-President, Client Service*
William I. Taylor, *Editorial Manager*
Harry Breitmeyer, *Production Manager*

SERVICES: Management consultation on sales manpower development. Planning, writing and production of complete sales training programs. Production of audio-visual media, including motion pictures, motion slidefilms, sound slidefilms, filmstrips, recordings, slides and transparencies, flannelboard presentations, charts and printed materials. Personnel Services Division offers consultation, research and personnel testing. Visual Presentation Division offers graphic and film arts services, plus presentation equipment sales and rental. FACILITIES: Six-story main office in downtown Detroit. 4,000 sq. ft. sound studio in suburban Madison Heights.

EAST CENTRAL

FLOREZ INCORPORATED:

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Why People Buy,* (American Motors); *Why They Can Be Sure,* (Westinghouse); SLIDEFILMS: *Let's Get Size-Wise,* (American Motors); *It's Tune-up Time,* (AC Spark Plug); *Trouble-Free Maintenance,* (Gulf Oil); *Your Future is Now,* (Tower Insurance); *Prospect Activator,* (J. Walter Thompson).

HAIG AND PATTERSON, INC.

15 East Bethune Ave., Detroit 2, Mich.
Phone: TRinity 3-0283

Date of Organization: 1937

Branch Offices: New York: 405 Lexington Ave., Suite 6404; New York 17. Phone: Yukon 6-3265. Ronald Cannavaro, *New York Manager.* Ohio: The Talbott Tower, Suite 375, Dayton 2. Phone: BAldwin 3-9321. J. T. Patterson, *Chairman of the Board.*

J. T. Patterson, *Chairman of the Board*
Earl E. Seielstad, *President*
C. W. Hinz, *Vice-President, Secretary*
J. M. Saunders, *Vice-President, Editorial*
W. E. Kegel, *Manager, Sales Development*
Don R. Hagedon, *Production Manager*

SERVICES: Industrial sound slidefilms, motion pictures, meeting guides, instruction manuals and lecture charts. FACILITIES: Complete film studio, permanently staffed with writers, artists, photographers and technicians.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *The Profit Ride,* (MoPar Div., Chrysler Corp.); *The Easy Way Out,* (Ditzler Color Div., Pittsburgh Plate Glass Co.); *Operation Teamwork; And Four To Go;* (Lincoln-Mercury Div., Ford Motor Co.); *Diagnosing Excessive Oil Consumption and Engine Overhaul;* (Perfect Circle Corp.); *Sound Service; Cadillac U.S.A.; The Nuts and Bolts of It; Skin Deep; Service for the Sixties; Keeping the Engine Cool; Cadillac—1962; The Wall; The Tall Shadow; A Real Brake for Safety; Rx for a Liquid Diet; A Time for Service; The Short Fuse;* (Cadillac Motor Car Div., General Motors Corp.);

THE JAM HANDY ORGANIZATION, INC.

2821 East Grand Blvd., Detroit 11, Mich.
Phone: TRinity 5-2450

Date of Organization: 1917

OFFICERS

Jamison Handy, *President*
John A. Campbell, *Treasurer*
William G. Luther, Sr. *Vice-President in charge of Automotive Operations*
Russell B. Robins, Sr. *Vice-President, Merchandising and Market Development*
Everett F. Schafer, Sr. *Vice-President, Planning and Programming*
George B. Finch, *Vice-President, Sales Development*
Harold Dash, *Vice-President, Western Contacts*
Jennings Hammer, *Vice-Pres., Motion Pictures*
Hughes Southwell, *Vice-Pres., Business Theater*
Eugene Hunter, *Vice-President, Contacts*
Dean Coffin, *Vice-Pres., Stage Presentations*
Vincent L. Herman, *Secretary*

METROPOLITAN DETROIT:

THE JAM HANDY ORGANIZATION:

Branch Offices

New York: 1775 Broadway, New York 19, New York. Phone: JUdson 2-4060. Herman Goelz, *in charge.*

Chicago: 230 N. Michigan Avenue, Chicago 1, Illinois. Phone: STate 2-6757. Harold Dash, *in charge.*

Hollywood: 1402 N. Ridgewood Place, Hollywood 28, California. Phone: HOllywood 3-2321. Thomas G. Johnstone, *in charge.*

Pittsburgh: Pennsylvania. Phone: ZEnith 0143.

Services: *Motion picture production*: commercial, industrial and sales promotion; personnel, customer relations and public relations; minute movies; three-minute screen advertisements; sponsored shorts; safety, educational, health films; television commercials, theatrical and non-theatrical distribution service. *Filmstrip and slide-film production*: commercial, industrial, sales training and shop training, customer relations and public relations: merchandising; training; cartoon. Glass slides, transparencies, slide racks, opaque materials. *Meetings assistance*: staging and projection service, convention programs, live shows.

Facilities: Complete studio. Sound stage, recording, set construction, direction, casting, scene design, mock ups, miniature, stage management, field reconnaissance, animation studios, music direction and orchestra, rear projection, prop department, speech and acting coaching, slide-film studio, film processing laboratories, art department, location equipment, creative staff. Projection equipment sales and service. Special devices: suitcase projectors, Shoppers Stoppers, continuous loop projection, projectors, synthetic training devices.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: *Yours To Command,* (Ontario Hydro Electric Comm.); *Miracle on Demand,* (Pontifical Assn. of the Holy Childhood); *The Will of Augusta Nash,* (Nat'l Council of Churches of Christ in the U.S.A.); *Public Relations at Work,* (Public Relations Soc. of America); *Power for Progress,* (Sun Oil Co.); *It Happens Every Day,* (United Foundation, Detroit); *A Report to You,* (Great Lakes Steel Corp.); *Breakthrough,* (duPont); *A Trip To Remember,* (Bowling Proprietors' Assn. of America); *The U. S. Royal Safety 800,* (United States Rubber Co.); *Rocket to Higher Sales;* (Pittsburgh Plate Glass & Paint Co.); *Arithmetic,* (Ginn & Co.); *The Michigan Story,* (Michigan Consolidated Gas Co.); *The Prom — It's a Pleasure,* (Coca-Cola); *Conference Stimulators,* (General Motors Corp.); *Challenge at Darien,* (Chevrolet Motor Division); Slidefilms: *Building the Quality Image;* (Coca-Cola Co.); *A New Dimension in Refreshment,* (Coca-Cola Export Co.); *High Hopes for Hogs,* (Hess & Clark Div., Richardson-Merrell, Inc.); School Service Slidefilms: *European Lands: Understanding the Atmosphere; Mathematics for the Primary Grades; First Adventures in Space; French for Elementary Grades; The Soviet Union Today.* (self-sponsored for sale to schools).

✱ this symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 12th Annual Production Review issue.

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HENNING AND CHEADLE, INC.

10010 Greenfield Road, Detroit 27, Mich.
Phone: BRoadway 2-1000

Date of Organization: 1945

George R. Cheadle, *President & Treasurer*
John D. Joseph, *Secretary & General Mgr.*
Harold Dobrowa, *Editorial Director*
Fred W. Deuker, *Art Director*
John Stehney, *Photographic Director*

Services: Preparation of sales promotion and training programs and materials including motion pictures, sound slidefilms, overhead transparencies, charts and literature. Facilities: Writers, photography, recording and direction.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: *Kerr Permalastic Technique,* (Kerr Mfg. Co.); Slidefilms: *Sam Gets Off the Mountain,* (DMCP, Inc.); *Margin of Superiority.* (Diamond Crystal Salt Co.); *Gus Goes for Gas,* (Manufacturer Heat, Light, and Gas Co.); *The 1961 Yardman Line,* (Yard-Man, Inc); *Parts Order Handling.* (Cadillac Motor Car Div.); *The Question Clearing House,* (MoPar Div., Chrysler Corp.); *What's the Mystery?,* (Union Switch & Signal Co.); Meetings & Conventions: *Partners in Progress,* (Diamond Crystal Salt Co.); *Inventory Control,* (Cadillac Motor Car Div.).

INSTRUCTIONAL ARTS, INC.

16210 Meyers Road, Detroit 35, Mich.
Phone: UNiversity 2-3932

Date of Organization: 1946

Nicholas J. Beck, *President*
James W. Atkinson, *Vice-Pres. & Treas.*
Harry B. Rottiers, *Secretary*

Services: Creative and production staff for slidefilms, motion pictures, slides, instructional manuals, catalogs, artwork and photography. Audio-visual equipment sales. Facilities: Complete art and photographic departments including 40′ x 50′ stage with equipment for still or motion photography; still laboratories; 16mm and 35mm animation stand; recording studio; hot press typesetting department.

RECENT PRODUCTIONS AND SPONSORS

Slidefilms: *The Answer to a Builder's Prayer,* (Kelvinator Div.); *Air Control Technics,* (Ross Operating Valve Co.); *A New Plan for Wholesale Parts Profit,* (General Motors Corp.); *Partners in Research,* (Ralston Purina); Live Presentation: Product Education & Service Training Program, American Brakeblok Division.

HAFORD KERBAWY & COMPANY

1300 Buhl Building, Detroit 26, Mich.
Phone: WOodward 3-0201

Date of Organization: February, 1956

Haford Kerbawy, *Producer*
Lester T. Davis, Jr., *Business Manager*
Victor F. Radcliffe, *Account Executive*
E. Paul Miller, *Production Manager*
Irene C. Byerlein, *Office Manager*

Services: Producers of motion pictures, stage shows and closed-circuit telecasts for industry. Facilities: Associated studios in New York, Cleveland, and Los Angeles.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: *One Fine Day; Economy Designed Hydronics; In a Class By Itself;* (American Standard Plumbing & Heating); *Corn Champions; Mr. Hill Meets Rex;* (Ford Tractor & Implement Div., Ford Motor Co.); Live Presentation: for American Standard National Sales Rally.

TOM MARKER AND COMPANY

8 Bloomfield Center, Bloomfield Hills, Mi
Phone: MIdwest 7-3616

Date of Organization: 1960

Thomas P. Marker, *President*
Frank W. Linder
Mary McSherry

Services: Creating and producing public a in-company communications programs to gen ate sales, image or any specific result want by industrial management. Specializing in t production and application of motion pictur live shows and presentations. Facilities: Cr tive and supervisory staff; film editorial fac ties; continuing contractual agreements cov ing specialized creative requirements and m chanical facilities.

RECENT PRODUCTIONS AND SPONSO

Motion Pictures: *Special Report — The Au mobile Industry; Tamiment Report;* (Chrysl Imperial Div. of Chrysler Corp.); *The 300 Id* (Chrysler-Plymouth); *Executive Report,* (M Par Div. Chrysler Corp.); Live Presentatio Field Force Meeting, Chrysler-Imperial Div., Chrysler Corporation.

✱

MPO Productions, Inc.

921 Monroe Blvd., West Dearborn, Mich
Phone: CRestview 8-4412

Victor F. Radcliffe, *Manager*

(See complete listing under New York City)

✱

Parthenon Pictures

Detroit 14, Michigan
Phone: 823-3113

Fred Frink, *Associate Producer*

(See complete listing under Los Angeles ar

REGAN PRODUCTIONS, INC.

19730 Ralston, Detroit 3, Mich.
Phone: TUlsa 3-2800

Date of Organization: July, 1950

Lawrence M. Regan, *President*
Warren Hart, *Vice-Pres., Charge Product*
Norman K. VanDerzee, *Vice-President, Charge Sales*

Services: Complete programs for training, s promotion, public relations and education, cluding sound motion pictures, sound slidefil printed materials, stage presentations and spots. Facilities: Studio designed and built sound filming. Still photography stage, labo tory, art studio, magnetic recording, 35mm 16mm cameras, cutting and screening rooms

RECENT PRODUCTIONS AND SPONSOS

Motion Pictures: *Skelly Dealer Meeting,* (F Goodrich Co.); *Sell Up With Delco,* (United M tor Service); *Building Mileage,* (Montgom Ward); Slidefilms: *State of the Stateme State of Our Union; Insurance is Your Best I icy;* (Associates Investment Co.); *Adjustm Policy & Procedures; Five Steps to Succes Budget Collections; The New Tread Story;* (F Goodrich Co.); *Body Conditioning,* (Ford Mo Co.); *71 Million Parts Customers,* (Chrysler Par); *Success Is an Open Book,* (Parke D & Co.); *Christmas is for Keeps; The Custome a Man of Distinction; Bedding to Rely On; S gestion Selling the Gary Way;* (Montgom Ward); Live Presentation: *Victory Rally;* (F Goodrich Co.).

ETROPOLITAN DETROIT:

Van Praag Productions, Inc.
2301 Dime Building, Detroit 26, Mich.
Phone: WOodward 2-4896 (TWX DE-161)
Andrew Pastula, *General Manager*

(See complete listing under New York City)

VIDEO FILMS INCORPORATED
1004 E. Jefferson Ave., Detroit 7, Mich.
Phone: WOodward 2-3400
Date of Organization: 1947
Date of Incorporation: 1959
Clifford Hanna, *President*
William R. Witherell, Jr., *Vice-President and Creative Director*
William E. Lane, *Secretary-Treasurer and Manager*
Henry Mengeringhausen, *Sound Engineer*
Hrayr Toukhanian, *Director of Photography*
Charles P. Doran, *Assistant Cameraman*

ERVICES: Creation and production of motion ictures for industry (sales promotion, sales raining, public relations, engineering, etc.); assified film reports for the armed forces; TV ommercials. Completion services include anima- on and live photography, music scoring, sound ecording and editing. FACILITIES: Sound stage; aurer and Bell & Howell cameras; animation and; editing rooms, 16mm and 35mm Moviolas; omplete lighting and sound equipment for stu- o and location.

ECENT PRODUCTIONS AND SPONSORS

OTION PICTURES: *Retail Sales Meeting,* (Ameri- n Motors Corp.); *Mercury/Atlas Project,* (Bur- ughs Corp.); *Behind the Headlines; Nuclear ower for Michigan's Future;* (Consumers Power o.); *Dodge Trucks; Car Features; Demonstra- n* (with Ross Roy—BSF&D for Dodge Div., hrysler Corp.); *You Lose 3 Ways;* (Midas, nc.); *Hidden Profits; Jet Age Driving; Equal ime;* (Monroe Auto Equipment Co.); *New Abil- y,* (Rockwell Standard Corp.); *Retail Tire Sell- g;* (United States Rubber Co.); *Leave it to oungstown,* (with Ross Roy—BSF&D for Youngs- own Kitchens); *What Do You Say?,* (Walker arketing Corp.); *Camera Talks, Executives,* hrysler Corp.); TV COMMERCIALS: for Auto- obile Club of Michigan; (Stockwell & Marcuse); hrysler Corp.; (Young & Rubicam); Dow orning Corp.; (Church & Guisewite Adv., Inc.); eal Shoe Co.; (E. A. Oppenheim); and others.

Wilding Inc.
4925 Cadieux Road, Detroit, Mich.
Phone: TUxedo 2-3740
Gordon Miller, *Vice-President*
13535 Livernois Ave., Detroit, Mich.
Phone: WEbster 3-2427
Norman B. Terry, *Vice-President, Marketing*
(See complete listing under Chicago area)

Raphael G. Wolff Studios, Inc.
Creative Services, Inc., 6404 Woodward Avenue, Detroit 2, Michigan
Phone: TRinity 1-2209
Stanley E. Staffeld

(ee complete listing under Los Angeles area)

MICHIGAN

CAPITAL FILM SERVICE
224 Abbott Road, East Lansing, Michigan
Phone: EDgewood 2-3544
Date of Organization: 1942
James Robert Hunter, *President*
Richard Cole, *Comptroller*
Joseph Ceterski, *Sales*
Robert Winkel, *Laboratory*
Kenneth Kortge, *Creative Editor*
Douglas Knowlton, *Camera, Director*
Martin Gal, *Writer, Director*
R. M. Hunter, *Public Relations*

SERVICES: 16mm color, b&w processing and printing; sound recording; photography; editing; animation; TV commercials; Kinescoping and complete script to screen productions. FACILITIES: Sound studio; projection room; editing rooms; art room; color and b&w processing and printing labs; motion picture equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Code,* (Michigan Education Assn.); *They Voted "Yes",* (WMSB-TV, Michigan State University); *Oldsmobile 1962 Dealer Presentation,* (Oldsmobile); *Dollars in Your Pocket,* (Michigan-Millers Insurance Co.); TV FILMS: series of 26 (Schafers Bakeries).

PORTAFILMS
Orchard Lake, Mich.
Phone: EM 3-0561
Date of Organization: 1947
William Murray, *Director*
Edward Wheeler, *Sales & Utilization*
John Warren, *Finance*
Paul Gringle, *Design*
Gwen King, *Production Coordination*
Elfreda Haynes, *Office*
Thomas Stringer, *Project Supervisor*

SERVICES: Designers and producers of films for business and education. FACILITIES: Own and/or rent equipment and facilities needed for live-action, animation or stop-motion production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: 1962 *Comparison,* (Chrysler, via Ross Roy—BSF&D); *Chassis Partners,* (Moog Industries); *On the Level,* (Columbus Parts Corp.); *Viva The Valiant Fort,* (in cooperation with the U.S. Dept. of Interior); *A Spark in Time on the Firing Line,* (Champion Spark Plug Co.).

OHIO

Metropolitan Cincinnati

Atlas Film Corporation
2801 Cyclorama Drive, Cincinnati 11, Ohio
Phone: MOntana 2-2228
R. L. McMillan, *in charge*

(See complete listing under Chicago area)

Robert Fisher Productions
3629 Idlewild Avenue, Cincinnati 7, Ohio
Phone: WOodburn 1-3515
Frank F. Fisher, Sr., *Vice-President, in charge*
(See complete listing under Michigan area)

These Exclusive Review Reports Are
a Copyrighted Business Screen Feature

EAST CENTRAL

K & S FILMS, INC.
5819 Wooster Pike, Cincinnati 27, Ohio
Phone: BRamble 1-3700
Date of Incorporation: 1948
Jack R. Rabius, *President*
S. Harry Wilmink, *Vice-President*
Roma I. Rabius, *Secretary-Treasurer*
W. J. Landry, *Executive Producer*
Richard Lee, *Account Executive*
Robert Adams, *Recording Director*
Marjorie Meyer, *Art Director*
Mary Charles, *Production Coordinator*

SERVICES: Specializing in industrial motion pictures, sales training films, sound slidefilms, animated and live TV commercials. FACILITIES: Complete production facilities; two sound stages, script service, 16mm synchronous sound recording equipment and complete editorial services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Memorable Vacation at Castle Harbour; Mixing Business with Pleasure at Castle Harbour;* (Castle Harbour Hotel, Bermuda); *Hydro Dynamic Building Set,* Sales Film, (Kenner Products); *G.E. — V.T.O.L. Lift Fan Progress Report,* (General Electric Co.); SLIDEFILM: *Classic Interiors,* (Batesville Casket Company); TV COMMERCIALS: for Schoenling Brewing Co.; Frisch Restaurants; Stuart Manufacturing Co.; E. Kahns Sons Meat Packers; Kenner Products; Union Trust Co.; Burger Brewing Co.; Rainbow Crafts; Spare Time Game Co.; Old Crown Brewing Co.

LASKY FILM PRODUCTIONS, INC.
3705 Lonsdale Street, Cincinnati 27, Ohio
Phone: BRamble 1-5833
Date of Organization: 1939
Date of Incorporation: 1956
Max Lasky, *President, Executive Producer*
Jack A. Robertson, *Vice-Pres., Production Manager*
Elizabeth C. Peters, *Treasurer, Prod. Asst.*
H. H. Nieberding, *Secretary*
David R. Wilson, *Sales*
Marc Siegel, *Script Supervisor*
Douglas Gray, *Production Assistant*

SERVICES: Producers of motion pictures for industry and television. Specialists in color photography. FACILITIES: Completely equipped sound studio and mobile unit for 35mm and 16mm production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Scrub Game,* (Procter & Gamble Co.); *After It's Yours; Paris Air Show;* (General Electric Co.); *A Promise to Yourself,* (Federated Stores); *Your Second Job,* (Cincinnati United Appeal).

Wilding Inc.
617 Vine Street, Cincinnati, Ohio
Phone: GArfield 1-0477
E. W. Gaughan, *District Manager*

(See complete listing under Chicago area)

Note on Omissions and Listing Correction

☆ Three first-class mailings to producing companies throughout the U. S. and abroad were used to compile this section. Listing data received after extended deadlines and corrected material will appear in our first Production Review supplement to be published this year.

EAST CENTRAL: OHIO CITIES

Metropolitan Cleveland

CINECRAFT PRODUCTIONS, INC.

2515 Franklin Blvd., Cleveland, Ohio
Phone: SUperior 1-2300

Date of Organization: 1937
Date of Incorporation: 1947

Ray Culley, *President*
Paul Culley, *Vice-President in Charge of Production*
Robert Haviland, *Executive Producer*
Laurence Higgins, *Sales Manager*
Robert Davidson, *Director of Research & Development*
Donald Mitchell, *Controller*
Harry Horrocks, *Director of Photography*
Edwin C. Perry, *Director-Cameraman*
Robert Mowry, *Art Director*
Robert Welchans, *Director-Editor*

SERVICES: 16mm and 35mm, color, b&w, sound, silent, production of live or animated subjects for sales promotion and training, public relations, TV. Specialists in multi-camera synchronous shooting. FACILITIES: Fully equipped building; sound stage; floating recording studio with control rooms, editing rooms, screening room, Art Department, animation, carpenter, paint shop, film processing laboratories and general offices. Two 16mm Mitchell cameras; one 35mm BNC Mitchell; three Fearless Panoram Dollies with gear heads; Saltzman Animation stand; diesel electric generator for location shooting.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Countdown at Pesco*, (Pesco Products, Div. of Borg Warner); *Building Political Leadership*, series of 13 (Republic Steel Corp.); *Power Without Poles*, (The Illuminating Co.); *Automatic Career*, (Nat'l Screw Machine Products Association); *Letter to Youngstown*, (Youngstown Sheet & Tube Co.); *Very Important Person*, (Columbus Dispatch); *Know Your Motor Oil*, (Pennzoil Div., South Penn Oil Co.); *Turning Points*, (Dale Carnegie & Assoc. Inc.); *Water: Pattern of Life*, (State of Ohio, Dept. of Conservation); *None So Blind*, (Cleveland Society for the Blind); *Tools That Shaped America*, (Grinding Wheel Institute); SLIDEFILMS: *Suddenly*, (Bobbie Brooks, Inc.); *The Big "T"*, (Pennsylvania Tire Co.); *Latex House Paint*, (Sherwin Williams Co.); *Slant Shelf Market*, (Westinghouse Electric); TV COMMERCIALS: for Standard Oil of Ohio; Ohio Bell Telephone Co.; International Breweries; Cleveland Trust Co.; Schaefer Beer; Carling Brewing Co., Inc.; National Gypsum.

Clifton Productions, Inc.

Park Building, Public Square, Cleveland 14.
17820 Lake Road, Lakewood, Ohio

Maurice T. Groen, *President*

(See complete listing under New York City)

EDWARD FEIL PRODUCTIONS

1514 Prospect Avenue, Cleveland 15, Ohio
Phone: PRospect 1-0655

Date of Organization: 1953

Edward R. Feil, *Executive Producer*

SERVICES: Production of industrial, institutional, sales, public relations and promotion films; films for television. FACILITIES: Scripts, camera, editing, and sound recording available for location or studio production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Safety in the Chemical Laboratory*, (The Manufacturing Chemists' Assn.); *Pre-Stretch Draw Forming*, (The Cyril Bath Co.); *A Concept of Jaw Function with Clinical Application*, (Dr. T. M. Messerman); 1961 *Metro*

EDWARD FEIL PRODUCTIONS:

Division Training Film, (United Appeal of Greater Cleveland); *Shadow of a Chance*, (United Foundation of Summit County, Inc.).

GENERAL PICTURES CORPORATION

4501 West Pleasant Valley Rd., Cleveland 34, Ohio
Phone: VIctory 2-3636

Date of Organization: 1957

George Oliva, Jr., *President & Sales Mgr.*
Miliard M. Horace, *Vice-Pres., Prod. Supvr.*
Robert Deming, *Chief Cameraman*
Doris Shaw, *Asst. Production Supvr.*
Wanda Clark, *Treasurer*

SERVICES: Production of 16mm and 35mm motion pictures, sound slidefilms, videotape and film TV commercials, sales presentations, kinescopes, newsreel films, still photography. FACILITIES: Sound stages, Mole-Richardson perambulator, two Fearless Panoram dollies, ceiling grids, rear projection, eight-channel sound mixing console, Ampex and Magnasync tape recording, Oxberry animation stand; Moviola, Maurer optical recorder; complete music and sound effects.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Unflushables*, (Standard Oil Co.); *Where the Buyers Are*, (General Time Corp.); *The Rule of S*, (Art Directors Club of Cleveland); SLIDEFILMS: *The Near-sighted Salesman*, (General Electric Co.); *The Light Idea Sells Houses*, (John C. Virden Co.); TV COMMERCIALS: for The Illuminating Company; Economy Savings & Loan; (McCann-Marschalk Co.); Bryant Heater; (Griswold-Eshleman Co.); Westclox; (Hicks & Greist, Inc.).

INDUSTRIAL MOTION PICTURES, INC.

1706 East 38th Street, Cleveland 14, Ohio
Phone: EXpress 1-3432

Date of Organization: 1945

A. P. MacDermott, *President-Treasurer*
D. E. MacDermott, *Secretary*

SERVICES: Motion pictures, slidefilms, slides, stills; sound recording, script. Specialists in location work for heavy industry. FACILITIES: Two sound stages, lighting; studio cameras; five channel 16mm film, ¼" tape synchronous recording; music library; Arriflex and Auricon cameras. Animation; picture and sound editing departments; complete mobile equipment for location recording and photography.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Bearing on Profits*, (Bearing Inc.); *Cleveland's Out-of-Date Traffic Court*, (Mayor's Traffic Safety Comm.); *Versatility on Tracks*, (Euclid Div. General Motors Corp.); *Open Coil Proving Ground*, (Lee Wilson Engineering Co.); *Controlled Precision Machining*, (Lucas Div. NBMC); SLIDEFILMS: *Kirby 1961 Spring Sales Drive*, (Scott & Fetzer Co.); *Lorain Front End Loader; ML-309 Sales Training; MC-545 Sales Training*; (Thew Shovel Co.); *Nelson Stud Welding in the Forging Industry; Securing Railroad Car Decking Economically*; (Gregory Industries); TV SERIES: for Dan-Dee Potato Chips.

❋

Roland Reed Productions, Inc.

2307 Chester Ave., Cleveland, Ohio

George Oliva, Jr., *Vice-President*

(See complete listing under Los Angeles area)

Riviera Productions

566 Birch Drive, Cleveland, Ohio
Phone: REdwood 1-6076

Pat Rancati, *Eastern Representative*

(See complete listing under Los Angeles area)

❋

Wilding Inc.

1010 Euclid Bldg., Cleveland, Ohio
Phone: TOwer 1-6440

R. R. Osmun, *Manager*

(See complete listing under Chicago area)

Other Ohio Cities

❋

Wilding Inc.

East Akron Post Office Bldg., Akron 16, Oh
Phone: STadium 4-5514

(See complete listing under Chicago area)

COMARCO

Division of Creative Service Associates
507 Patterson Road, Dayton 19, Ohio
Phone: 298-6807

Date of Organization: 1959

O. E. (Gene) Hegel, *Chairman of the Boa*
Donald B. Butler, *President*
Robert A. Wolff, *Vice-President, General M*

SERVICES: Copy, Art, production, (external p- duction and finishing). FACILITIES: for exter production and finishing.

RECENT PRODUCTIONS AND SPONSO

SLIDEFILMS: *The Silent Partner*, (Early & Dar Co.); *The Selective '60's*, (Murphy Produ Co.); *Others Need You — Speak Up*, (Day Area Community Chest and Red Cross); *Hi way to Sales*, (Romine Enterprises); *Speak and Sell*, (Standard Register Co.).

L. E. O'NEIL & ASSOCIATES, INC.

P. O. Box 2238, Kettering Station, Dayton Ohio
Phone: AXminster 8-7261

Date of Organization: 1947
Date of Incorporation: 1961

L. E. O'Neil, *President*
Wayne M. Yoder, *Vice-President & Direc of Technical Publications*
Walker W. Lewis, Jr., *Secretary*
George W. Houk, *Director of Graphic Des*
William G. Ditzel, *Director of Film Product*

SERVICES: A complete communications servi motion pictures, filmstrips, graphic arts, tech cal publications, engineering services. Script screen or partial basis. FACILITIES: Motion still cameras; sound equipment; editing and lig ing facilities; studio and animation facilities ranged according to production requirement

RECENT PRODUCTIONS AND SPONSO

MOTION PICTURES: *In the Shadow of the Cui tine*, (The Society of Mary, The Marianist *Landmarks of History*, (Educational and Mu Arts, Inc.); *The Frigidaire Rapid Dryclea* (Frigidaire Div., GMC); SLIDEFILMS: *The Ly to More Profit*, (Frigidaire Div., GMC); *Dra tize Your Teaching*, self-sponsored.

❋

Haig and Patterson, Inc.

The Talbott Tower—Suite 375, Dayton 2, O
J. T. Patterson, *Chairman of the Board*

(See complete listing under Detroit area

See Advertising Pages for Helpful Dat

☆ Producers whose advertisements appear other pages of this Annual Review Issue c this special designation (°) over listing t Refer to the convenient "Index to Advertis on the last page of this issue for page num

AST CENTRAL: OHIO CITIES

AUSTIN PRODUCTIONS, INC.

232 North Main Street, Lima, Ohio
Phone: 229-7881

Date of Organization: 1947
B. Otto Austin, Jr., *President & Producer*
C. E. Butturff, *Vice-President*
N. F. Austin, *Secretary*
Keith Miller, *Cinematographer*
Larry Oatman, *Sound*

SERVICES: 16mm motion pictures, slidefilms, TV commercials; recordings. FACILITIES: Magnetic film recording channel; sync tape recording equipment; disc recorder; Auricon, Cine Special and Bolex cameras; two sound stages with full lighting equipment; editing facilities for 16mm.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Report on Cost Reduction; Capabilities;* (Denison Engineering Div., American Brake Shoe Co.); *Superior and You,* (Superior Coach Co.); *Permaseal Idlers,* (The Jeffrey Manufacturing Co.); TV COMMERCIALS: for Dinner Bell Meats.

METROPOLITAN CHICAGO AREA

ACADEMY FILM PRODUCTIONS, INC.

123 West Chestnut St. Chicago 10, Ill.
Phone: MIchigan 2-5877

Date of Incorporation: April, 1950
Bernard Howard, *Pres. & Exec. Producer*
Patti Wilkus, *General Manager*

SERVICES: Creation and production of 16mm and 35mm motion pictures, slidefilms, slides, widescreen and other unique presentations for TV, conventions, meetings and sales aids for both the broadcast medium and industrial, education, and business. Editing, writing, recording, titling for outside producers. Complete writing, directing, production services for ad agencies and industrial firms in creating and producing audiovisual aids of all kinds. Animation as well as live shooting. FACILITIES: Cameras, lights, cables, mike booms, dollies, recording equipment, etc., for complete production and shooting either in own studio or on location; 30′ x 45′ x 14′ ceiling sound stage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *ABS Pipe,* (Marbon Chemical Div., Borg-Warner); *The Perma-Line Story,* (Perma-Line Mfg. Co. of America); *Data Processing Center.* (Hardware Mutuals-Sentry Life Insurance Co.); *A New Concept of Color Paving,* (Velsicol Chemical Corp.); SLIDEFILM: *Cylinder Sleeves,* (Sealed Power Corp.).

Alexander Film Co.

1472 Wrigley Building, Chicago 11, Ill.
Phone: WHitehall 4-5980

Terry Hatch, *Res. Vice-President*
(See complete listing under Colorado)

GILBERT ALTSCHUL PRODUCTIONS, INC.

909 W. Diversey Parkway, Chicago 14, Ill.
Phone: LAkeview 5-6561

Date of Organization: April, 1954
Branch Office: Italy: Via Aristide Leonari 67, Rome. Rodolfo Besesti, *in charge.*
Gilbert Altschul, *Pres. & Executive Prod.*
L. B. Sager, *Vice-President*
Bruce Colling, *Vice-President & Prod. Mgr.*
Len H. Slaton, *Vice-President & Sales Mgr.*
Esther Altschul, *Secretary-Treasurer*

SERVICES: Production of motion pictures and slidefilms for industry, education and government. FACILITIES: Sound stage; editing, recording and animation facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Key Man Series; People at the Puzzle;* (Nat'l Safety Council); *What Do We Know About Teeth?;* (American Dental Association); *Mainline to Security,* (Railroad Retirement Board); SLIDEFILM: *Control & Prevention of Mastitis,* (DeLaval Separator Co.); *Pumps* for Processing Food, (Creamery Package Mfg.).

GILBERT ALTSCHUL PRODUCTIONS:

We Know About Teeth?; (American Dental Association); *Mainline to Security,* (Railroad Retirement Board); SLIDEFILM: *Control & Prevention of Mastitis,* (DeLaval Separator Co.); *Pumps* for Processing Food, (Creamery Package Mfg.).

Animation, Inc.

221 North LaSalle Street, Room 1064 , Chicago 1, Illinois

Phone: FRanklin 2-2628
Joseph W. Edwards
(See complete listing under Los Angeles area)

ATLAS FILM CORPORATION

1111 South Boulevard, Oak Park, Ill.
Phone: AUstin 7-8620

Date Established: 1913

BRANCH SALES OFFICES

408 Rucker Place, Alexandria, Virginia
Woodward & West Long Lake Road, Box 36, Bloomfield Hills, Michigan
2801 Cyclorama Drive, Cincinnati 11, Ohio
603 Guaranty Bldg., 6331 Hollywood Blvd., Hollywood 28, Calif.

James A. Kellock, *President*
L. P. Mominee, *Exec. Vice-President*
Wm. L. Naftzger, *Secretary*
L. A. Krunel, *Assistant Secretary*
Thomas H. Peterson, James L. Herman, Robert L. McMillam, *Vice-Presidents, Sales*
Fred N. Jochum, *Sales*
R. C. Barrett, *Special Films*
Albert Cook, Randall D. Garrison, *Editorial*
A. S. Bradish, *Vice President, Production*
Wm. Minnerly, *Director, Supervising Editor*
Louis E. Miller, *Manager, Slidefilm Division*
Charles Lager, *Laboratory Manager*
Ralph Saunders, *Sound Engineer*

SERVICES: 16mm and 35mm public relations and training motion pictures and slidefilms; color and sound; TV commercials; short subjects; theatrical shorts, packaged programs. FACILITIES: Cameras, 16mm and 35mm; RCA 35mm and 16mm direct positive sound recording; art department; time-lapse photography; two sound stages; laboratory; animation; 35mm optical printer; editing; creative staff. Magnetic recording; 35mm, 16mm and 17½mm.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *B-52H Integrated Flight Instrument System; How to Use Your Eyes At Night;* (U. S. Air Force); *Ask Not,* (Lifeline Survival Products, Inc.) *Operation '61,* (United Community Service of Greater Milwaukee); *Inauguration Program* (Woodward Governor Co.); SLIDEFILMS: *Credit Administration; Dealer Retention Manual; Agricultural Chemicals* (Standard Oil, Div., of American Oil); *Restoration Program,* (Bendix Automotive Service); *The Lowest Cost Truck; Check-Out on Wheel Bearing Adjustment; Why GMC Pickups are Worth More;* (Truck and Coach Div. GMC).

METROPOLITAN CHICAGO:

ATLAS FILM CORPORATION:

auguration Program (Woodward Governor Co.); SLIDEFILMS: *Credit Administration; Dealer Retention Manual; Agricultural Chemicals* (Standard Oil, Div., of American Oil); *Restoration Program,* (Bendix Automotive Service); *The Lowest Cost Truck; Check-Out on Wheel Bearing Adjustment; Why GMC Pickups are Worth More;* (Truck and Coach Div. GMC).

BECKER-GOESSL, INC.

5621 Dempster Street, Morton Grove, Illinois
Phone: YOrktown 5-3121

Date of Organization: November 20, 1961
Frank G. Becker, *President, Photographer-Animator*
Marvin E. Goessl, *Vice-President, Secretary, Art Director*
Gloria Kondell, *Design Illustrator*

SERVICES: Sound Slidefilms, slides, vu-graphs, photography, easel presentations, charts and graphs, collateral material, slidefilm animation, art dept., cartoons, illustration, lettering and typography. FACILITIES: Art dept., complete slidefilm animation cameras, slide production and mounting equipment, dark rooms, photographic studio, typography.

RECENT PRODUCTIONS AND SPONSORS

(New Company, Organized in 1961)

CAMERAS INTERNATIONAL MOTION PICTURES

1724 N. Orchard, Chicago 14, Illinois
Phone: MO 4-7308

Date of Organization: 1959
Charles D. Sharp, *President*
Jay Kaufman, *Production Manager*
John Oertel, *Laboratory Manager*

SERVICES: Producers of 16 and 35mm motion pictures; consultants on all motion picture situations. FACILITIES: Complete studio, sound stage, Arriflex camera equipment; Ampex, Magnasync & Nagra sound equipment. Interlock and mixing facilities; screening and editing; optical and magnetic Moviola. Original music scores. 16mm b&w reversal and color printing laboratory.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Right People,* (Jordan, Sieber & Corbett); *Abbolexin,* (Abbott Laboratories International); *Television Interviews,* (American Medical Assn.); *Diuretic Symposium,* (Lakeside Laboratories); *Masonite Shows the Way,* (Masonite Corp.); TV COMMERCIALS: for Forest Preserve District of Cook County; Illinois Agricultural Assn.; Senator Paul Douglas.

CHICAGO FILM STUDIOS

720 North Michigan Ave., Chicago 11, Ill.
Phone: WHitehall 4-6971

Date of Organization: 1928
Eugene G. Josephson, *President*
Robert D. Casterline, *Director of Sales*
Russell T. Ervin, A.S.C., *Production Mgr.*
Todd Yamamoto, *Laboratory Manager*

SERVICES: 16mm and 35mm color and b&w motion pictures for advertising, sales promotion and job training, educational and travel; slidefilms; TV commercials. FACILITIES: Sound stage; RCA 16mm and 35mm sound recording on film or ¼″, 16mm and 35mm magnetic tape; projection theatre; complete laboratory; creative staff.

METROPOLITAN CHICAGO:

CHICAGO FILM STUDIOS:

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Hay & Forage; Economize with Attachments; Power Parade; Something New for Farm & Suburbs; The Wide Path to Profit; Where Does Harvest Begin; Model E Gleaner; Picking Cotton for Quality; Rhapsody of Power;* (Allis-Chalmers Mfg. Co.); 1961 *Water Ski Tournament,* (Johnson Motors); *Haymaking Gets a Lift; Moldboards in Action;* (Oliver Corp.); *The Case Against Socialized Medicine,* (American Medical Assn.); SLIDEFILMS: *Let's Talk Business; Waterways Magazine;* (Johnson Motors); *Space Flexibility With Sound Privacy,* (Modernfold); *Petrac Slidefilm,* (Pettibone & Mulliken); TV COMMERCIALS: for Johnson Motors; (direct); Drewry's Beer; (MacFarland-Aveyard); Champaign Velvet; (W. B. Doner); and others.

JOHN COLBURN ASSOCIATES, INC.

1122 Central Avenue, Wilmette, Ill.
Phones: Wilmette—ALpine 1-8520
Chicago—BRoadway 3-2310

Date of Incorporation: 1953

John E. Colburn, *President*
Henry Ushijima, *Vice-President & Executive Producer*
Edwin J. Schonfeld, *Creative Director*
Del Schroer, *Production Manager*
Robert I. Ford, *Dir., Educational Films*

SERVICES: Industrial motion pictures; sound slidefilms and complete production services available to other producers. Writers, artists and technicians. FACILITIES: Large sound stage permanently staffed; completely equipped for either 16mm or 35mm production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Breeding Better Corn,* (Funk Bros. Seed Co.); *The Great Tonganoxie Cow Milking Machine,* (Babson Bros. Co.); *Farm Tractor Safety—A Family Affair,* (American Petroleum Inst.); *Combustible Cartridge Case,* (Armour Research Foundation); *Electronic Computers & Applied Mathematics; Building Concepts in Mathematics;* series of six, (Educational Division); SLIDEFILMS: *A Man's Sacred Trust—Providing for his Family,* (Lutheran Brotherhood); A—B=C, (Atmos Corp.); *Beyond the Shadow of Fear,* (Memory Gardens Cemetery, Inc.); *The Teacher's Summer Reward,* (F. E. Compton & Co.); *Goal to Go,* (Illinois Synod); *A Formula for Success; Story of Ten Men;* (Western Reserve Life Assurance Co.); *Picture of Modern Protection; Come What May,* (Fire and Casualty Companies).

DOUGLAS PRODUCTIONS, INC.

10 West Kinzie St., Chicago 10, Ill.
Phone: MOhawk 4-7455

Date of Organization: 1945

Fred C. Raymond, *President*
Arthur R. Jones III, *Exec. Vice-President*
Douglas P. Raymond, *Vice-Pres. Chg. Prod.*
Frank M. Miller, *Dir. of Photography*
Larry Tickus, *Asst. Cameraman*
Sherwin Becker, *Production Manager*
Wm. Bielicke, *Lab. Manager*

SERVICES: Creation and production of motion pictures, slidefilms, TV commercials and trailers for business, industry and education. Industrial film laboratory services. Equipped and staffed for both studio and location photography in motion picture and still fields. FACILITIES: Complete laboratory facilities including color and b&w printing. Two sound stages; administrative and creative offices; animation and art departments; magnetic and optical sound recording; film storage vaults; editing, conforming and final processing of industrial visualizations.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Obie* (Outboard Boating Club of America); *Fallout & Food,* (American Dairy Association); *The Kimberly-Clark Story,* (Kimberly-Clark); *Visten PF,* (Visking Corp.); *Runaways in the Wild,* (Remington Arms Co.); SLIDEFILMS: *Sound of the 60's* (Zenith Corp.); *Built in Travel,* (Hertz); *Flow Matic Valves,* (Bastian-Blessing Co.); TV COMMERCIALS: for Butternut Coffee, (Tatham Laird); International Harvester, (Aubrey, Finlay, Marley & Hodgson); BVI, (Olian & Bronner); Wrigley Gum, (Arthur Meyerhoff); Zonolite, (Fuller Smith & Ross).

CAL DUNN STUDIOS, INC.

141 West Ohio Street, Chicago 10, Illinois
Phone: 644-7600

Date of Organization: 1947

Cal Dunn, *President*
Joseph G. Betzer, *Vice-President*
Helen A. Krupka, *Creative Services Director*
Art Springer, *Art & Animation Director*
Ray Mueller, *Director, Cameraman*
John Gouldin, *Stage Manager*
Art Ellis, *Chief Editor*
Marion Oestmann, *Audit & Bookkeeping*
Norma Sullivan, *Art Direction*
Karen Dennis, *Art Direction*
Daniel Callopy, *Distribution*
Karen Gruntman, *Talent Contact*

SERVICES: Motion pictures and slidefilms for sales training, promotion, product information, employee indoctrination and special purposes; TV commercials and productions. FACILITIES: Sound stage, insert stages, working kitchen, Oxberry animation stand and equipment; complete animation, inking and painting depts.; editing, screening rooms, carpenter shop, creative and administrative facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Challenge of Dentistry,* (American Association of Dental School); *The Spirit of Whirlpool,* (Whirlpool Corp.); SLIDEFILMS: *Put Your Best Foot Forward; All Aboard for the Caribbean; Sales Magic with the New Premium Sentry Tire; Caribbean Cruise;* (Western Auto Supply Co.); *A Century of Service; How to Use the Social Securiy Approach;* (National Life & Accident Insurance Co.); *Partners in the Kitchen,* (General Foods); *The Mitchells Plan Their Future,* (Union Life Insurance Co.); *RX for Success,* (Mead Johnson & Co.); *Sales Magic — with Crush!,* (Crush International Inc.); CONVENTION & SPECIAL PROGRAMS: for American Meat Institute; American Dental Association; TV COMMERCIALS: for Kellogg Co.; Bauer & Black; Jos. Schlitz Brewing Co.; Swanson Frozen Foods; Franco-American; Alpine Cigarettes; (Leo Burnett); B. F. Goodrich; Dial Soap; WGN, Inc.; (Foote, Cone & Belding); S. C. Johnson Son; (Needham, Louis & Brorby); Peter Pan Peanut Butter; (McCann-Erickson); Montgomery Ward and Co.; (direct); and others.

Jerry Fairbanks Productions

520 North Michigan Avenue, Chicago 11, Ill.
Phone. WHitehall 4-0196

(See complete listing under Los Angeles area)

FILMACK PRODUCTIONS

1327 South Wabash Ave., Chicago 49, Ill.
Phone: HArrison 7-4855

Date of Organization: 1919

Irving Mack, *Chairman of the Board*
Bernard Mack, *President*
Joseph Mack, *Vice-President*
Don Mack, *Treasurer & Vice-President, Sa*
Vi Dane, *Secretary*
Pat Cascio, *Production Manager*
Elliott Satinover, *Slide Manager*
Roman Polys, *Music & Sound Engineer*
Harlan Croy, *Industrial Film Manager*
Jay Jankowski, *Lab Manager*

SERVICES: Motion pictures, sound and slidefil for TV, industry, education, training prograr sales meetings, public relations and repor creative services—script-writing, presentatio story boarding, jingles; production services—l motion picture and still photography in stud or on location in 16mm and 35mm color a b&w, animation and slidefilm photography; sou recording and mixing—lip sync, wild sound, sin ing jingles sound effects for tape, records or tical film, art work—illustrations, cartoon ch acters, backgrounds, photo touch-up; titling— press, cold press, opaque and transparencies; work—editing, processing, printing inspecti FACILITIES: Completely equipped sound sta prop and dressing rooms; two sound departmer six animation stands with automatic Oxber art department; type shop; complete laborato including optical printers, developing machir editing.

RECENT PRODUCTIONS AND SPONSOS

MOTION PICTURES: *Whirlpool Space Kitch* (Kenyon & Eckhardt); SLIDEFILM: Consur *Study,* (Chicago Sun Times & Daily New *Qualifying the Customer; The Champ; Ope tion More Wringer Sales;* (Speed Queen D McGraw-Edison); *Frozen Assets,* (Tekni-Cl Corp.); *Proof is in the Profit,* (Broaster Co *FWD Tractioneer,* (Brady Co.); *The New A proach,* (Leo Burnett) *Thor* W-37, (Roc Rickerd & Cleary); *Capps Clothes,* (The Bid Co.); TV COMMERCIALS: for Speed Que (Geer-Murray); Res-Q-Pak; (Marsteller, Rickel Gebhardt & Reed); Gordon's Potato Chips, (K land, White & Schell); National Board of Fe Underwriters.

Format Films, Inc.

360 North Michigan Ave., Chicago 1, Ill.

Jerry Abbott, *Vice-President in Charge, Midwest Sales*

(See complete listing under Los Angeles ar

GOLDSHOLL AND ASSOCIATES

420 Frontage Road, Northfield, Illinois
Phone: 446-7300

Date of Organization: 1942

Morton Goldsholl, *President, Exec. Prod.*
Mildred Goldsholl, *Secretary, Producer*
John Weber, *Studio Director of Design*
William Langdon, *Administrative Director*

SERVICES: Producers of motion pictures and sli films for business, industry, television and ca cation; Specialists in animated graphic des FACILITIES: Sound stage, 16mm and 35mm c eras, Moviolas, Oxberry animation stand, An and Magnacord tape sync sound recorders, iting equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Faces and Fortunes; Kle X-Periments; Texoprint;* (Kimberly-Clark Co *Mag,* (Time-Life Corp.); *Shaping the W* (Carborundum Corp.); SLIDEFILMS: *Tra Areas,* (Carborundum Corp.); *Printing Pa* (Kimberly-Clark); TV COMMERCIALS: for shelle Rug Cleaners.

The Jam Handy Organization, Inc.
230 North Michigan Avenue, Chicago 1, Ill.
Phone: STate 2-6757
Harold Dash, *in charge*
(See complete listing under Detroit area)

FRAN HARROLD, INC.
1140 South Michigan Ave., Chicago 5, Ill.
Phone: WAbash 2-0570
Date of Organization: August, 1960
F. E. Harrold, *President & Sales Director*
George L. Drake, *Vice-President & Creative Director*
James H. Johnson, *Vice-President & Production Director*

ERVICES: Creative and production services for ms, sales meetings, training programs. Planning, ganization, writing, art, photography, produc- n, staging, direction. FACILITIES: Creative and itorial. Art, photographic and production de- rtments; photographic and production facilities d equipment for slides, transparencies, film- ips, etc.

ECENT PRODUCTIONS AND SPONSORS
LES: MEETINGS: 1962 *Product Introduction ow; Competitive Report;* (Hotpoint); *Automa- n,* (G. J. Aigner Co.); ANNUAL MEETINGS: *ore Light—Less Guess,* (Outboard Boating Club America); *President's Report,* (Brunswick rp.).

DALLAS JONES PRODUCTIONS, INC.
430 West Grant Place, Chicago 14, Ill.
Phone: BUckingham 1-8283
Date of Organization: 1947

Dallas Jones, *President*
M. L. Jones, *Vice-Pres., Treasurer*
G. Richard Bowen, *Vice-Pres., Secty.*
Oz Zielke, *Director*
Paul Jensen, *Script Supervisor*
Dwight Parks, *Art Director*
Carl Sandin, *Supervising Editor*
Gerhard Kugel, *Chief Sound Engineer*
Al Elliott, *Coordinator, Slidefilm Production*

SERVICES: A complete, specialized training and es promotion service, including field research, iting and production of all audio-visual and nted materials. Motion pictures, slidefilms, mstrips, slides, complete meeting packages. Secialized service for TV spot production. FA- CILITIES: Main studio at 430 West Grant Place is especially built for motion picture and televi- sion production with two sound stages and one ent stage. Total shooting area: 32,000 square ft. Highly mobile location equipment. Stages e uipped for all 35mm and 16mm production. Sven channel magnetic recording and stereo.

RCENT PRODUCTIONS AND SPONSORS
OTION PICTURES: *Wind Up A Winner,* (Ath- tic Institute); *Coin Operated Laundry,* (Ald); *Signs on You,* (American Sheep Producers Council); *The Effect of Heat on Milk,* (Evap- orated Milk Assn); *Best Today—Still Better To- morrow,* (Firestone Tire & Rubber Co.); *Of Fifth & Flight,* (Hammond Organ Co.); *Refrig- eration,* (Hotpoint); *A Management Guide to on- Premise Bakeries,* (Nat'l Assn. of Retail Grocers); *Liver Injury Preventions; Adapting to Con- ditions;* (Nat'l Assn. of Automotive Mutual In- surance Companies); *Where Children Come First,* (Nat'l Congress of Parents & Teachers); *Keep 'Em in Line* (Sealy); *Big Board Forum,* (Sears); *Pro-Ten Beef Story,* (Swift & Co.); SLIDEFILMS: *You Gotta Keep the Woman Happy; One Stop Shopping for Bakery Goods;* (American Bakeries); *Soccer;* series, *Shelters for*

DALLAS JONES PRODUCTIONS:

Trip Camping; (Athletic Institute); *Golden Fleece,* (American Sheep Producers Council); *The Third Force,* (Co-op Food Distributors); *Techniques of Modern Mimeographing,* (A. B. Dick); *Where Do We Go From Here,* (Firestone); *Modern Dairy Marketing Technique,* (Federal Tool Co.); *The Big Idea; Roll Out With Hotpoint; The Space Age—No Frost; Hotpoint 1962 Ranges;* (Hotpoint); *Right As Rain,* (Lindsay Corp.); *The Perfect Match,* (McGraw Edison); *20 Million Jobs,* (National Home Fashion League); *Your Name is Quality,* (Quaker Oats); *Countdown for Youth; As the Twig is Bent;* (Spencer Press); *Acres of Dividends,* (A. O. Smith Corp.); *China Glaze; Glatex; The Bigger They Come;* (U. S. Gypsum Co); *Off a Duck's Back,* (Zonolite); *Color You Can Depend On,* (Zenith).

CHICAGO KENNEDY PRODUCTIONS, INC.
3317 West Montrose Ave., Chicago 18, Ill.
Phone: IRving 8-1320
Date of Organization: November, 1946
Robert J. Kennedy, *President*
Robert N. Kennedy, *Vice-President*
Thomas J. Freese, *Photographer*
Betty Ganson, *Office Manager*

SERVICES: 16mm and 35mm motion pictures for public relations, sales, sales training, TV commercials, etc. Sound slidefilms and sales training programs including meeting guides, booklets, etc. FACILITIES: Script development, soundstage, cameras, lighting, art and animation department, editing.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURE: *Communication Unlimited,* (Motorola, Inc.); SLIDEFILMS: *Make Mine Green; That's My Line;* (Binks Manufacturing Co.); *Warn-Guide-Protect,* (American Gas Assn., New York); *Duraclean Technique for Success,* (Duraclean Co.); TV COMMERCIAL: for Xttrium Laboratories, (Peitscher-Janda Associates).

W. N. KIRSHNER & ASSOCIATES, INC.
53 W. Jackson Boulevard, Chicago 4, Illinois
Phone: Wabash 2-5519
Date of Incorporation: 1959
William N. Kirshner, *President & General Manager*
Thomas Neal, *Vice-President, Sales*
Robert B. Ross, *Director, Training Dept.*
Mary Ann Kirshner, *Vice-President, Research Dept.*
Robert K. Larson, *Secretary*
Warren C. Hannas, *Production Manager*
W. E. Terry, *Art Director*
Raymond Anderson, *Field Sales Manager*

SERVICES: Producer of audio-visual materials for marketing, sales promotion, training and public relations, servicing agencies and business. Sound or silent film strips, motion pictures, slide programs, live business presentations, television commercials, closed circuit meetings. FACILITIES: Staff of audio-visual writers, photographers. Conference, recording, production and projection facilities.

RECENT PRODUCTIONS AND SPONSORS
SLIDEFILMS: *Interests in Common,* (Nat'l Rodeo Affiliates); *Right-on the Loading Chute,* (American Breeders Service); *Memories of Europe,* (Kruger Reiseburo); *From the Clouds to You,* (RainSoft Water Conditioning Co.); *Secret for Security,* (Inland Life Insurance Co.).

MERVIN W. La RUE, INC.
159 East Chicago Ave., Chicago 11, Ill.
Phone: SUperior 7-8656
Founded as Individual Company: 1937
Incorporated: 1947

CHICAGO AREA

MERVIN W. LA RUE, INC.:

Mervin W. La Rue, Sr., *President*
Joanna La Rue, *Vice-President*
Charles C. Hard, *Secretary-Treasurer*
Everett Blackman, *Production Manager*

SERVICES: To the medical and closely allied fields *exclusively.* Consultants in planning, production and utilization of audio-visual aids in medical field exclusively. Distributors of audio-visual equipment and supplies in this field only. FACILITIES: Exceptional for medical and scientific work—explosion proof motion cameras and lighting; special endoscopic, macroscopic and microscopic motion cameras; animation stands; time lapse, high speed, recording, as well as conventional equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Conservative Stapes Surgery; Intratemporal Facial Nerve Surgery;* (Dr. Shambaugh, Northwestern University); *Prevention & Care of Ankle Injuries; Prevention & Care of Muscle Injuries;* (Kendall Co.); *Feeding the New Baby,* (Curity); *Collecting Blood Samples,* (Becton Dickinson Co.).

LEWIS & MARTIN FILMS, INC.
621 N. Dearborn Ave., Chicago 10, Illinois
Phone: WHitehall 4-7477
Date of Organization: 1951
William R. Johnson, *President & General Mgr.*
Irving Bell, *Corp. Vice-President*
John C. Branscombe, *Corp. Secretary & Treas.*

SERVICES: Complete motion picture production, 35mm and 16mm live and animation, sound and silent slidefilm production and animation. FACILITIES: Sound stage with complete recording facilities; animation stand and dept.; Mitchell cameras; location lighting and filming equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Story of the U.S. Mail,* (U.S. Post Office Dept.); *Electronic Counter Measures,* (U. S. Air Force); *Nike-Zeus Weapons System,* (UNIVAC); *Research Report,* (Armour Research Foundation); *Catheterization in the Left Heart,* (Wesley Memorial Heart Fund); SLIDEFILMS: *The Cecoroll Story,* (Ceco Steel Products Co.); *More Power to You,* (Union Life Insurance Co.); *The Easier Way,* (Serta Mattress Co.).

JACK LIEB PRODUCTIONS
(Producers Film Studios)
1230 West Washington Blvd., Chicago 7, Illinois
Phone: CH 3-2600
Date of Organization: 1946
Jack H. Lieb, *President*
Warren H. Lieb, *Production Supervisor*
Walter Hotz, *Sound Engineer*
Art Ellis, *Film Editor*
Charles Glick, *Director & Production Manager*
Elaine Badis, *Librarian*
Dawn Kukan, *Research*

SERVICES: Motion picture production; industrial, theatrical, television, sales promotion, institutional and sales training; specialists in travel promotion films, television productions, spots and shows. Filmstrips and sound slidefilms. Consultant on motion picture problems. FACILITIES: Complete studios, 3 sound stages, RCA 35mm and 16mm magnetic and optical recording. Specialists in hi fidelity magnetic mixing. Editing, musical score facilities.

METROPOLITAN CHICAGO:

JACK LIEB PRODUCTIONS:

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Dawning of Music in Kentucky; The Sun Shines Bright; Vacation Wonderland;* (Commonwealth of Kentucky); *Montgomery Ward 4-Way,* (Montgomery Ward & Co.); *Mobile Home Presentation; Boat Presentation; Shelter Presentation;* (Kaiser Aluminum). THEATRICAL SHORT: *Twist Craze.*

JOHN R. MACDONALD SOUND SLIDEFILM PRODUCTIONS

185 N. Wabash Avenue, Chicago 1, Illinois
Phone: ANdover 3-1049

Date of Organization: 1957

John R., Macdonald, *President*
Mildred Romano, *Secretary-Treasurer*
Robert M. Keith, *Production Manager*
Donald K. Fletchic, *Manager, Sound Dept.*
Robert P. Gehrman, *Service Coordinator*

SERVICES: Audio-visual planning, photography, artwork, sound recording laboratory. FACILITIES: Complete modern studio and equipment for the production of sound slidefilms.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: for United States Steel Corp.; Sherwin-Williams Co.; Swissedent International; Cummins Engine Co., Inc.; Aubrey, Finlay, Marley & Hodgson, Inc. Adv.; Butler Mfg. Co.

FENTON McHUGH PRODUCTIONS, INC.

518 Davis Street, Evanston, Ill.
Phones: Evanston—UNiversity 4-3021
Chicago—BRoadway 3-3383

Date of Organization: 1956

Fenton McHugh, *President*
James O'Riley, *Vice-President*
Blythe T. Barnes, *Administrative Asst.*
William Kerwin, *Production Manager*
Bob Fahsbender, *Account Executive*

SERVICES: Production of 16mm and 35mm motion pictures for business, industry and TV. Sound slidefilm production. FACILITIES: 16mm and 35mm production equipment; sound recording equipment; sound stage; editing equipment and facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Fishing the 49th,* (Miller Brewing Co.); *Angler's Paradise,* (Northern Consolidated Airlines); *Crestliner—1961,* (*Crestliner* Boat Co.); *Working Together; Record of a Day;* (Credit Union National Assn.).

MPO Productions

185 No. Wabash, Room 1419, Chicago, Illinois
Phone: 372-2355

Bill Bailey, *Manager*

(See complete listing under New York City)

FRED A. NILES COMMUNICATIONS CENTERS, INC.

1058 West Washington Blvd., Chicago 7, Illinois
Phone: SEeley 8-4181

Date of Organization: 1955

Branch Offices: 108 West End, New York, N. Y. Phone: SUsquehanna 7-8770. Howard H. Henkin, *Vice-Pres., Gen. Mgr.* 650 North Bronson, Hollywood 28, Calif. Phone: HOllywood 3-8154. Lionel Grover, *Vice-Pres.*

OFFICERS AND STAFF

Fred Niles, *President*
William E. Harder, *Vice-President, Production*
Norman C. Lindquist, *Vice-President, Sales*
Harry Lange, *Vice-President, Exec. Producer*
Edward E. Katz, *Vice-President, Controller*
Ruth L. Ratny, *Vice-President*
Bruce Henry, *Creative Director*
Orville Hurt, *Art Director, Creative*
Carl Carter, *Art Director, Production*
Ron Klein, *Assistant Production Manager*
Bob Henning, *Chief Sound Engineer*
Bert Lindberg, *Chief Charge Man*
Joyce Markstahler, *Admin. Supvr. Editing*
Lawrence Stein, *Purchasing Agent*
Dorothy Roecker, *Office Manager*

SERVICES: Creating and producing TV commercials, live & animation; TV shows, business development programs including motion pictures, sound slidefilms, training programs; business theatre, creating & staging shows for sales meetings & conventions; closed circuit TV; videotape; sound recordings. FACILITIES: 110,000 sq. ft. studios; three sound stages; one wing devoted to editing; carpentry, prop, electrical, paint shops; scene docks; title stand; Oxberry animation stand; creative & art departments. 125 staff members.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Bowling,* (Brunswick International); *Mural: Midwest Metropolis,* (Sperry & Hutchinson); *Pit Pass; Assignment Lunchbox;* (Dow Chemical Co.); *Road in the Sky; Let Yourself Go;* (Delta Airlines); *Happy is the Home,* (Hammond Organ Co.); *Kawneer Core System,* (Kawneer Co.); *Genie of Profit,* (Mallinckrodt Chemicals); *Meadow Gold Moments,* (Beatrice Foods); SLIDEFILMS: *Swingingest Combo; D-Day for Kenmore Home Laundry Appliances;* (Sears, Roebuck); untitled slidefilm for Formica.

PILOT PRODUCTIONS, INCORPORATED

1819-23 Ridge Avenue Evanston Ill.
Phones: Evanston—DAvis 8-3700
Chicago—BRoadway 3-4141

Date of Organization: 1940
Date of Incorporation: 1952

C. Robert Isely, *President*
Robert L. Dedrick, *Exec. Vice-President*
C. Don Sheldon, *Treasurer*
A. E. Boroughf, *Secretary*
Hal Childs, *Dir. of Photography*
Ken Kracht, *Director of Illustrative Photography*
Connie Andersen, *Slidefilm Department*
Bill Buhl, *Sales*
Bob Luce, *Director*

SERVICES: Complete creative and production facilities for motion pictures, slidefilms, and stripfilms. Research, writing, photography, sound recording, editing, and stripfilm services for industrial and business films. FACILITIES: 10,000 sq. ft. 3,700 sq. ft. shooting stage with 14 ft. clearance under cat-walks; complete kitchen facilities for food photography; 16mm Mitchell and Arrifex camera equipment; gasoline generator & battery packs for field work; Ampex and Magnasync recording equipment including DuKane 30-50 signal generator; double system projection facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Series II for '62; Stockpiling and Reclaiming Coal;* (Clark Equipment Co.); *This is Our Way,* (Chicago Catholic Cemeteries); *Ten Long Minutes,* (National Safety Council); PILOT PRODUCTIONS: *Better Ways to Finer Products* (Nick Beuch & Sons); SLIDEFILMS: *Dateline; Tennesse* (Bowaters Southern Paper Co.); *Built to Spec* (Iowa Mfg. Co.); *Voice of Powers; R-Hyd Guard; Sense of Security; Point-to-Point Contro* (Powers Regulator Co.); *Dental Care,* serie (Professional Budget Plan); *On-the-Spot Ban ing,* (Harris Trust & Savings Bank).

Reid H. Ray Film Industries, Inc.

208 South LaSalle Street, Chicago 4, Ill.
Phone: FInancial 6-0897

Clyde Krebs, *in charge*

(See complete listing under St. Paul, Minn.)

SARRA, INC.

16 East Ontario Street, Chicago 11, Ill.
Phone: WHitehall 4-5151
200 East 56th Street, New York 22, N.Y.
Phone: MUrray Hill 8-0085

Date of Organization: 1937

(At New York City Studios)

Valentino Sarra, *President*
Morris Behrend, *General Manager*
John Henderson III, *Sales Manager*
Rex Cox, *Creative Director*

(At Chicago Studios)

William Newton, *Executive Producer*
Marvin Bailey, *Executive Director*
Harold W. Morrow, *Business Manager*
Harold Lignell, *Laboratory Manager*
Jon Conrad, *Producer-Director*
Jordan Bernstein, *Producer-Director*
Pat Saviano, *Production Coordinator*

SERVICES: Creation and production of moti pictures, slidefilms and television commercials f sales, sales training, product promotion and formation, employee training and indoctrinati safety training and promotion, public inform tion, Armed Forces training subjects. FACILITI Sound stage, 16mm and 35mm motion pict cameras; still photographic equipment and p sonnel; 16mm and 35mm editing; 16mm a 35mm processing laboratory; art and animati creative staff.

RECENT PRODUCTIONS AND SPONSO

TV COMMERCIALS: for Alberto Culver C (Compton Adv.); Ball Bros.; (Applegate Adv. Armour & Co.; (N. W. Ayer); Johnson's "Pledg (Benton & Bowles); American Dairy Ass (Compton Adv.); Scripto; (Donahue & Co General Foods; Rheingold Beer; Dial So (Foote, Cone & Belding); Jax Beer (Fitzger Adv.); Hamilton Beach; Reynolds Metals; (Cl ton E. Frank); Pet Milk; Busch Bavarian; (Ga ner Adv. Co.); and others.

SOCIETY FOR VISUAL EDUCATION, INC

(Subsidiary of Graflex Inc., General Precision Inc., Co.)

1345 Diversey Parkway, Chicago 14, Illin
Phone: LAkeview 5-1500

Date of Organization: 1919

John C. Kennan, *President*
Walter E. Johnson, *Vice-President*
Casmir V. Wejman, *Treasurer*
Paul G. Rosenau, *Dir., Industrial Sales*

SERVICES: Creators and producers of sound sli films, filmstrips, and slides for industry. I

SOCIETY FOR VISUAL EDUCATION:

ducers and distributors of sponsored filmstrips for industry to schools and churches. FACILITIES: Art Department, Ludlow hot press typeset, b&w and color processing, automatic and semi-automatic single and double-frame 35mm slide binding, slide cameras, animation cameras, b & w and color still photography.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Perspective on Membership*, (Lions International); *King of Kings*, (Metro-Goldwyn-Inc.); *The Story of Children's Shoes*, (International Shoe Co.); *The Medical Sales Representative of Mead Johnson Laboratories*, (Mead Johnson & Co.); *McCormick Combine Adjustments*, (International Harvester).

TELECINE FILM STUDIOS, INC.

100 S. Northwest Highway, Park Ridge, Ill.
Phones: Park Ridge—TA 3-1418
Chicago—RO 3-5818

Date of Organization: 1952

Byron L. Friend, *President*
June A. Friend, *Secretary-Treasurer*
Henry Ball, *Facility Manager*

SERVICES: Motion pictures for industry and television, color and b&w; 35mm and 16mm, studio or location. TV commercials, videotape or film; complete packaging service, editing, re-recording, mixing, interlock screening and recording; script writing; animation. Hi-speed photography, time-lapse films. FACILITIES: Multiple camera, continuous shooting picture equipment, 35mm and 16mm cameras; magnetic sound recorders; sound stage 30′ x 45′, five-channel re-recording and mixing; selsyn interlock; generators for location work; wireless microphones.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *IBT Museum*, (Ill. Bell Telephone Co.); *Motorola Management*, (Motorola); *Magic Ranch*, (Holloway Co.); *The Way Out*, (Duncan YMCA); *Ideas and Film*, (Bell & Howell): SLIDEFILM: *Fun and Skills*, (YMCA).

Unit One Film Productions

4025 N. Clarendon Drive, Chicago, Ill.
Phone: EAstgate 7-9212

James Weber, *Rep.*
(See complete listing under Los Angeles)

UNITED FILM & RECORDING STUDIOS, INC.

Studios—Production Center: 301 East Erie Street, Chicago 11, Ill.
Phone: SUperior 7-9114

Additional Offices: 154 East Erie Street, Chicago 11, Illinois.

Date of Organization: 1928
Date of Incorporation: 1933

Branch Offices: 17 East 45th Street, New York 17, N.Y. Herbert Rosen, *Eastern Repr.* 425 13th Street, N.W., Washington, D.C. Robert Pfeifle, *Washington Repr.* Schiller Str. 2, Frankfurt a/m, West Germany, Herman Kalisch, *Eur. Rep.*

William L. Klein, *President & Executive Producer*
Herschell G. Lewis, *Vice-President, Chg. of Film Production*
Frank Green, *Unit Manager*
Marilyn Friedel, *Vice-President & Associate Producer*
Richard E. Sperber, *Creative Director, Foreign Department*
U. Festag, *Asst. to Producer*
George Turek, *Senior Eng., Engrg. Dept.*

UNITED FILM AND RECORDING:

Larry Wellington, *Creative Musical Director*
Harry A. Jaeger, *Director, Merchandising & Sales*

SERVICES: Custom creators and producers of motion pictures, slidefilms, radio & TV commercials, film series and related materials for a complete custom-made package in all branches and levels of business and industry. FACILITIES: Modern air-conditioned fully equipped recording and film studios for 16mm and 35mm picture and sound. Western Electric-RCA; Rangertone, Stancil-Hoffman; Maurer; Mitchell and still cameras; Ampex; etc., for every phase of film-sound work. 16mm and 35mm magnetic and optical recording, transfer; interlock mixing; screening and editing facilities; slidefilm dept.; creative, art and technical dept.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Looking Ahead*, (Communications International); *Selling for Profit*, (E. Rand Institute); *The World of Machines*, (Conklin Instruments); SLIDEFILMS: *Introduction*, (American State Bank); *Welcome to Weiss*, (Weiss Memorial Hospital).

WILDING INC.

1345 West Argyle St. Chicago 40, Ill.
Phone: BRoadway 5-1200

Date of Organization: 1914

Date of Incorporation: 1927

WILDING DIVISIONS

NEW YORK: *Eastern Division*—405 Park Ave., New York, N. Y. Phone: PLaza 9-0854. William Uskali, *Vice President*, Mel London, *Executive Producer.*

DETROIT: 4925 Cadieux Road, Detroit, Mich. Phone: TUxedo 2-3740. Gordon Miller, *Vice-President.* At 13535 Livernois Ave., Detroit, Mich. Phone: WEbster 3-2427. Norman B. Terry, *Vice-President, Creative Sales.* A. J. Henderson, *Vice-President.*

CHICAGO: *Midwest & Western Divisions*—1345 West Argyle St., Chicago 40, Ill. Phone: BRoadway 5-1200. Clifford F. Weake, *Vice-President;* Leon Kreger, *Vice-President, Creative Services.*

CENTRAL DIVISION

L. T. Young, *Vice-President*

CLEVELAND: 1010 Euclid Bldg., Cleveland, Ohio. Phone: TOwer 1-6440. R. R. Osmun, *Manager.*

CINCINNATI DISTRICT: 617 Vine St., Cincinnati, Ohio. Phone: GArfield 1-0477. William Gaughan, *District Manager.*

AKRON: East Akron Post Office Bldg., Akron 16, Ohio. Phone: STadium 4-5514.

WILDING: WEST COAST

HOLLYWOOD: 832 North Lillian Way, Hollywood 28, Calif. Phone: HOllywood 9-5338. Robert Rosencrans, *Manager.*

SAN FRANCISCO: 109 Stevenson, San Francisco 27, Calif. Phone: DElaware 3-9113. H. B. Butler, *Vice-President.*

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OFFICERS AND DEPARTMENT HEADS

C. H. Bradfield, Jr., *Chairman of the Board*
H. Williams Hanmer, *President*
C. B. Hatcher, *Executive Vice-President*
J. M. Constable, *Vice-President and Executive Producer*
Walter H. Tinkham, *Vice-President and Producer*
F. F. Palac, *Treasurer and Assistant Secretary*
L. A. Backey, *Secretary*



WILDING INCORPORATED:

John Parrott, *Vice-President, National Account Development*
J. B. Morton, *Vice-Pres. Chg. Production*
G. Duncan Taylor, *Production Manager, Slidefilms*
Frank Kormash, *Laboratory Superintendent*
James E. Dickert, *Recording Director*
John Cook, *Supervising Editor*
Seth Sims, *Art Director*
Harold Kinzle, Foster Travis, Gil Lee and Richard Lane, *Production Services*

GOVERNMENT SERVICES DIVISION

Harold A. Witt, *Executive Producer*
Jerome C. Diebold, *Executive Producer*

COMMERCIAL PICTURE EQUIPMENT DIV.

A. J. Bradford, *President*

WILDING TV

Bob Mayberry, *Production Manager*
Carl Nelson, *Producer*
John Marsh, *Producer*

INDUSTRIAL SHOW DEPARTMENT

Verle Bogue, *Managing Director*

SERVICES: Creative counsellors and producers of *Communications for Business*—motion pictures, slidefilms, TV commercials, complete live shows and presentation programs for conventions and sales meetings, and graphics. FACILITIES: Three studio and service operations detailed as follows: CHICAGO: (1345 Argyle Street): Home office and main studios: 60,000 sq. ft. floor space—27,000 sq. ft. in four sound stages: 75′ x 140′, 70′ x 100′, 50′ x 100′, 75′ x 60′; remainder to administrative and creative offices; still and motion laboratories; optical, animation and art departments; screening rooms; sound recording department; film vaults; carpenter shop and other departments. (5137 Broadway): 12,500 sq. ft. floor space—4,000 sq. ft. devoted to Wilding *Communications Idea Center* where various staging and projection techniques and exclusive Wilding projection equipment are demonstrated. Balance of area: administrative offices, workshop and storage of all Wilding Customer Services equipment.

DETROIT: (Cadieux): This new building was especially designed and constructed for motion picture production. It contains administrative, sales and service facilities, two sound stages totalling 8,000 sq. ft. and screening rooms. (Livernois): Operations here include creative, training and sales promotion and merchandising services for automotive accounts, and complete graphics department.

HOLLYWOOD: Located on the Desilu lot with access to complete production facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Waters of Bangkok* (Eastman Kodak); *How Much Is Enough?* (Eaton Manufacturing); *It's Your Up; Turn on the Light; Ford Comparison; Salesmanship—a Rewarding Career; Sitting Pretty* (Ford Motor Company); *Partners; Goebel* (Deere & Company); *Turning Point; It Happened Tomorrow* (Goodyear); *Winterlude* (Morton Salt); *Libya Ahead* (Ohio Oil); *Beneath Navy Wings* (U.S. Navy); *Selling Tactics, Inside and Out* (Continental Illinois National Bank); *The Shapers of Stainless Steel; Heavenly Days* (Republic Steel); *Pithole, U.S.A.* (United States Steel); *Since Life Began* (LIFE Magazine); *Ideas Inside* (Magazine Advertising Bureau); *Out of the Shadows* (Michigan Cancer Foundation); *Hidden City* (Greater New York Fund); *Mind Your Business—TBA That Is* (At-

WILDING INCORPORATED:

las Supply Co.); *The Big Step* (American Oil); *Feel Free* (DuBois Chemicals); *Everything's Going for You* (Lincoln-Mercury). SLIDEFILMS: *Tire Patching* (Dill Manufacturing); *South America Promotion* (Braniff Airways); *Celebrity Nylon Tire* (Kelly Springfield Tire); *Coin-Operated Laundry & Cleaners*, Series (Norge Corp.); *Whirlpool Washers, Convention Show* (Whirlpool); *Automotive Accessories* (Bendix); *Route Sales Training* (Royal Crown Cola); *New Products* (Abbott Labs); *Farm Tires* (Goodyear Tire & Rubber); *Sales Training* (American Oil); *Dealer Franchise* (Janitrol Corp.); *Sale & P.O.P. Display* (Swift & Co.); *Institutional* (Montgomery Ward); *Letter Writing* (Continental Ill. National Bank); *Bad Check Detection* (Bank of America); *Waitress Training* (Howard Johnson Co.); *Retirement Income Plan* (New York Life Insurance); *Sales Training & Lab Analysis* (Pure Oil). LIVE SHOWS: Ford, Gibson Corp. (*Panama Holiday*); and others.

ZAPEL STUDIOS INC.

615 N. Wabash, Chicago 11, Ill.
Phone: SUperior 7-2755

Date of Organization: Sept., 1954

Owen A. Zapel, *President*

SERVICES: Film animation—cartoon & technical; photography—still and motion picture, sales presentations; slide film; strip film; cellomatic projection. FACILITIES: Three floors; seven artists; layout, letering and 3 animation stands—Oxberry Optical Printer, Moviolas, etc.; 2,000 ft. photo studio with full working kitchen; 16 and 35mm Interlock projection room; Aerial Image.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Educational films for Ceno; Encyclopaedia Britannica Films; U.S. Government. SLIDEFILMS: for U.S. Gypsum Co.; Quaker Oats Co.; Visking Corp.; Illniois Bell Telephone Co.; TV COMMERCIALS: for J. Walter Thompson; Tatham-Laird, Inc.; Leo Burnett Co.; Needham, Louis & Brorby.

ILLINOIS

Dynamic Films, Inc.

573 North Melrose, Elgin, Ill.
Phone: SHerwood 2-0866

Mal Middlesworth, *Manager*

(See complete listing under New York City)

THE VENARD ORGANIZATION

113 Northeast Madison Ave., Peoria, Ill.
Phone: 674-2490
Studio: Highview Road, East Peoria, Ill.
Phone: 699-4437

Date of Organization: 1917

Mr. and Mrs. C. L. Venard

SERVICES: Agricultural specialists; personal attention to all production details, including research and scriptwriting. Distribution service on national or restricted basis. FACILITIES: Studio with 3200 sq. ft. sound stage; cameras, sound and editing equipment; camera car.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A New Idea is Born; National Corn Picking News;* (New Idea Farm Equipment Co.); *Four Star Farmers of* 1961, (Keystone Steel & Wire Co.) ; 304 *Bushel Challenge*, (Funk's G-Hybrids).

KANSAS

CENTRON CORPORATION, INC.

West Ninth at Avalon Road, Lawrence, Kansas
Phone: VIking 3-0400

Date of Organization: 1947

Arthur H. Wolf, *President and Exec. Prod.*
Russell Mosser, *Executive Vice-President and Treasurer*
Charles Lacey, *Vice-President & Secretary, Director of Production*
Norman Stuewe, *Vice-President and Director of Photography*
Harold Harvey, *Director*
Margaret Travis, *Script*
John Clifford, *Script*
Peter Schnitzler, *Writer-Director*
William Sollner, *Writer-Director*
Dan Palmquist, *Editing*
William DeJarnette, *Editing*
Don Jessup, *Sound*
Robert Rose, *Photography*
Oscar Rojas, *Art Director*
Barbara Poindexter, *Artist*

SERVICES: Motion pictures and slidefilms for public relations, sales, training, education and television, sales meetings. Subcontracting. Specialized sports photography. Specialized color and or black and white still assignments. Animation and recording service. FACILITIES: New studio and office facilities include 60′ x 100′ x 27′ sound stage, voice studios, editing rooms, sound rooms, etc.; Mitchell, Arriflex and Cine Special cameras; complete lighting and sound equipment for studio and location.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Help Wanted*, (Phillips Petroleum Co.); *On the Go*, (Buick Div., General Motors Corp.); *In the Chips with Carrier;* (Carrier Corp.); *End of the Beggar's Reign; Two As A Team;* (Monsanto Chemical Co.); *Wichita-City of Changing Frontiers; You Asked About Topeka;* (Southwestern Bell Telephone); *Dance, Little Children*, (Kansas State Bd. of Health & U.S. Public Health Service); *Rocks in our Neighborhood; South America; Peru; Chile; Brazil; Argentina; Venezuela; Colombia* (McGraw-Hill Book Co.); SLIDEFILMS: *Chain Reaction*, (Methodist Church & six other denominations); *Yours for the Selling; What's in the Cards for the Dealer;* (Buick Div., GMC); SALES MEETING: for Continental Oil Co.

MINNESOTA

COUNTRYMAN-KLANG FILM PRODUCTIONS, INC.

5th Floor, Times Bldg., Minneapolis 1, Minn.
Phone: 332-2539

Date of Organization: October, 1956
Date of Incorporation: March, 1959

Thomas C. Countryman, *President & Producer*
Floyd A. Klang, *Vice-President, Writer-Director*
Robert L. Edwards, *Art Director*

SERVICES: Producers of industrial, educational, TV and religious motion pictures and filmstrips, 16mm or 35mm. FACILITIES: Sound stage, animation, Arriflex equipment; complete recording with four recorders, mixing, interlock projection, 16mm or 35mm; music library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Meister Brausers,* (Peter Hand Brewing & D. W. Onan & Sons); *Cargill* 1308, (Cargill, Inc.); *Alaskan Frontier*, (D. W. Onan & Sons); *Parade of* 1961, (Toro Mfg. Co.); *Bridge of Hope; Into the World;* (Minn. Dep of Rehabilitation); *The Johnson Company,* (E. Johnson Co.); *Toni Products,* (Toni Co.); *Tra er for Decision,* (Minn. Hospital Service Ass Blue Cross).

EMPIRE PHOTOSOUND INCORPORATED

1920 Lyndale Ave. South, Minneapolis 5, Minnesota
Phone: FRanklin 4-5040

Date of Incorporation: October, 1945

William S. Yale, *President*
Richard N. Jamieson, *Vice-President & Production Director*
John Raddatz, *Director of Cinematography & Slidefilm Photography*
Arthur J. Nicol, *Director of Technical Services*

Mary Sherman, *Director of Production Servic*
Frank Punchard, *Manager, Editing Dept.*
David Hersk, Roger Gruenke, *Sound Dept.*

SERVICES: Completely equipped production fac ities for motion pictures, sound slidefilms, te vision commercials and sales meeting presen tions. Time-lapse, slow motion equipment. Ed ing, and interlock projection. Tape and ma netic film recording, disc and tape music librari Process screen and arc rear projection. FACI TIES: 16mm Maurer and Arriflex cameras; 16m Eastman arc projector; Strong Arc projector 3¼″ x 4″ slides and filmstrips; 8′ x 10′ x 2 12′ x 30′ and 20′ x 20′ projection screens, av able for conventions, sales meetings, etc. Anim tion, sound recording studio; 40′ x 60′ sou stage; high fidelity public address system.

RECENT PRODUCTIONS AND SPONSO

MOTION PICTURES: *Dateline: Esterhazy,* 19 *Bioferm Story; Biological Availability; Wo Potash; What's New at IMC;* (International M erals & Chemical Corp.); *Magnetic Core Me ories,* (Remington Rand); *Courage—The Unit Fund and You,* (United Fund of Hennepin Co *Things Are Different Now,* (Farmers Union Ce tral Exchange); SLIDEFILMS: *The Tracy Techn* (General Refineries, Inc.); *Tricaphos—For Prov Producing Value,* (International Minerals); *Dyn Vision,* (Marquette Corp.); *Control* 8000, (Co trol Corp.).

ANTHONY LANE FILM STUDIOS, INC.

7401 Wayzata Blvd., Minneapolis, Minn.
Phone: LIberty 5-2518

Date of Organization: 1946

Branch Offices: 11 Broadway, New York, N Neill McCaffery. 11608 National Blv Hollywood, Calif. Paul A. Wurtzel, *Ma ager.*

Anthony Lane, *President*
William Heideman, *Vice-Pres., Gen. Mgr.*
Blaine Harstead, *Secretary-Treasurer*
H. O. Johnson, *Recording*
Linus Maurer, *Art Director*
Ernie Willette, *Sales Manager*

SERVICES: Production of 16mm and 35mm indu trial, TV, hunting & fishing entertainment film sound slidefilms, audio visual presentations, r cording and art services, animation. FACILITIE Complete 16mm and 35mm production facilitie sound recording, complete still photograph studios and laboratories, music and sound effe libraries; animation and art departments; sou slidefilm production.

RECENT PRODUCTIONS AND SPONSO

MOTION PICTURES: *ECHO* A-12 *Sahaloc* (NASA); TV FILMS: for Sun-Rise Beverag (Sun-Rise Inc.); Northwestern Federal; Marv Anderson Homes; (Jaffe-Naughton Rich Adv Schaper "Skunk" & "Turtle"; Schaper Plas Games.

PROMOTIONAL FILMS, INC.

1313 Cambridge St., Hopkins, Minn.
Phone: WE 5-2777 (Minneapolis)

Date of Incorporation: 1955

Alfred K. Peterson, *President & Prod. Mgr.*
Cliff R. Sakry, *Sales Manager & Creative Director*
Cap Lund, *Production Assistant*
George Daugherty, *Production Assistant*

ERVICES: Producers from script to screen of usiness, industrial, travel, agricultural, public lations, outdoor, animation, color and b&w otion pictures and slidefilms; TV commercials; iginal musical TV jingles and film music com- osition. FACILITIES: Scripting, photography, art, imation, sound and still cameras, film and und editing, film music library, original musi- l effects and film underscores, complete sound cording, mixing, conforming and interlock.

ECENT PRODUCTIONS AND SPONSORS

OTION PICTURES: *It All Goes Back to the Pump;* The Gray Co. GRACO); *Fraternally Yours,* Lutheran Brotherhood Insurance Society); *Prof- by the Windrow,* (Owatonna Mfg. Co.); *Mak- g Hay the Modern Way,* (The Farmhand Co.); *shin' Fun—Fam'ly Style,* (Theo. Hamm Brew- g Co.); slidefilms, TV commercials, and ani- ation for various clients.

REID H. RAY FILM INDUSTRIES, INC.

2269 Ford Parkway, St. Paul 16, Minn.
Phone: MIdway 9-1393

Date of Organization: 1910

Branch Offices: 438 Washington Building, Washington 5, D. C. Phone: DIstrict 7-8729. Frank Havlicek. 208 South LaSalle, Street, Chicago 4, Illinois. Phone: FInancial 6-0897. Clyde Krebs.

Reid H. Ray, *President and Treasurer*
Alice M. Griswold, *Secretary*
Ellsworth H. Polsfuss, *Asst. Secretary and Producer*
Mrs. Frances Hostettler, *Asst. Treasurer*
T. J. Hermann, *Controller*
R. V. Jeffrey, *Vice-Pres., General Sales Division*
Gordon R. Ray, *Art and Animation Director*
Clive Bradshaw, *Laboratory Supervisor*
Robert H. Winter, *Chief Film Editor*

ERVICES: Motion pictures, slidefilms, TV films nd commercials (live or animated). FACILITIES: reative department; studio, laboratory, opticals, tles; animation; 16mm & 35mm production quipment with sound recording in studio or on cation; RCA magnetic or optical sound 35mm 16mm.

ECENT PRODUCTIONS AND SPONSORS

IOTION PICTURES: *The Sounds of Language; ords & Their Meanings; Modern Techniques Language Teaching;* (Modern Language ssn.); *Space Age Administration; Environmental est Building;* (RCA); *Aero-Kite,* (Lakeside lastics); *Sergeant Atomic Warhead Section,* two ditions, (Minn. Honeywell, Ordnance Div.); *ew Horizons for Inertial Guidance,* (Minn. oneywell, Aero Div.); *Good News* 1961, Hamm Brewing Co.); *Aircraft Familiarization -V-1—In Flight Refueling; Electronics Basic ircuits;* four films; (U.S. Navy); *Building with oncrete; This is Magnetorque; Powered for rofit; Excavating for Road Construction; Sewer ontracting; Hydraulic Controls;* (Harnischfeger orp.); *Pattern for Performance;* 800 *Tons; For etter Tractor Performance; Crawler Units for igger Profits; Harvest D-Day;* four editions; *hat's New for* 1962; *The Best of Oddities in arming;* (Deere & Co.); SLIDEFILMS: 26 films r Deere & Co.; *Selling is Helping; Selling is an ttitude;* (Financial Public Relations Assn.);

REID H. RAY FILM INDUSTRIES:

Death of a Dealer; (Harnischfeger Corp.); *Careful, Doctor; E Pluribus Unum;* (St. Paul Fire & Marine Insurance Co.); TV COMMERCIALS: for Gold Seal; Hamm's; Malto-O-Meal; No. States Power Co.; Top Value Enterprises (Campbell-Mithun); Motec Industries; Northern Pacific; Toro Mfg. Co.; (BBD&O); International Harvester.

RUSTEN FILM ASSOCIATES

5910 Wayzata Blvd., Minneapolis 16, Minn.
Phone: LIberty 5-1656

Date of Organization: 1958

Paul D. Rusten, *Producer*
John E. Driemen, *Associate Producer*
Ted K. Larson, *Production Manager*
Roger L. Handt, *Cameraman*
Rosemary Bernal, *Production Assistant*

SERVICES: Creative design, writing and full production of business, educational and religious motion pictures, sound slidefilms and television documentaries. Quality talent and art services. FACILITIES: Complete camera, sound recording, lighting and editing facilities for production in our studio or on location.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Mental Health Professions,* (Minn. State Dept. of Welfare); *Twice Blest,* (American Missions, ALC); *Projectoveyor; Paddle Transfer;* (Standard Conveyor); *Life or Death,* (Sacred Design Associates & Century '21). SLIDEFILMS: *Research House; Sound, Tufflex and the Automobile;* (Wood Conversion Co.); *Electric Heat,* (Northern States Power Co.).

GEORGE RYAN FILMS, INC.

210 South Seventh St., Minneapolis 2, Minn.
Phone: FEderal 5-8864; FEderal 9-0597

Date of Incorporation: May, 1955

George M. Ryan, *President*
Richard C. Polister, *Executive Producer*
Elizabeth B. Ryan, *Secretary*
Miley Gjertsen, *Production Assistant*

SERVICES: Producers of 16mm and 35mm motion pictures, TV commercials, sound slidefilms. FACILITIES: 24′ x 44′ sound stage, 20′ x 40′ silent stage with practical kitchen; 16mm Arriflex, Auricon, Cine Special, 35mm Arriflex with blimp; Magnasync and Ampex magnetic recorders; 16mm and 35mm Moviola; complete 16mm and 35mm editing facilities; full complement of motion picture lights and accessories; 35mm filmstrip animation camera; 16mm screening room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Minnesota Vikings Pro Football,* (Minn. Vikings Pro Football Club); *ADM Overseas Affiliates,* (Archer Daniels Midland Co.); *Wheaties Baseball School,* (Wheaties Sports Federation); *Sales Meeting Dramas,* (Pittsburgh Plate Glass/Market Power Co.); *Warehouse Sales Meetings,* Sales version; Dealer version; (PPG/Marketpower, Co.); SLIDEFILMS: *Going Somewhere; Riverside Bible Camp;* (American Lutheran Church); TV COMMERCIALS: for Gold Seal; Pillsbury; Hamm's Beer; Wilson Sporting Goods; Grain Belt Beer; Cudahy Packing Co.

Facts You Need to Know

☆ Concise, accurate data on film production sources throughout the world appears in these pages. The buyer is invited to preview current pictures made by listed companies; the nature of their experience is noted under Client References under each company's listing text.



MISSOURI

CALVIN PRODUCTIONS, INC.

1105 Truman Road, Kansas City 6, Mo.
Phone: HArrison 1-1230

Date of Organization: 1931

Leonard W. Keck, *President*
William Hedden, *Vice-President*
Frank Barhydt, *Vice-President*
James Hash, *Secretary-Treasurer*
Lee Davis, *General Manager*
Richard Bulkeley, *Production Manager*
James Moore, *Manager, Producer, Services*
Larry Kauffman, *Manager, Univ. Films Div.*

SERVICES: 16mm and 35mm color, sales and sales training and educational films: 16mm and 35mm service work and laboratory facilities for other producers, universities and industrial photographic departments. All film services offered at one location. FACILITIES: Two sound stages, area 19,000 sq. ft.; location equipment; laboratory with output of 25,000,000 ft. black and white, 30,000,000 ft. color a year; Kodachrome Ektachrome, and 16mm negative-positive color printing and processing. 14 editing rooms; two sound studios with six channels, eight phono, recording equipment for film, tape, wax, magnetic film; ten full-time directors; creative staff; complete animation and music facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *More and Better Cotton,* (Chemagro); *Dog Etiquette;* (Ralston Purina Co.); *Winds That Kill,* (United Gas Co. & Texas Eastern Transmission); *Harvest of Learning,* (U.S. Information Agency); *The Volunteer,* (Allegheny County, Pa.).

HORIZON PRODUCTIONS

Div. of Longmoor-Nelson, Inc.

301 West 73rd Street, Kansas City 14, Missouri
Phone: EMpire 3-3585

Date of Organization: 1947
Date of Incorporation: 1952

William V. Longmoor, *President*
Allen Jacobs, *Vice-President, Service Div.; Sound Recording Supervisor*
Anthony J. La Tona, *Vice-President; Cameraman*
Robert A. Nelson, *Secretary-Treasurer, Production Director*
Reza S. Badiyi, *Director of Photography*
Jerry S. Drake, *Writer-Director*
Roger C. Webb, *Sound Engineer*
Larry R. Phillips, *Unit Manager*
Joyce Denton, *Office Manager*

SERVICES: 16mm and 35mm motion pictures for sales, sales training and promotion, public relations, educational and religious fields. 35mm sound color slidefilms for sales and training; TV commercials, live and animated; research, story treatment and script writing; complete producers services. FACILITIES: Sound stage and production facilities. Equipment for 16mm and 35mm motion pictures and 35mm filmstrips. New sound service department to open in April, 1962. Narration rooms, editing rooms, music libraries, 16mm and 35mm Arriflex cameras and blimps, animation and stop-motion cameras and related equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: 77 *Feet Below,* (Brunson Instrument Co.); *How Japan Worships,* (Dr. Marcus Bach, University of Iowa); *On the Other Side of the Mike; High Altitude A.T.C. Radar*

HORIZON PRODUCTIONS:

Services: (Federal Aviation Agency); *A Stitch in Time*, (Illinois State Bar Assn.); TV COMMERCIALS: 225 *Daily Word* five-minute TV shows (Unity School of Christianity); Locke Stove Co.; (Richard Lane & Co.); Hill Bros. Shoes; (Richard Lane & Co.); Mirid Polish; (Winius-Brandon); Jenkins Music Co.; (Allmayer Agency); Spin-Spin Toy; (Valentine-Radford).

RAY-EYE PRODUCTIONS, INC.

222 West 75th Street, Kansas City 14, Missouri

Phone: EN 2-9700

Date of Organization: 1957

Fred Olsen, *President*
H. Sanford Weaver, *Chairman, Executive Committee*
Jack Pierson, *Director, Marketing & Sales*
Glenn Wilson, *Production Manager*

SERVICES: 16 and 35mm black and white or color film sound recording, magnetic film striping, video tape. FACILITIES: 7500 studio, Art dept.; rear screen projection, Mitchell Cameras, Ampex and Magnasync sound recorders (16mm and ¼"), Ampex video tape recorders (2), Marconi 4½" TV cameras, special effects, film chain, switchers, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Showcase '62*, (United States Gypsum); *Builders Showcase*, TV Films for (General Electric; Con-Edison; Kohler; Overhead Door, etc.); SLIDEFILMS: *Peace of Mind; National Fidelity;* (National Fidelity Life).

Metropolitan St. Louis

Alexander Film Co.

7108 Vernon Avenue, University City 30, Missouri

Phone: VOlunteer 3-2815

Ted Westcott, *Res. Vice-President*

(See complete listing under Colorado)

CONDOR FILMS, INC.

1006 Olive Street, St. Louis 1, Mo.

Phone: MAin 1-8876

Date of Organization: 1951

Bradford Whitney, *President*
Edgar F. Stevens, *Vice-President*
Dean Moore, *Production Manager*
Edward T. Collins, *Cinematographer*
Mildred Smith, *Secretary*
Eddie Moore, *Photographer*

SERVICES: Producers of 16mm and 35mm sound motion pictures and slidefilms for sales promotion, advertising, public relations, training, tv. Complete creative, writing and production staffs. Productions from script to screen or service work; i.e., editing, adding sound and music to films already shot. FACILITIES: Air-conditioned sound stage with heavy-duty lighting. Maurer, Bell & Howell cameras. Stancil-Hoffman synchronous magnetic recording 16mm, 17½mm, quarter-inch. Multiple channel synchronous interlocked mixing. 16mm, 17½mm and 35mm Moviolas (picture and sound). 16mm interlock projection. Samenco time-lapse motion picture control. Music and sound effects library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *FC-17 Development History #3*, (Armament Div., Universal Match Corp.); *1962 Opportunity Programs*, three films, (Ralston-Purina); *How to Build a Better Business*, (Dairy Queen National Development Co.); *Rotary Cutout Billboard*, (General Outdoor Adv. Co.); SLIDEFILMS: *Sell Along with Falstaff; Race for Selling Space; How Falstaff is Made;* (Falstaff Brewing Co.); *Tom Sawyer—World of Fashion*, (Elder Mfg. Co.); *Investors Big Challenge*, (Maritz, Inc.) *Magnet or Monument*, (Missouri State Library).

CHARLES GUGGENHEIM AND ASSOCIATES, INC.

14 North Newstead, St. Louis, Mo.

Phone: JEfferson 5-9188

Date of Incorporation: 1956

Charles Guggenheim, *President*
Owen Armstrong, *Vice-President*
Terry Nicholson, *Secretary-Treasurer*

SERVICES: Production of theatrical and non-theatrical motion pictures. FACILITIES: Complete 16mm and 35mm editing, projection, sound recording, mixing, dubbing, interlock, camera and lighting facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *In Mortal Combat*, (Laclede Gas Co. & Barnes Hospital); *To Keep and Bear Arms*, (National Rifle Assn.); *The Flamboyant Years; The Steamboat Years;* (Laclede Gas Co.); *An American Museum*, (St. Louis Art Museum); *A Place to Live*, (City of St. Louis).

HARDCASTLE FILM ASSOCIATES

7319 Wise Avenue, St. Louis 17, Mo.

Phone: MIssion 7-4200

Date of Organization: 1939

J. H. Hardcastle, *Producer*
Lambert Kaiman, *Direction*
Richard Hardcastle, *Editorial*
Richard Hardcastle, Jr., *Production*

SERVICES: Motion pictures, slidefilms and TV commercials; advertising, public relations, sales, industrial training, civic, religious, fund raising films. FACILITIES: 35mm and 16mm equipment, sound stage, editing rooms, portable lighting and recording equipment for location production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Your Finest Hour*, (United Fund Campaign); *Why We Advertise; Frequency Characteristics of Loops* (Southwestern Bell Tel Co.); *A Hand Up*, (KSD-TV); *Pevely Playhouse Party*, (KSD Radio); *Posture and Personality*, (Social Science Films); SLIDEFILMS: *Lighten Your Selling*, (Universal Match Corp.); *7 Up Festive Foods*, (Seven-Up Co.); TV COMMERCIALS: for Globe Democrat; (D'Arcy Adv. Co.); Pevely Dairy Co.; (Rutledge Adv. Co.); Creamo Margarine; (Lynch Adv. Co.).

PREMIER FILM AND RECORDING CORPORATION

3033 Locust Street, St. Louis 3, Mo.

Phone: JEfferson 1-3555

Date of Incorporation: 1936

Theodore P. Desloge, *President and Executive Producer*
Wilson Dalzell, *Vice-President and Associate Producer*
Patrick Murphy, *Director of Sales*
Roger Leonhardt, *Production Manager*
Charles Kite, *Editorial Supervisor*
H. Stewart Dailey, *Directory of Photography*
Ronald Harding, *Creative Director*

SERVICES: Creators and producers of business, industrial, religious, documentary, theatrical and television motion pictures and sound slidefilms—16mm or 35mm sound, black and white or color. FACILITIES: Air conditioned studios, sound stage, 35mm and 16mm screening rooms. Mitchell 35mm and 16mm cameras; Bolex, Bell & How and Auricon cameras. Fearless dolly, M-R Mi boom, complete heavy lighting facilities, mob generator; complete recording, mixing, scori facilities; tape, disc, magnetic film, interlo system; complete effects and music library; ed ing department, writers, directors, editors; Mo ola, record processing and pressing plant.

RECENT PRODUCTIONS AND SPONSO

MOTION PICTURES: *Drawing and Lettering wi the Marsh 99*, (Marsh Stencil and Machine Co. *Trouble Afoot*, (Brown Shoe Co.); *Hurrica Carla Disaster Service*, (Southwestern Bell Tel phone Co.); *1961 Convention*, (Illinois Agricu tural Assn.); *Philippines . . . All Things to Men; Launch Out Into the Deep . . . India; the Ends of the Earth . . . New Guinea;* (Lut eran Church, Missouri Synod, Concordia Films *The Question of Meramec*, (Meramec Bas Corp.);SLIDEFILMS: *Camping for All its Wort Youth Can Be Served;* (Valparaiso University *God Wants Our Talents*, (St. John's College *Falstaff Race for Space*, (Falstaff Brewing Co. *Report of Rev. Carl Burkle*, (Eden Publishi Co.); *Purina Farm Pond Fish Chow; Cashi in on Commercial Poultry;* (Ralston-Purina Co. *Selling Relations*, series, (Anheuser-Busch, Inc *Dogs Are Funny Contest*, (Gardner Adv. Co. TV COMMERCIALS: for Tom Sawyer Cloth Concord Homes; (Ridgeway-Hirsch); Mort House Survey Sweepstakes; (Compton Adv. Co. Busch Bavarian Beer; (Gardner Adv. Co.).

Unit One Film Productions

10734 Clearwater Drive, St. Louis, Mo.

Phone: VIctor 3-3661,

James Lubbock, *Rep.*

(See complete listing under Los Angeles)

ANDY WERNER FILM PRODUCTIONS

5318 Gladstone, St. Louis 21, Mo.

Phone: CH 1-4351

Date of Organization: 1954

Andy Werner, *Pres. & Exec. Producer*
E. D. Werner, *Vice-President & Writer-Director*
D. Cunningham, *Production Manager*
Dan Lovins, *Editorial Supervisor*
V. Hager, *Recording Supervisor*
P. D. Soric, *Art Director*

SERVICES: Producers of 16mm and 35mm sou motion pictures and slidefilms and TV comm cials, advertising, public relations, sales traini and sales promotion. Complete creative, writi and production staff. All film services offered one location. FACILITIES: Air conditioned sou stage with heavy duty lighting; 16mm Mitch 16mm and 35mm Arriflex cameras; 16mm a 17½mm Stancil-Hoffman synchronous magne recording; ¼" Ampex 351, Ampex 601 w Rangertone sync signal; multi-channel sy chronous interlock mixing; editing services av able including sound cutting, animation, titli hot press stands; camera car for location wo

RECENT PRODUCTIONS AND SPONSO

MOTION PICTURES: *World of Bob Hope; Del tantes '62*; (NBC Special Projects); *The Pa the People Build*, (St. Louis County Parks Dept TV COMMERCIALS: for Concord Homes, St. Baer & Fuller Dept. Stores; (Ridgeway-Hirsch Blue Cross; (C. M. Said Adv.); Bank of Louis; (Judd Adv.); Pevely Dairy; (Rutled Adv.); Mallory Buick, (direct); Chase-Park Pl Hotels; (direct).

this symbol, appearing over producer's listing, indicates that display adv tising containing additional and useful refere data appears in other pages of this 12th Ann Production Review issue.

NEBRASKA

JACK ANDERSON PRODUCTIONS

1701 North 74th St., Omaha, Neb.
Phone: 393-3888

Date of Organization: 1958

Jack Anderson, *Owner*
Thomson Holtz, *Sales Manager*
James Keith, *Production Manager*
Duane Nielsen, *Cinematographer*
Michael Folkers, *Art Department*

SERVICES: TV commercial production; documentary, educational; sales training; product promotion in 16mm live action and animation; slipfilms. FACILITIES: 16mm Auricon Pro-600 Blimped Reflex, Cine Special cameras; single and double system sound recording equipment; Magnacorder and Ampex with Rangertone sync; other recording equipment for TV, motion pictures, radio; animation equipment, editing, creative services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Basin Electric*, (Basin Electric Power Cooperative); *Bred to Do Best*—1961, (Waterman Loomis Hybrids); *Hybrid Seed Corn Production*, (Steckley Hybrids); *Duncan Hines*, (Procter & Gamble); TV COMMERCIALS: for Mutual of Omaha; Storz Beer; First National Bank; Metz Baking Co.; (Bozell & Jacobs); Fairmont Foods; Kitty Clover Potato Chips; (Allen & Reynolds); Omaha Power Dist.; (Savage-Ibw); Associated Retailers; Otis and Co.; (Holland Adv.); Nordica Chip Dip; (Maurice Paulsen Adv.).

NORTH DAKOTA

BILL SNYDER FILMS

105½ Broadway, Fargo, North Dakota
Phone: 232-6500

Date of Organization: 1956

Bill Snyder, *Owner, Cinematographer*
Norm Selberg, *Art Animation Director*
John McDonough, *Editor, Director*

SERVICES: 16mm sales promotion, public relations and educational films for business, agriculture and TV; TV commercials; sound slidefilms; newsfilm coverage; agriculture stock footage library; film completion for in-plant photographers. FACILITIES: Cine-Special, Eyemo and blimped Arriflex cameras; Magnasync recorder; three-channel magnetic film mixing; ¼" tape recording; animation stand; music library; sound Moviola; portable lighting equipment; time-lapse equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Branick Line*, (Branick Mfg. Co.); *From the Good Harvest*, (Grain Terminal Assn.); *Bushels of Magic*, (Midwest Research Associates); *Listening Tests*, 2A, 3A, 4, three films, (North Dakota State University); *Dakota Boys Ranch*, (Dakota Boys Ranch); TV COMMERCIALS: for Northwestern Savings and Loan; Melroe Mfg. Co.; Ottertail Power Co.; (Harold Flint & Associates); Midwest Research Associates; Pride Seed Corn Co.; Grain Terminal Association; South Dakota Farmers Union; Farmers Union Livestock Marketing Assn.; Minneapolis-Moline; (Colle and McVoy); Moton Chemical Co.; Metropolitan Savings and Loan; Childrens Village Assn.

SOUTH DAKOTA

MAX HOWE FILM PRODUCTIONS

R.R. #1, Box 185, Rapid City, South Dakota
Phone: 343-6800

Date of Organization: August, 1959

MAX HOWE FILM PRODUCTIONS:

Max & Harriette Howe, *Owners & Operators*
Max Howe, *Producer, Director*
Harriette Howe, *Assistant to Producer*
Alan Howe, *Art Director*

SERVICES: Complete production, public relations, sales and product presentations specializing in livestock photography, stock footage library; planned programs for entertaining civic groups association banquets. FACILITIES: Conference and screening, editing, hot press, art department, portable production, Arriflex, heavy duty lighting.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Open Door*, (S. Dakota State Library Comm.); *Feeder's Bonanza*, (S. D. Feeder Cattle Assn.); *God's Own Cow Country*, (Sandhills Cattle Assn.); *Movies Come of Age*; (live show for S. D. National Guard Banquet); TV FILM: for First National Bank of the Black Hills.

WISCONSIN

POHLMAN FILM PRODUCTIONS, INC.
(Formerly Film Arts Productions, Inc.)

1700 South 19th St., Milwaukee 4, Wis.
Phone: Mitchell 5-0523

Date of Organization: 1927

Harvey E. Kiefer, *Manager*

SERVICES: Sound slidefilms, slides, original photography; color processing, color prints, color duplicates. FACILITIES: Complete production facilities.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Two Beautiful Ideas; An Adventure in Selling*; (Fort Howard Paper Co.); *First Impression Profits*, (General Indicator Co.); *Y-YB*, (The Falk Corp.); *On the Grow in '62* (Oconomowoc Canning Co.).

RUDY SWANSON PRODUCTIONS

1616 Lehmann Lane, Appleton, Wis.
Phone: REgent 3-6272

Date of Organization: 1939

Branch Office: Empire Building, Milwaukee, Wis. Phone: BRoadway 1-8774. Robert Swanson, *in charge.*

Rudy Swanson, *President*
Robert Swanson, *Vice-President, Executive Producer*
Richard Casperson, *Production Assistant*
Robert Falkner, *Sound Engineer*

SERVICES: Creators and producers of all elements of 16mm and 35mm sound, color, sales, sales training, documentary, public relations and sound slide and TV films. FACILITIES: Motion picture center with sound stages, offices, projection, recording and editing facilities. Main stage 40′ x 60′ with standing sets. 16mm and 35mm Arriflex cameras and Magnasync recording; music, script and art facilities. Fearless dolly, gear head, M-R mike boom, 3 channel playback interlock, ¼" Magnacorder, blimped Arriflex; 100,000-watt heavy lighting.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURE: *At the Candy Counter; Meet Tux Jr.;* (Marathon); *This Town Sure Has Changed*, (Allis-Chalmers Co.); *Sno-Away; Simplicity 725*; (Simplicity Co.) *Nordbak*, (Nordberg Co.); *You've Got My Number*, (A. O. Smith Co.); *Valve Fundamentals*, (Ladish Co.); *Milk Carton Production*, (American Can Co.); *Cutler-Hammer Capability*, (Cutler-Hammer Co.); *The Rex that Suits you Best*, (Chain Belt Co.); *If the Shoe Fits*, (Weinbrenner Shoe Co.); *Borden-Busse Previews* (Dartnell Corp.).

SOUTHWEST

ARIZONA

CANYON FILMS OF ARIZONA, INC.

834 N. Seventh Ave., Phoenix 7, Ariz.
Phone: ALpine 2-1718

Date of Organization: 1953

Raymond Boley, *Owner-Production Manager*
Robert J. Allen, *Owner-Director of Photography*
David Burch, *Photography, 2nd Unit*
Mary E. Boley, *Production*
G. W. Read, *Photographic Still Dept.*
William White, *Chief Grip*
William Frazier, *Sound Dept.*

SERVICES: Motion picture producers for industry, television, advertising and education. TV spots; sound slidefilms. Contract shooting or editing for outside producers. Art, animation and script services. FACILITIES: Two sound stages, sound recording facilities (magnetic film or tape); disc cutting. Set lighting and complete portable lighting. Synchronous cameras, recorders and dubbers. Editing dept., including sound cutting. Interlock projection and recording. Set construction. 16mm or 35mm production. Complete location equipment. Complete photographic dept.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *This is Livin'!* (Hallcraft Homes); *The Beginning; Retirement, U. S. A.*; (Del E. Webb Corp.); *Phoenix—Your City*, (City of Phoenix); *Manufacturing Competence; The Prologue*, (General Electric); *Blind Challenge*, (Arizona Foundation for Blind Children); *Arizona Album* (Ariz. Pub. Serv. Co.); SLIDEFILMS: *The Staggs-Bilt Story*, (Staggs-Bilt Homes); *The Silver Twins*, (Sun Ray Life Insurance Co.); *Benefit Rights Interview*, (Employment Security Comm.); TV COMMERCIALS: for Valley National Bank; (Jennings Thompson Adv.); The Lusk Corp.; (S. J. Kossack & Associates) Blakely Oil Co.; (Garland Agency); Wright Mfg. Co.; (Mithoff Advertising).

CAPITAL MOTION PICTURE STUDIOS

328 North 11th Way, Phoenix, Ariz.
Phone: ALpine 3-2260

Date of Organization: 1954

Carl C. Yost, *Owner, President*
Paul Beardsley, *Exec. Vice-President*
Eileen Strakosch, *Art Director*
Alberta Shaw, *Secretary-Treasurer*

SERVICES: 16mm and 35mm motion pictures for business and industry; producer services. FACILITIES: 16mm and 35mm sound recording, transfers, re-recording and dubbing; eight-chanel recording with interlock; location and studio photography; studio, lighting and grip equipment; editing and titling; sound truck with generator.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Fight Test*, (AiResearch Mfg. Corp. of Arizona); *A Letter Home*, (Apache Country Club Estates); *Jet Engine Starter Unit Test* (AiResearch Mfg. Corp. of Arizona); *20th Century Presents*, (20th Century Pools); *Better Materials for Mobil Homes*, (W. R. Wook Lumber Co. of Lansing).

MELLONICS A-V, INC.

Route 8, Box 923, Tucson, Arizona
Phone: AXtel 8-3339

Date of Incorporation: July, 1960

Branches: 8451 Rathburn Avenue, Northridge, Calif. Eric Burgess, *Vice-Pres. in chg.*

SOUTHWESTERN STATES:

MELLONICS A-V (ARIZONA)

William D. Bell, *President*
Eric Burgess, *Vice-Pres., Technical Services*
Charles T. Webb, *Vice-President Production*

SERVICES: Technical Consulting and technical communication; research; script preparation. Production of tape/slide, filmstrip/slide and 16mm motion pictures, b&w, color, live, animated. Also still photography. FACILITIES: 16mm Oxberry animation stand; 16mm Arriflex; custom copy stand and Emby optical printer for 35mm slides, filmstrips; Moviola film edit equipment; Ampex 350, 351 & PR-10 tape recorders.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The ABC's of Computers,* (General Electric Computer Dept.); *Navigation, Guidance & Control System,* (Motorola, Inc.); *The Key to Better Communication,* (General Distribution); SLIDEFILMS: *Nuclear Detonation Detection and Reporting System,* (Autonetics Div., North American Aviation, Inc.); *Deep Space Instrumentation Facility Antenna Study,* (Blaw-Knox); *Operations Control Center for a Manned Surveillance System; Boolean Algebra in Digital Circuit Design; MIDAS Data System; Satellite Systems Control;* (Beckman/Systems Div.); *The GE225 Computer System,* (GE Computer Dept.); *Aerospace Control System,* (Lockheed Missiles & Space Co.); *Miss Distance Indicator,* (Dalmo Victor Co.); *The 1604 Computer,* (Control Data Corp.); The TM-2 *Tape Transport,* (Ampex Computer Products Co.).

ARKANSAS

CREATIVE COMMUNICATIONS, INC.

411 Center Street, Little Rock, Arkansas
Phone: FRanklin 5-8936

Date of Organization: February, 1961

James E. Tiller, *President*

SERVICES: Producers and consultants for motion pictures, slidefilms, TV commercials and sales presentations. FACILITIES: Executive offices, conference and screening room, complete location unit.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Quest,* (Urban Progress Association, Inc.); *A Scale is Born,* (Cardinal Scale Mfg. Co.); *C.L.R.P. Report,* (Urban Progress Assn., Inc.); SLIDEFILM: *Professor It,* (Archer & Woodbury, Inc. & Mid-South Chemical Corp.); TV COMMERCIALS: for Mutual Savings & Loan; Columbia Savings Fabric Center; Central Dairy; (Hall, Haer, Peterson & Harvey); Worthen Bank & Trust Co.; (Schuh, Miller & Trotter, Inc.).

NEW MEXICO

MAXWELL EWING

PUBLIC RELATIONS-LANDEN FILMS

Box 561, Laughlin Bldg., Suite 28, Santa Fe, New Mexico
Phone: YU 2-0821

Date of Organization: January, 1960

Maxwell Ewing, *Executive Producer*
Gustav E. Landen, *Executive Producer*
Dave Glidden, *Director*
Tim Glidden, *Production Director*

SERVICES: Visual communication production. FACILITIES: 16mm Blimped Arriflex sound stage stage production. 35mm sound films. Editing services for all 16mm production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *People of the Sun Country,* (First National Bank in Albiquerque); *Mural on New Mexico,* (Mountain States Telephone); *Information Series,* (New Mexico Taxpayers Association); *Copper,* (Kendecott Copper Corp.); SLIDEFILM: *Steere Tank Services,* (Steere Tank Lines).

TEXAS

FIDELITY FILM PRODUCTIONS
(Div. of Fidelity Enterprises, Inc.)

3024 Fort Worth Avenue, Dallas 11, Tex.
Phone: FEderal 9-8349; Twx: DL 1125

Date of Organization: 1959

Ray McGlothlin, Jr., *President*
John E. Kirk, *Gen. Mgr., Exec. Prod.*
Samuel E. Blackwell,, *Asst. Mgr., Prod. Mgr.*
William B. Roper, *Dir. of Photography*
Dan Harless, *Creative Script Supv.*
Brett Allison, *Audio Supervisor*
Robert Holton, *Talent Supervisor*

SERVICES: Producers of radio, motion picture, TV and sound slidefilm presentations from original research, writing, production and planning for commercial, industrial, educational, religious, public relations, sales and other purposes. FACILITIES: (Dallas): 40′ x 70′ sound stage, 16mm synchronous cameras and recording equipment, stage and portable lighting equipment, portable camera and sound equipment for location work, complete editing equipment. (Abilene, Texas): Complete audio visual and radio recording equipment in 3500 sq. ft. of production space.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Manhattan Project,* (Manhattan Church of Christ, NYC); *Herald of Truth,* series of 65 half-hour TV productions, (Church of Christ, Abilene, Tex.); SLIDEFILMS: 100 *Men,* (Pioneer Life Insurance Co.); *Golden Years,* (United Family Funeral Insurance Co.); *A Better Crop,* (Trans-Pecos Fertilizer); series of five Bible stories, (Sweet Publishing Co.).

JAMIESON FILM COMPANY

3825 Bryan Street, Dallas 4, Tex.
Phone: TAylor 3-8158

Date of Organization: 1916

Bruce Jamieson, *President*
Hugh V. Jamieson, Jr., *Exec. Vice-Pres.*
Jerry Dickinson, *Vice-Pres., Television*
Bill Stokes, *Vice-President, Sales*
Lloyd B. Abernathy, *Producer Service Director*
Walter Spiro, *Secretary*
Frank Sloan, *Laboratory Manager*
John Beasley, *Art Director*
Chester Gleason, *Production Manager*
David Orr, *Creative Director*

SERVICES: Industrial, educational, training and public relations motion pictures, 16mm and 35mm; filmed television programs and TV commercials; sound recording, laboratory and printing services for industrial, educational, or producer organizations. FACILITIES: 15,000 sq. ft. studio, sound stage and laboratory; complete 35mm & 16mm production equipment; RCA 16mm and 35mm sound channels; editing, printing, and processing 16mm and 35mm; color printing with scene-to-scene color correction; 16mm Ektachrome color processing; animation, creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Oldest Modern Metal,* (Phelps Dodge Corp.); *The Pearl Story,* (Pearl Brewing Co.); *Air Masses & Fronts,* series of five animated films, (U. S. Air Force); *Safe Play,* (Ga. Game & Fish Comm.); *The Further A ventures of Jim Cannon,* (Southwestern Bell Te phone Co.); SLIDEFILMS: *The Case of Les L more; This is Your Route; Alice in Party Lan* (Dr. Pepper); *A New Look At New Schoo* (Southern Gas Assn.); *The Bells are Wingin* (Bell Helicopter); TV COMMERCIALS: for M Baird's Bread; Southern Union Gas Co.; Pe Beer; Imperial Sugar; Cabana Bananas; (Trac Locke Co. Inc.); O. J.'s Beauty Lotion; (Goo win, Littman, Dannenbaum & Wingfield); Za Jewelry; (Bloom Adv.); Dr. Pepper; (Gra Adv.); Continental Trailways; (Sanders Adv Ashland Oil & Refining Co.; (The Ralph Jones Co.).

KEITZ & HERNDON, INC.

3601 Oak Grove, Dallas 4, Tex.
Phone: LA 6-5268

Date of Incorporation: 1960

L. F. Herndon, *President*
R. K. Keitz, *Executive Vice-Pres.*
Tom Young, *Vice-Pres. & Art Director*
Martin Young, *Producer-Director*
John Bronaugh, *Head of Photography*
Burt Rodriguez, *Asst. Art Director*
Bob Dalzell, *Chief Animator*
Max Summers, *Office Manager*
Charlotte Lee, *Production Coordinator*

SERVICES: 35mm and 16mm color and b&w m tion picture production for sales, training, edu tional, government agency films and TV co mercials. Complete slide film production servic FACILITIES: Sound stage, optical printing; a mation stand; 35mm and 16mm motion pict equipment; sound facilities; editing; animat art staff; location truck and equipment.

RECENT PRODUCTIONS AND SPONSOR

MOTION PICTURES: *Decade of Decision,* (Te Baptist Convention); *Progress Report,* (Convai *Tantallon,* (Glenn Advertising Agency); *De Wing Bomber,* (U.S. Air Force); TV COMM CIALS: for Humble Oil Co.; (McCann-Erickso Lakeside Toys; (Kerker-Peterson); Dr. Pepp (Grant Adv.); Fritos; Southern Union Gas; (T cy-Locke Adv.); Lone Star Gas; (BBD&C Dean's Milk; (Clinton E. Frank); Rainbo Colonial Breads; (Bel-Art Adv.); Zesta Saltin (Ralph K. Jones).

MUNDELL PRODUCTIONS

1308 Slocum St., Dallas 7, Texas
Phone: RIverside 8-3021

Date of Organization: May, 1956
Date of Incorporation: October, 1960

Jimmie Mundell, *President, Prod.-Dir.*
Sharon J. Erwin, *Vice-Pres., Bus. Mgr.*
Jeff Mundell, *Sec.-Treas., Prod. Mgr.*
Harlan H. Mendenhall, *General Mgr.*

SERVICES: Production of motion pictures a slidefilms. FACILITIES: Necessary equipment.

RECENT PRODUCTIONS AND SPONSOR

MOTION PICTURES: *Dallas Texans* 1960, (Da Texans Football Club); *The Extra Bite—Oil; Te Extra Bite in Mining; Heat Treat;* (Security I gineering Div., Dressler Industries); FILMSTRI *Plan for Survival,* (Seaglass Mfg. Co.); *Th* (Security Engineering Div., Dresser Industrie TV COMMERCIALS: for Six Flags over Tex State Fair; National Finals Rodeo.

LINDA SHULER PRODUCTIONS

192 Meadows Building, Dallas 6, Tex.
Phone: EMerson 1-5609

Date of Organization: 1953

Linda Shuler, *President & Exec. Prod.*
Robert C. Shuler, *Vice-Pres. & Treas.*
Inez Gibson, *Office Manager*

LINDA SHULER PRODUCTIONS:

ERVICES: Motion pictures and TV films and im series for public relations, education, traffic :fety and public affairs; documentaries, trav-ogues, wildlife films. Specialize in multi-urpose TV films suitable for diversified group owings as well as telecasting. Complete crea-e and production services, including pre-iminary research, script concept, writing, direct-g, creative editing, studio or location filming, usic scoring, creative and technical supervision. ACILITIES: Complete production services and eative staff for the writing, direction, produc-n and supervision of motion pictures, TV ms and film series.

RECENT PRODUCTIONS AND SPONSORS

OTION PICTURES: *Here's Texas!;* untitled film in ork; (Humble Oil & Refining Co.); *Six Flags ver Texas,* in work, (Great Southwest Develop-ent Co.); special location assignment for The m Handy Organization, Inc.

VISUAL PRESENTATIONS, INC.

3505 Turtle Creek Blvd., Dallas 19, Texas
Phone: LA 6-5435

Date of Organization: May, 1961
Date of Incorporation: January, 1962
H. Pope McDonald, *President*
James M. Guthrie, *Vice-President*
Miles S. Middough, *Secretary-Treasurer*

ERVICES: Production of industrial, sales, service, aining motion pictures and slidefilms, TV com-ercials. Scripts, direction, production of sales d convention meetings. FACILITIES: All facili-es available.

RECENT PRODUCTIONS AND SPONSORS

OTION PICTURES: *Treasures of the Earth,* World Gift Co.); *Hands of Strength,* (Dallas ounty United Fund); *Case of the Busy Bowlers,* Action Advertising Co.); SLIDEFILMS: 1962 *oduct Presentation,* (World Gift Co.); *Ideas Dimension,* (National Banner Co.).

TEXAS INDUSTRIAL FILM COMPANY

2528 North Boulevard, Houston, Tex.
Phone: JAckson 9-4377

Date of Organization: 1945
Date of Incorporation: 1956

N. Don Macon, *President*
S. Macon, *Secretary-Treasurer*
A. P. Tyler, *Production Manager*

ERVICES: Industrial training and sales promo-n motion pictures, 16mm and 35mm sound, lor; 35mm sound slidefilms. Science film de-rtment specializing in medical films. Sound cording, motion picture printing and processing motion picture films. FACILITIES: 16mm and 5mm cameras, lighting equipment; air-condi-oned sound stage; disc, 16mm magnetic tape d 16mm optical sound recording; picture and und editing; printing equipment for 16mm otion pictures and 35mm slidefilms. Processing 5mm Eastman original ECO, ER, color negative d positive and all 16mm b&w films. Animation. ersonnel for writing, direction, editing and und recording. Acme optical printing.

RECENT PRODUCTIONS AND SPONSORS

OTION PICTURES: *Gateway to Gateway,* (KLM irlines); *Football Holiday* 1960; *Enco Market-g;* (Humble Oil & Refining Co.); *ICC Demon-ration Film,* (Ethyl Corp.); *Ureteral Re-implan-tion & Bladder Neck Revision; Surgical Crea-on of a Sensitive Thumb;* (Eaton Laboratories); *xperimental Acceleration of Wound Healing,* Diapulse Co.); *Pulmonary Embolectomy; Total erophthalmia; Scleral Buckling;* (Methodist ospital).

Jerry Fairbanks Productions

111 Majestic Building, San Antonio, Tex.
Phone. CApital 4-8641

Jack Mullen, *Sales Representative*

(See complete listing under Los Angeles area)

Unit One Film Productions

1001 Wade Drive, Bedford, Texas
Phone: BUtler 3-4554

Norman Spray, *Rep.*

(See complete listing under Los Angeles)

MOUNTAIN STATES: COLO.

DICK DURRANCE FILMS

Red Mountain, Aspen, Colorado
Phone: WAlnut 5-7002

Date of Organization: 1951
Dick Durrance, *President*
Margaret Durrance, *Vice-President*

SERVICES: Industrial, promotional, educational films; TV commercials. FACILITIES: Complete 35mm and 16mm motion picture camera equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *New Dimensions in Concrete,* (Ideal Cement Co.); *Aspen Winter,* (Aspen Skiing Corp.); *Simplot Fertilizers; Processed Foods by Simplot; The Simplot Story;* (J. R. Simplot Co.).

Colorado Springs

ALEXANDER FILM COMPANY

Alexander Film Building, Colorado Springs, Colo.
Phone: ME 3-1771

Dates of Incorporation: 1928; 1955

BRANCH OFFICES

NEW YORK: 500 Fifth Ave. New York 36. Phone: LOngacre 5-1350. Howard F. "Bob" Olds, *Res. Vice-President,* Kenneth Allen Silver, *Vice-President,* Alexander International.

ILLINOIS: 472 Wrigley Bldg. Chicago 11. Phone: WHitehall 4-5980. Terry Hatch, *Res. Vice-President.*

MICHIGAN: 5140 Tootmore Rd., Bloomfield Hills, Mich. Phone: MIdwest 4-1212. Don Ringsred, *Res. Vice-Pres.*

MISSOURI: 7108 Vernon Ave., Universiy City 30. Phone: VOlunteer 3-2815. Ted Westcott, *Res. Vice-Pres.*

MEXICO: Balderas 36-808, Mexico, D. F. Phone: 10-33-72. Jay Berry, *Pres.*

PUERTO RICO: Edificio El Imparcial, Calle Commercio 450, San Juan. Phone: 724-2898. Haskel Marshal, *Res. Vice-Pres.*

OFFICERS AND DEPARTMENT HEADS

D. M. Alexander, *Chairman of the Board*
Keith Munroe, *President*
Julian G. Pollock, *Exec. Vice-President*
E. B. Foster, *Vice-President, Treasurer*
J. A. Anderson, *Vice-President, Productions*
Cliff Parker, *Vice-President, Theatre*
Don Alexander, Jr., *Media Director*
A. M. Oaks, *Manager,* Alexander Productions
Richard Willis, *Mgr., Creative Dept.*
Victor King, *Director of Photography*
Michael Michaels, *Stage Manager*

MOUNTAIN STATES

ALEXANDER FILM COMPANY:

SERVICES: Producers of TV and theatre film commercials, information, training, documentary and sales motion pictures for industry, education, government, and agriculture for domestic and foreign distribution. Creative, editorial, TV and theatre distribution services. Slidefilms for all purposes. FACILITIES: Complete production facilities located on one location under one management. Creative scenario writing stage with 30 standing sets, lighting equipment, 35mm and 16mm sprocket hole and ¼" magnetic tape recorders; RCA-equipped sound department. Art and animation depts., stop motion and time lapse cameras. Oxberry animation stand, 35mm Eastman color and b&w negatives and prints. Over 300 permanent personnel.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Wheel of Dodge,* (Dodge Div., Chrysler Corp.); Boy Scouts of America film; THEATRE SCREEN & TV COMMERCIALS: for Seven-Up; Curlee Clothing Co.; Elgin National Watch Co.; Philco Corp.; American Motors; Wylor Watch Corp.; Deluxe Reading Co.; Delco Batteries.

Metropolitan Denver

THOS. J. BARBRE PRODUCTIONS

2130 So. Bellaire St., Denver 22, Colo.
Phone: SKyline 6-8383

Date of Organization: 1940
Thos. J. Barbre, *Owner, Manager, Producer*
Anita T. Barbre, *Assistant Manager*
Paul F. Emrich, *Recording Director*
Harold J. Anderson, *Director of Photography*

SERVICES: Complete production of all types of business films. Sales, training, public relations, advertising, educational. Color and black and white. TV commercial and TV entertainment films. Producer services. Complete film distribution service. FACILITIES: Sound stage, theater, editing rooms, voice studio, interlock projection. Maurer cameras. 100,000 watts of lighting equipment. Maurer six-track optical recording. Magnetic film recording. Tape recording. Sound truck and generator. Editing, animation and titling rooms, equipment and staff. Recorded music libraries. Editors, script writers.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Two Weeks South of the Border; Sugar Beets for the 60's;* (Great Western Sugar Co.); *Titan B Destruct System; New Power for Titan No. 2;* (Martin-Marietta Corp); *Neighbors on the Land,* (Wyoming Game & Fish Comm.); *The Young Conservationists;* (Colorado Game & Fish Comm.); *More Profits for Builders,* (Beaver-Advance Corp.); *This is Denver,* (Rocky Mountain News); *How to Get Ahead,* (Phoenix Steel Corp.); *The One Fifty Flicker,* (Colorado State University); *Law and Tragedy of School Bus Accidents; Legal Control and Discipline;* (Hamilton Law Series); TV COMMERCIALS: for Blu-Jay, Inc.; Gates Rubber Co.

EDWARD HAWKINS PRODUCTIONS

960 South Birch St., Denver, Colo.
Phone: SKyline 6-3615

Date of Organization: 1953

Associate: Salesfilms, Inc., 960 South Birch St., Denver, Colo. (Releasing company for syndicated motion pictures.)

Edward Hawkins, *Owner-Producer*
Kenneth F. Boltz, *Dir. of Photography*
Charlotte P. Hawkins, *Office Manager*
Albert Bishop, *Sales Manager*

MOUNTAIN STATES: COLO.

EDWARD HAWKINS PRODUCTIONS:

SERVICES: 16mm films for business and industry in sales, sales promotion, public relations, educational and scientific fields. Projection equipment sales-service, 8mm & 16mm. FACILITIES: 30' x 40' two-story sound stage; complete editing facilities; equipped for all types of recording, Magnasync and Berlant magnetic recorders and record cutting. Arriflex and Cine-Kodak 16mm cameras; J. G. McAlister and ColorTran lighting equipment; portable lighting; animation and titling equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Side Kick*, (Famers Tool and Supply); *Into the Future*, (Hillcrest Memorial Park); *Escape and Survive; Involvement Life;* (Stanley Aviation Corp.); *Shadow Mountain Magic*, (Shadow Mountain Lodge, Denver & Grand Lake, Colo.); *Forming Your Future; How To Build a Concrete Fallout Shelter;* (Gates & Sons, Inc.); *Looking Ahead*, (Memorial Trust, Inc.); TV COMMERCIALS: for Behlen Commercial Bldg. Series; (Potts, Woodbury Adv.); The Miracle Worker; Central City Opera Assoc.; Foundation for Deaf Education.

RIPPEY, HENDERSON, BUCKNUM & CO.

909 Sherman Street, Denver 3, Colo.
Phone: AComa 2-5601

Date of Organization: 1943

Arthur G. Rippey, *Managing Partner*
Gilbert Bucknum, *Partner, Producer*
Clair G. Henderson, *Partner*
Harry A. Lazier, *Partner*
Robert G. Zellers, *Chief Cameraman*
Kenneth C. Osborne, *Film Editor*
Lee Yetter, *Executive Art Director*

SERVICES: Script writing and complete production of 16mm motion pictures, including industrial, business, sales, promotional, public relations, educational and religious subjects. Sound, b&w or color. Sound slidefilms. FACILITIES: Sound stage, editing rooms, 16mm cameras, interlock projection, four-channel sound mixing equipment, magnetic film and tape recording, complete lighting and electrical equipment, creative staff, art department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Direct Distance Dialing for Arizona; Direct Distance Dialing for Colorado;* (Mountain States Telephone); *New Life for Old Bridges*, (Osmose Wood Preserving Co.); *Direct Distance Dialing for Iowa; Direct Distance Dialing for South Dakota*, (Northwestern Bell Telephone).

SONOCHROME PICTURES

2275 Glencoe Street, Denver 7, Colo.
Phone: EAst 2-3192

Date of Organization: 1942

Branch Office: Multichrome Laboratories, 760 Gough Street, San Francisco, Calif.

R. B. Hooper, *Owner-Producer*
George E. Perrin, *Director of Photography*
Herbert McKenney, *Owner*, Multichrome Laboratories, San Francisco

SERVICES: Motion picture and television producers. Sound recording, titles, TV spots, color release prints. FACILITIES: Animating machines; synchronous 16mm Magnasync recorders; optical printers; mobile power plant; 16mm and 35mm cameras.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Vista Dome Adventure*, (Burlington, Rio Grande & Western Pacific Railroads); *The Inside Story*, (Spears Chiropractic Hospital); *Contrasts of Nevada*, (Irving Fehr Studios); *Shipper Facts*, (Denver & Rio Grande Western R.R.); *Free Farmer Convention Special*, (American Farm Bureau Federation).

MONTANA

FRONTIER FILMS, INC.

1543 Lewis Avenue, Billings, Mont.
Phone: 259-5969

Date of Organization: 1956

Lloyd J. Hagaman, *Pres. & Exec. Producer*
Verna Newby, *Vice-President*
H. Hagaman, *Secretary-Treasurer*
Norman Wegment, *Sales*

SERVICES: TV commercials, public relations an educational motion pictures. FACILITIES: Anim tion, single and double system sound, camera dollies, lighting, dubbing, re-recording, editin art and writing services, transportation.

RECENT PRODUCTIONS AND SPONSO

MOTION PICTURES: *Let's Ski*, (Grizzly Peak *Big Medicine; Six Inches from Starvation;* (sel sponsored); TV COMMERCIALS: for Albertson Great Falls Beer.

PACIFIC WEST COAST REGION: CALIFORNI

San Francisco & Bay Area

Alexander Film Co.

15 Crane Drive, San Anselmo, Calif.
Phone: GLenwood 4-1331

Lyle Bramson, *Northern California Zone Manager*

(See complete listing under Colorado)

MARVIN BECKER FILMS

915 Howard Street, San Francisco 3, Calif.
Phone: EXbrook 2-1655

Date of Organization: 1952

Marvin E. Becker, *President*
Ann Becker, *Secretary-Treasurer*
Frank E. Wulzen, *Production Manager*
Jack Halter, *Studio & Striping Dept.*
Vince Lawton, *Writer*

SERVICES: Industrial, documentary, business, public relations, sports and educational motion pictures and slidefilms. Television films and commercials, newsreel coverage. Franchised Reeves Magna-Striping service. Hi-speed photography. FACILITIES: Creative staff, 16mm and 35mm production equipment, music library, sound stage, lights, sets, carpenter shop, machine shop, art department, complete animation department and camera. Editing and projection rooms and multichannel dubbing. Wide-screen production equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Faster, Stronger, Higher*, 90 minute feature, (8th Winter Olympic Games); *Mission Copper*, (Western Knapp Engineering); *UKEREWE—An African Safari*, (Stuart Greenberg,); *Continuous Film Report*, (Redevelopment Agency of San Francisco); *A Decade of Progress*, additions and revisions, (Victor Equipment Co.).

DAVIDSON FILMS

1757 Union Street, San Francisco, Calif.
Phone: TU 5-6853

Date of Organization: 1955

John M. Davidson, *President*
Art Kaye, *Sales Director*
Don Duga, *Art Director*
Leora Duga, *Office Manager*
Rick Dowden, *Production Asst.*

SERVICES: Complete 16 and 35mm motion picture production; research and writing; shooting, recording, art and animation. FACILITIES: Sound stage, mixing dubbing interlock, editing, projection, b&w processing and printing, still lab, set and construction, animation and art department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Equilibrium*, (CHEM Study, National Science Foundation); *Virus Series*, animation and time lapse, (KQED, University of California); *Zenith X-Ray 5660*, (Zenith Radio Research Corp.); *To Bear the Name*, (Christian Brothers' Wines); TV COMMERCIALS: for Tennessee Ernie Ford Show.

FRASER PRODUCTIONS

916 Kearny Street, Columbus Tower, San Francisco 11, Calif.
Phone: YUkon 2-9988

Date of Organization: 1956

Thomas H. Fraser, *President*
William A. L. Guest, *General Manager*
Marshall Plant, *Sales Manager*
William E. Tate, *Director of Traffic and Production Controls*

SERVICES: 16 & 35mm production of business a industrial films for sales, training and public r lations, including: research & script writir story boards, original photography (studio location), sound recording, and editing. Prod tion of filmstrips; slides and "finishing ope tions" for client footage. FACILITIES: Editi rooms, interlock projection, art dept., sound sta recording studios for voice effects and transfe

RECENT PRODUCTIONS AND SPONSO

MOTION PICTURES: *Instrumental in Your Futu* (Beckman Instruments, Inc.); *Electron-Be Technology*, (Stauffer Chemicals); *Wheels Progress*, (Pacific Intermountain Express); *A Questions?*, (United Crusade-Community Fun *Future Engineers*, (Wescon Show); *Latin Leader*, (DUX, Inc.); *State Fair*, (Swed Chamber of Commerce); FILMSTRIPS: *Wa Guides*, (Hewlett-Packard); *Coast to Co* (Vanpac Carriers, Inc.).

GOLDEN STATE FILM PRODUCTIONS

1032 Mariposa Ave., Berkeley, Calif.
Phone: LAndscape 4-6251

Date of Organization: 1950

John L. Siegle, *General Manager*
A. S. Parlett, *Sales and Coordinator*
John E. Pedersen, *Production*

SERVICES: 16mm motion pictures for indust documentary and training. FACILITIES: Full e ing facilities, script writing, sound recording.

RECENT PRODUCTIONS AND SPONSO

MOTION PICTURES: *Elements of Investigation; tial Interviews;* (California Peace Officers' Assn *Tahoe Alumni Center*, (California Alumni Assn 1961 *Football Festival*, (Berkeley Jr. Cham of Commerce); *Tear Gas in Law Enforcem* (Lake Erie Chemical Co.).

IMAGINATION, INC.

222 Kearny Street, San Francisco, Calif.
Phone: YUkon 6-6075

Date of Organization: 1950

Robert J. Mills, *President*
Robert L. Hovorka, *Production Manager*

SERVICES: Production of motion pictures, sl films, and filmstrips from script through rele prints, specializing in animation and "graphic on film" for TV and industry. Special servi to producers: storyboards, art work, animat and photography (animation and stripfilm.)

IMAGINATION INCORPORATED:

ILITIES: 4,000 sq. ft. creative and production ea; completely-equipped art, animation, pho- graphy, editing, sound and projection depart- ents. 16mm and 35mm equipment; animation meras, editing and projection.

RECENT PRODUCTIONS AND SPONSORS

OTION PICTURES: *The Hunter*, series of five ms, (Creston Studios); *Across the Wintry West*, Pacific Gas & Electric); TV COMMERCIALS: for acific Telephone and Telegraph; Standard Oil California; (BBD&O); Golden Grain Macaroni Co.; California Chemical Co.; (McCann-rickson); Terlin Sales Co.; (Nor-Cal Adv.); San rancisco Federal Savings; (Knollin Adv.); Ora- nt Corp.; (Campbell Agency); San Francisco xaminer; (direct).

EVERETT L. INGRAHAM PRODUCTIONS

414 Mason Street, San Francisco, Calif.
Phone: EXbrook 7-4286

Date of Organization: 1950

Everett L. Ingraham, *President*
Walter Schenk, *Cinematographer-Editor*
Jeanne Robinson, *Production Mgr., Script-Writer*
Mary Lou Larson, *Secretary-Treasurer*

ERVICES: Industrial, documentary, business, pub- relations, TV, conservation, educational mo- n pictures and slidefilms. FACILITIES: Crea- e staff, 16mm and 35mm production equip- ent, sound stage, lights, sets, music library, und recording studio, multi-channel dubbing, me-lapse macro and microscopic photography uipment; editing and projection rooms.

RECENT PRODUCTIONS AND SPONSORS

OTION PICTURES: *Cockroach Control; Cotton efoliation; Fertilizer Manufacturing; Fertilizer omparative Program; How to Merchandise our Garden Shop; Irrigated Pastures; Nitrate itrogen Movement; Stubble Fertilization; Sugar eet & Nitrogen; The Town that Fought Flies; omato Fertilization;* (California Chemical Com- ny); *Ken Venturi Clinic*, (U.S. Rubber Co.); *ata Processing*, (Pacific Productions).

MOTION PICTURE SERVICE COMPANY

125 Hyde Street, San Francisco 2, Calif.
Phone: ORdway 3-9162

Date of Incorporation: 1935

Gerald L. Karski, *President, Gen. Manager*
Harold A. Zell, *Vice-Pres. in Chge. of Prod.*
Boris I. Skopin, *Title & Trailer Dept.*
Gerald Patterson, *Mgr. Laboratory Dept.*

ERVICES: Industrial, commercial and public re- tions films; special announcement and adver- ing trailers for theatres, business. TV films, ot commercials. FACILITIES: Maurer & Cine ecial 16mm cameras; 3 studio 35mm cameras; title 35mm cameras; 16mm & 35mm laboratory eveloping, printing, reduction and enlarging); rt dept., magnetic & optical recording; dubbing uipment; sound stage; editing equipment; title animation equipment; script-to-release print rvice; screening room equipped for Cinema- ope, 35mm and 16mm projection.

RECENT PRODUCTIONS AND SPONSORS

OTION PICTURES: *Agricultural Chemicals in usiness and At Work*; (Calif. Chemical Co.); *tandard Oil Company of Kentucky*, advertising resentation, (Standard Oil of California); pub- relation film introductions for Standard Oil of alif.; 2nd Production Unit for Norwood Studios, r NASA film; TV COMMERCIALS: for Roman eal Bread; Rambler; (Beaumont, Hohman & urstine, Inc.); Anchor Fertilizer; (Foote, Cone Belding); Standard Oil of California; BBD&O); and others.

PACIFIC PRODUCTIONS, INC.

414 Mason Street, San Francisco 2, Calif.
Phone: YUkon 2-3986

Date of Organization: 1938

Donald M. Hatfield, Ph.D., *President*
Fred P. Barker, *Vice-President*
M. R. Hatfield, *Secretary-Treasurer*

SERVICES: Sponsored public relations, sales, educational and training films; documentaries; sound slidefilms; filmstrips; slides; distribution. FACILITIES: Maurer, Acme, Auricon and Eastman cameras; synchronous and ¼" tape professional recording; lighting; sound and silent stages; 35mm and 16mm animation facilities; art department; script writing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *La Picara Moneda; Data Processing*; (Nat'l Defense Education Act); *Chevron Soil Sealant*, (Calif. Research Corp.); SLIDEFILMS: *How to Talk to Westerners*, (Sunset Magazine); *Nelson Roberts* 1961 *Presentation*, (Nelson Roberts); TV COMMERCIALS: for Thompson's Water Seal.

ALFRED T. PALMER PRODUCTIONS, INC.
Discovery Studios

82 Beale Street, San Francisco, Calif.
Phone: Yukon 1-1620

Date of Organization: 1931
Date of Incorporation: 1960

Alfred T. Palmer, *President*
Alexa H. Palmer, *Vice-President, Treasurer*
Pauline C. Hase, *Secretary*
Donald A. Palmer, *Vice-President, Associate Producer*
Mrs. Arthur Gist, *Educational Film Director*
David Barrett, *Writer-Director*
Dave Andrews, *Director of Music*
Thomas A. Dailey, *Cameraman-Director*

SERVICES: Documentary, Educational and Industrial Films. Specialize in production of maritime and overseas subjects related to the promotion of human understanding through trade and travel. FACILITIES: Complete production and sound studios, drive-on sound stage, two preview theatres, Wurlitzer theatre pipe organ, interlocked recording facilities, b&w & color printing and processing. Ideas, scripts, production assistance, and film consulting service. Stills and slidefilms, stock film library on world subjects. Camera associates abroad.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Countdown for CargoVans*, (American President Lines); *Roots of Peace*, (World Neighbors, Inc.); TV FILMS: *Doctors at Work*, series, (California Medical Assn.); *Sea Frontiers*, series, (American Maritime Industry); *Pacific Horizons*, series, in production, (self-sponsored).

Sonochrome Pictures
Multichrome Laboratories
(A Division of Sonochrome Pictures)

760 Gough Street, San Francisco, Calif.

(See complete listing under Colorado)

VISTA PRODUCTIONS UNLIMITED, INC.

675 Howard Street, San Francisco 5, Calif.
Phone: YUkon 6-6512

Date of Incorporation: August, 1959

Florence Dieves Fowler, *President*
Richard M. Fowler, *Vice-President*
Jeanne Dalton, *Production Assistant*

SERVICES: Public relations, sales, educational, documentary and training films in 16mm and 35mm b&w and color; sound slidefilms, TV shows



VISTA PRODUCTIONS UNLIMITED:

and commercials. FACILITIES: Production and sound studios and laboratory facilities available.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *New Broom Sweeps Green*, (Calif. Assoc. of Nurserymen); *Burgie Sales 1961*, (BBD&O); *Craft Competition Awards*, (Advertising Assoc. of the West); *Photo Recording Techniques*, (Beckman & Whitley, Inc.); *Bank of America, E.D.P.*, (Johnson & Lewis, Inc.); *Iron Ore from Peru*, (Marcona Mining Co.); SLIDEFILM: *Pabcowall* (3); (Fibreboard Paper Products); TV COMMERCIALS: for Fuller Paint Kit; Ralston Purina; (Guild, Bascom & Bonfigli); Hexol Spray; (L. C. Cole Co.); C&H Sugar; (Honig-Cooper & Harrington); Mag-Powr Games; (R. T. Clarke Co.).

MIKE WAGNER PRODUCTIONS

116 New Montgomery Street, San Francisco, California
Phone: SUtter 1-8275

Date of Organization: not given

Myron J. Wagner, *President*

SERVICES: Motion picture production; sound slidefilms; radio and TV commercials. Bay area location specialist (San Francisco-Oakland, Monterey-Carmel, redwood groves, valley agriculture, mountain and ocean areas.) FACILITIES: Complete sound, editing and laboratory facilities. 35mm and 16mm b&w, color. Location footage with or without product from storyboard.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Agency presentation for Bank of America; (Johnson & Lewis); SLIDEFILMS: *My Country; Reno*, (Reno Chamber of Commerce); TV COMMERCIALS: for Fritos.

Wilding Inc.

109 Stevenson, San Francisco 27, Calif.
Phone: DElaware 2-9113

H. B. Butler, *Vice-President*

(See complete listing under Chicago area)

Other California Cities

Chapman 5 Productions, Inc.

1605 West Celeste Ave., Fresno, Calif.
Phone: BA 7-0500

Frank E. Guire, *Manager*

(See complete listing under Los Angeles)

FILMS FOR INDUSTRY, INC.

970 O'Brien Street, Menlo Park, Calif.
Phone: DAvenport 5-4453

Date of Incorporation: December, 1959

Dick Ham, *Executive Producer*
Paul Rich, *General Manager*
Bette McSorley, *Exec. Secretary*
Ralph Chandler, *Dir. of Photography*
Frank R. Follmer, *Art Director*
Charles W. Cromer, *Writer-Director*
Bob Morrison, *Sound Engineer*

SERVICES: Single item or full production of creative 16mm and 35mm films for all types of industry, including film reports to the government (personnel and facilities cleared to Secret).

FILMS FOR INDUSTRY:

FACILITIES: Mitchell, Bell & Howell and Cine Special cameras; 4000 sq. ft. shooting space; animation crane, sound recording and dubbing equipment by RCA, Magnasync, Stancil-Hoffman and Ampex.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Armored Personnel Carrier; Service, Savings & Systems;* (FMC Corp.); *VTOL Downwash Impingement Study; Ten-99;* (Hiller Aircraft); *Land Based Mobile Weapons System,* (Westinghouse); *The World of a Child,* (Jr. League of San Francisco); *Generator Rewind,* (U.S. Bureau of Reclamation); *New Bamboo,* (American Jesuits in China); SLIDEFILM: *Traveling Wave Amplifier,* (Hewlett-Packard).

San Diego Area

D. DAVID BASH PRODUCTIONS

7th Ave. & Ash Street, San Diego 1, Calif.
Phone: BElmont 2-5559

Date of Organization: 1958

D. David Bash, *Owner-Producer*
Robert D. Gardner, *Chief Cameraman*
Jean A. Bash, *Secretary-Treasurer*

SERVICES: Motion picture production for public relations, industrial, educational use; television commercials and programs. Specialty: news films for television. FACILITIES: Bell & Howell and Auricon Cameras; lab for negative processing, editing and projection rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Poles By Helicopter;* telephone newsreel; *County Fair,* 1961; *Disneyland Exhibit; Open House, San Diego;* (Pacific Telephone); *Heartbeat — Blood For a City,* (San Diego Blood Bank); *How to Hold a Rummage Sale,* (San Diego Junior League); *Commissary Stores,* (U.S. Navy); *News Now,* (Bay City Television, Inc.); *News Features,* (Southern California Exposition & San Diego County Fair); *News Film,* (Telenews).

JOE MAESTRO

4053 Idaho Street, San Diego 4, California
Phone: 295-7894

Date of Organization: 1952

Joe Maestro, *President*

SERVICES: 16mm motion pictures; film productions either single or double system; special events coverage, (fiestas, parades, etc.) FACILITIES: Arriflex (complete); Bach-Auricon, sound, Ampex tape, Magnasync mobile facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Aquatic Wonderland,* (City of San Diego); *San Diego Land,* (Convention & Tourist Bureau); *Portland Rose Festival,* (City of Portland); *Tournament of Roses Parade,* (Trevellyan Oldsmobile Dealer); *Fiesta San Jacento (Flameau);* (San Antonio Fiesta Assn.).

Sound Advice for Sponsors

☆ A careful study of the prospective producer's listing text is a prerequisite to film buying. *See the pictures* listed by the company; note the nature of client references. And if the prospective producer *isn't* listed in these pages *visit his facilities;* meet permanent staff personnel and view current pictures identified as his own.

METROPOLITAN LOS ANGELES

ALL SCOPE PICTURES, INC.
Commercial Film Division
20th Century Fox Television

1417 N. Western Ave., Hollywood 27, Calif.
Phone: HOllywood 2-6231

Date of Incorporation: 1946

Gordon S. Mitchell, *President*
C. D. Owens, *Vice-President*
La Nell B. Mitchell, *Secretary-Treasurer*
Norman McCabe, *Animation Director*
Bud Hayes, *Film Editor*

SERVICES: Industrial, public relations, educational and training films. TV commercial and theatre ad films. Live action, animation and/or stop motion picture productions. FACILITIES: Studios of 20th Century Fox (both Western Ave. and Foxhills).

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *National Jamboree Camporee,* (Boy Scouts of America); TV COMMERCIALS: for Bufferin; (Young & Rubicam); Lux Soaps; (J. Walter Thompson); Willis Jeep; (Norman Craig and Kummel); Rexall Drug Co.; (BBD&O); *From the Terrace,* promotion for 20th Century Fox Films Corp.

ANIMATION, INC.

736 North Seward St., Hollywood 38, Calif.
Phone: HOllywood 4-1117

Date of Organization. April, 1955

Branch Offices: 802 Statler Bldg., Boston 16, Mass. Phone: HU 2-1221, Jeff Forbes. 14005 Fenkell Avenue, Detroit 27, Mich. Phone: BRoadway 3-3040. Ted Petok. 221 North LaSalle Street, Room 1064, Chicago 1, Ill. Phone: FRanklin 2-2628. Joseph W. Edwards,

Earl Klein, *President*
Dorothy Zall, *Secretary*
S. A. Cazanov, *Production Manager*
Pete Bastiansen, *Creative Director*

SERVICES: Producers of animated and live action commercials. FACILITIES: Stage, animation cameras, Ampex recorder and editing equipment for production of TV spots, training films and slidefilms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Magi Cartridge,* (Technicolor); *That-A-Way,* (self-sponsored); SLIDEFILMS: *Study in Space; Sound of Infrared;* (Illuminating Co.); TV COMMERCIALS: for numerous products and agencies.

Atlas Film Corporation

603 Guaranty Builidng, 6331 Hollywood Boulevard, Hollywood 28, Calif.
Phone: HOllywood 9-5911

(See complete listing under Chicago area)

CHARLES CAHILL AND ASSOCIATES, INC.

5746 Sunset Blvd., Hollywood 28, Calif.
Phone: HOllywood 4-2131

Date of Organization: 1956

Charles H. Cahill, *Owner*
Robert Lusby, *Director-Editor*
Homer O'Donnell, *Production Manager*

CHARLES CAHILL & ASSOCIATES:

SERVICES: Industrial and television motion p ture production. Production and distribution educational safety films. FACILITIES: 16mm a 35mm studio facilities. KTTV sound stages, e

RECENT PRODUCTIONS AND SPONSO

MOTION PICTURES: *Hi-Valu and You,* (U.S. Force); *Fatal Meeting; Broken Glass;* (U.C.L & Public Health Service); *None for the Ro Trailer Safety;* (no sponsors given); TV Co MERCIALS: for Bardahl Oil; Listerine; Aerona De Mexico; Folgers Coffee; Mobile Oil Co.; C sumer Laboratories; Bonanza Air Lines; Roo Motors.

CATE & McGLONE

1521 Cross Roads of the World, Hollywood 28, Calif.
Phone: HOllywood 5-1118

Date of Organization: 1947

T. W. Cate, *Co-Partner*
E. D. McGlone, *Co-Partner*
Walter Wise, *Writer-Director*
Richard Bansbach, *Production Manager*

SERVICES: Motion pictures in the field of hum communications; industrial relations, sales-p motion, sales training, travelogues, TV prod tions and commercials, color stock library, cluding extensive aerial coverage of many ar in the U.S.A. FACILITIES: 16 mm photograp equipment, portable lighting equipment, cam car, creative staff for writing, photographi directing and editing.

RECENT PRODUCTIONS AND SPONSO

MOTION PICTURES: *Hawaii — Never Easier Sell, Hawaii Calls;* (Hawaii Visitors Bureau *Once Upon an Island,* (Island Holidays Reso Ltd.); *Hawaiian Tour,* short, (Unitours); *H Road To Yosemite,* (Yosemite Park & Curry Co *Moment of Decision,* (Monsanto Chemical Co *Marineland of the Pacific,* short subjects.

CHAPMAN 5 PRODUCTIONS, INC.

1412 West Glenoaks Blvd., Glendale 1, Ca.
Phone: CHapman 5-9111

Date of Organization: 1960
Date of Incorporation: 1961

Branches: 1605 West Celeste Ave., Fres Phone: BA 7-0500. Frank E. Guire, *Mana* 1311 G. Street, N. W. Washington, D. C. Phone: ME 8-4067. Robert J. Clark, *Mana*

James H. Flint, *President & Gen. Mgr.*
Robert A. Lieban, *Vice-President & Prod. M.*
Mary K. Flint, *Secretary*
Harriet Lieban, *Treasurer*
Wayne Mitchell, *Director M. P. Photograph*
William Garnet, *Director Still Photograph*
Stod Herbert, *Director, Art & Animation*
Sid Mandel, *Director Creative Writing*
Jay Michael, *Director Narration*

SERVICES: Complete services for audio-visual p ductions: writing, planning creating, phot raphy, editing, sound, idea development, p gramming, distribution for all types of mot pictures, and sound slidefilms; including do mentary, educational, training, public relatio sales promotion, industrial, TV spots and comm cials. Services available either complete or p tial. FACILITIES: Fully equipped for photograp lighting and editing facilities and equipment, cation sound equipment; fully staffed.

CHAPMAN 5 PRODUCTIONS:

ECENT PRODUCTIONS AND SPONSORS

OTION PICTURES: *Legislative Report,* (Assemyman H. J. Thelin); *Safe Climbing with Saf-Climb,* (Air Space Devices, Inc.); SLIDEFILMS: *ife Climbing with Saf-T-Climb.* (Air Space Deces, Inc.); *Fountains,* (Shalda Manufacturing o.); *Lifeline,* (Glendale Sanitarium & Hospi-l); *Your Outstanding Profit Opportunity,* Compton Advertising); *City of Colton,* (Mon-rt/Ellington); *Data Processing* (Rocketdyne iv., N. A. Avia.); *Profit Power,* (Filon Manucturing Corp.); *Introducing J B-304,* (Jessup eeders); MEETING PRESENTATION: *J. Digger ole — Safety Campaigner,* (Underground Engineering Contractors Assn.); *How to get New ients,* (Olen Adv.).

CINE-TELE PRODUCTIONS

6325 Santa Monica Blvd., Hollywood 38, Calif.
Phone: HOllywood 5-3376

Date of Organization: 1945

Harry J. Lehman, *President*
Jacques R. Lehman, *Vice-President*
Jesse Davis, *Production Supervisor*
Clayton McKiddy, *Unit Manager*

ERVICES: Training, public relations, industrial, usiness films. TV commercials, live and aniated; slidefilms. 35mm and 16mm, b&w and olor. FACILITIES: Mitchell, Auricon 1200 and ell & Howell cameras; Master lights, studio lt, dry lab, location filming equipment, 16mm estrex type recorder; editing rooms and Movia equipment; projection theatre.

ECENT PRODUCTIONS AND SPONSORS

OTION PICTURES: *Rancho San Fernando Rey; ound-up; Morning Ride;* (California-Redwood TD.); untitled film, for (California Traffic Safe-); *Why Hollywood,* (Cine-View Inc.).

COLUMBIA PICTURES CORPORATION
Commercial & Industrial Films Division

Columbia Pictures Studios, 1438 North Gower Street, Hollywood 28, Calif.
Phone: HOllywood 2-3111

Date of Organization: 1923

Joe Swavely, *Director, Industrial Film Div.*
Richard Kerns, *Executive Producer*
Roy Hollingsworth, *Production Manager*
Edward Rinker, Elliot Bennett, *Account Executives*
Robert Bennett, *Creative Director*
Jack Daniels, Edgar Beatty, *Staff Directors*
Thomas Conlon, *Editorial Director*
Robert Baldwin, *Art Director*
Janet Crumley, *Office Manager*

ERVICES: Complete production of films for pub relations, sales training and promotion, TV ommercials, etc. FACILITIES: (Hollywood): hree production centers consisting of 23 stages; ousands of interior and exterior sets including ntire village, period and city streets, swimming ool, park, roads, warehouse of props, art, castg, camera, sound, hair style, makeup departents, rear projection, blue backing and infrad matte photography. Foreign production falities available.

ECENT PRODUCTIONS AND SPONSORS

OTION PICTURES: *Fantasy in Fortrel; Stars in repe;* (Celanese Corp.); *No More Wednesdays; he Hurrying Kind;* (US Army); *Eddie, Inc.,* Maytag Co.); TV COMMERCIALS: for BBD&O; Walter Thompson; Leo Burnett; McCannrickson; Campbell-Ewald; D'Arcy Company; ardner Adv.; Wade Adv.; Doyle Dane Bernach; Benton & Bowles; Needham Louis & Brory; Foote, Cone & Belding; Reach McClinton; nd others.

DUDLEY PICTURES CORPORATION

666 North Robertson Blvd., West Hollywood, Calif.
Phone: OLive 7-0801

Date of Organization: 1944

Carl W. Dudley, *President*
Eleanor M. Dudley, *Vice-President*
Alyce Ash, *Secretary-Treasurer*
R. W. Barnes, *Comptroller*

SERVICES: Producers of theatrical, television, industrial and educational motion pictures and slidefilms. FACILITIES: Offices and cutting rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Superjet to the U. S. A.,* (Trans World Airways); *It's a Wonderful World — Hong Kong,* (Hong Kong Tourist Association); *The Southwest Today,* (Southwestern Public Service Co.); *Across the South Pacific,* (P&O Orient Steamship Co.); *Australian Holiday,* (Quantas Airlines); other sponsors include, New Zealand Government Tourist Board; Association of American Railroads; Finnair; Indian Tourist Office; Fiji Tourist Board; Northwest-Orient Airlines; Aloha Airlines; Matson Navigation Co., and others.

JERRY FAIRBANKS PRODUCTIONS OF CALIFORNIA, INC.

1330 North Vine Street, Hollywood 28, Calif.
Phone: HOllywood 2-1101

Date of Organization: 1929

Branch Offices: 520 N. Michigan Ave., Chicago, Illinois. Phone: Whitehall 4-0196. 10432 W. McNichols Rd., Detroit 21, Mich. Phone: UNiversity 4-0770. Hugh Gollogly, *Sales Rep.* 1111 Majestic Bldg., San Antonio, Texas. Phone: CApital 4-8641. Jack Mullen, *Sales Rep.* New York City: represented by William Morris Agency, Inc., 1740 Broadway, New York 19, N. Y. Phone: JUdson 6-5100.

Jerry Fairbanks, *President & Exec. Producer*
Charles Salerno, Jr., *Vice-President*
Don Taylor, *Staff Producer*
Leo Rosencrans, *Creative Director*
Robert Larsen, *Staff Director*
Donn Greer, *Art Director*
Robert Scrivner, *Production Mgr.*
Grant Spicer, *Studio Manager*

SERVICES: Industrial, theatrical and TV motion pictures. FACILITIES: Full studio facilities; sound stage; 18 camera units; 16mm and 35mm including MultiCam process; 16mm, 35mm and magnetic sound recording and re-recording; editing; animation; Duoplane Process; 16mm & 35mm opticals; blue screen, film and music libraries; technical art, creative and music staffs.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Anatomy of an Accident; Decorating Unlimited;* (American Telephone & Telegraph Co.); *This Is Clemson,* (Clemson College); *Guardian Maintenance Works Both Ways,* (General Motors Corp.); *Spring Style Show,* (Montgomery Ward Co.); TV COMMERCIALS: for Guide Lamp; Oldsmobile; (D. P. Brother & Co.); Bell & Howell; Brunswick; Helene Curtis; C.E.C.; Enco; (McCann-Erickson, Inc.); Maybelline; (Post & Morr); Toni & Adorn; Hazel Bishop; Duramed; (North Advertising); Marx Toys; Oculine; (Ted Bates & Co.); Stroh's Beer; (Zimmer Keller & Calvert); View Master; (R. Montgomery & Asso.); Heinz; Clark Candy; Sun-Maid Raisins, SunSweet Prunes; (Maxon, Inc.); Nutri-Bio; (Stammco, Inc.); Union Oil; (Young & Rubicam); Brylcreem; (Kenyon & Eckhardt).

METROPOLITAN LOS ANGELES

FIDELITY FILMS, INC.
(Formerly Ed Johnson Films)

1450 North Seward St., Hollywood 28, Calif.
Phone: HOllywood 2-7484

Date of Organization: 1951
Date of Incorporation: 1958

Ed Johnson, *President, Production Manager*
D. Prosser, *Business Manager*
Ernesto Cervera, *Sound Technician*
Libby Wright, *Art Director*

SERVICES: Art, animation, still and live photography. Complete production of live and animated TV commercials, business films, sound slidefilms. Equipment distributor. FACILITIES: Art, animation, editorial departments; sound insert stage, dressing rooms, sound booth with Ampex equipment; 16mm and 35mm motion picture equipment; 16mm animation crane; still photography studio and equipment.

RECENT PRODUCTIONS AND SPONSORS

TV FILMS: *Gracious Living in San Francisco,* TV show, (Trousdale Corp.); six test films for Duncan Hines; TV COMMERCIALS: for Knudsen Creamery Co.; Karl's Shoe Co.; Hudson Shoe Co.; Welsh's Candy; SLIDEFILMS: Signal Oil Co.; (Heintz Co.); *Catalina Swim Suits;* (Grey Adv.); *Lake Arrowhead;* (Marks/Rifin); *Nutone-Guartone;* (McNamara Prod.).

FINE ARTS PRODUCTIONS, INC.

7417 Sunset Blvd., Hollywood 46, California
Phone: HOllywood 7-7107

Date of Incorporation: 1960

John Wilson, *President*
Steven S. Glick, *Comptroller*
John P. Holmstrom, *Unit Production Manager*
Sherman Glas, *Production Supervisor*
Richard Barlow, *Animation Director*
Henri Delhomme, *Camera*
Eugene Borghi, *ASC, Camera*

SERVICES: Quality animation; all phases including art, storyboard, script, and titles for TV, educational and theatrical motion pictures. Development and production of cartoon shows, TV programs and specials. Scientific advisory board for space films. FACILITIES: Complete studio including animation camera for 16mm and 35mm. Large sound stage and complete 4 channel recording facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Journey To the Stars,* (Boeing-Seattle World's Fair); *Fashion for Living,* (Elaine Lynn Production); *Congo Valiente,* (Stan Kenton) *The Two of Us,* pilot film (Desilu); *Where the Boys Are,* promotion, (MGM); *Fair Exchange,* titles, (Desilu).

FILMASTER, INC.

650 North Bronson Ave., Hollywood 4, Calif.
Phone: HOllywood 6-1681

Date of Organization: 1955

Branch Office: 707 Nicolet Ave., Winter Park, Fla. Phone: MIdway 7-7011. Robert E. Kearney, *Vice-Pres. in Chg.*

Robert W. Stabler, *President*
Glenn N. Cook, *Vice-President & Prod. Mgr.*
Clifford E. Enger, *Secretary-Treasurer*

SERVICES: Motion pictures for industry, government, social agencies, TV and theatrical release. Services include creative outlines, scripts, production, editing and finishing, and distribution planning. FACILITIES: Nine stages at Hollywood studios; three sound stages at Florida studio. Complete location equipment, including rolling stock consisting of two airplanes, grip trucks, honeywagon and two station wagons.

METROPOLITAN LOS ANGELES

FILMASTER INCORPORATED:

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Quality and People*, (Eli Lilly & Co.); *Aerospace Communications-The Reins of Command; Air Refueling-B-52 Air-Craft; KC 97 Supercharger-Maintenance & Inspection; Celestial Navigation*; (U. S. Air Force).

FLAGG FILMS, INC.

1427 North La Brea Avenue, Hollywood 28, California

Phone: HOllywood 2-0902

Date of Organization: 1948

Don Flagg, *President*
Toni Flagg, *Vice-President*
Anne Schwartz, *Secretary-Treasurer*
George Taylor, *Editor*
Peter Del Negro, *Production Coordinator*
Mildred Atkinson, *Office Manager*

SERVICES: TV commercials, sales films, industrial films. FACILITIES: Complete production and creative facilities including stage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Sleeping Beauty; Mysterious Dr. Chex*; (Ralston Purina Co.) *Orient Holiday*, (Japan Air Lines); *Phantom Dog*, (Humble Oil Co.); *Sealtest Sales Film*, (Sealtest Co.).

FORMAT FILMS, INC.

4741 Laurel Canyon Blvd., North Hollywood, California

Phone: POplar 9-3610

Date of Organization: October, 1959

Branch Office: 360 North Michigan Ave., Chicago 1, Ill. Jerry Abbott, *Vice-Pres. in Chg. of Mid-West Sales.*

Herbert Klynn, *President*
Bud Getzler, *Executive Vice-President*
Jules Engel, *Vice-President*
Henrietta Jordan, *Secretary, West Coast Sales Rep.*

SERVICES: Producers of animated films for TV commercials, TV programming, theatrical shorts; feature and industrial films. FACILITIES: Self-contained animated film studio including creative departments, camera, editing, sound recording and dubbing.

RECENT PRODUCTIONS AND SPONSORS

TV FILMS: *The Alvin Show*, series, (CBS-TV); *The Shrimp; Icarus Montgolfier Wright*; (not sponsored); TV COMMERCIALS: for Hills Bros. Coffee; Post Cereals; Jello; Instant Maxwell House; Poll Parrot Shoes; Red Goose Shoes; Stag Beer.

DOUG GEORGE ASSOCIATES

1137 North Cole Avenue, Hollywood 38, California

Phone: HOllywood 2-2480

Date of Organization: 1954

Douglas F. George, *Owner & Producer*

SERVICES: Motion pictures, sound slidefilms, slides, technimated displays, sales and meeting presentations. FACILITIES: Fully equipped photography, lighting, editing facilities; Ampex sound recording; fully staffed.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Pattern for Progress; Design for Action*, (Los Angeles Community Chest); *Jet Age Communication; Your Communication Center*, (Pacific Telephone Co.); *Farming's New Face*, (Successful Farming); MEETINGS: *Imagination in Aluminum*, (Kaiser Aluminum & Chemical Corp.); Sales Presentation; (Better Homes & Gardens); *You're in the Picture*, (Southern Calif. Edison Co.).

Grantray-Lawrence Animation, Inc.

716 North La Brea, Hollywood 28, Calif.

Phone: WEbster 6-8158

Teletype: LA 1463

Ray Patterson, *President*
Robert L. Lawrence, *Vice-President*
Grant Simmons, *Secretary-Treasurer*
(See complete data under Robert Lawrence Productions, Inc., listing, New York City)

GRAPHIC FILMS CORPORATION

916 N. Citrus Avenue, Hollywood 38, Calif.

Phone: HOllywood 7-2191

Date of Organization: 1941

Lester Novros, *President*
William Hale, *Secretary-Treasurer*
James Connor, *Chief, Camera Division*
J. Gordon Legg, *Chief, Animation Division*

SERVICES: Production of animated and live action films for industry and government. Design and publication of booklets, brochures and visual presentations. FACILITIES: Animation department including stand for 16mm and 35mm; 35mm Bell & Howell Standard camera; 16mm & 35mm Arriflex camera; 16mm & 35mm Movilas; cutting and screening rooms; permanent animation and live action staffs.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Space and National Security; Story of Dyna-Soar; Cam 83-A; Decompression Sickness in Flight; World-Wide Fallout*; (U. S. Air Force); *Supply Manager's Dilemma*, (Planning Research Corp.); animation work for Filmasters.

The Jam Handy Organization, Inc.

1402 N. Ridgewood Place, Hollywood 28.

Phone: HOllywood 3-2321

Thomas G. Johnstone, *in charge*
Service office and production.

(See complete listing under Detroit area)

HARRIS-TUCHMAN PRODUCTIONS, INC.

751 North Highland, Hollywood 38, Calif.

Phone: WEster 6-7189

Date of Organization: 1950

Ralph G. Tuchman, *President & General Manager*
Fran Harris, *Vice-President*
Bennett Dolin, *Manager, Sales Development*

SERVICES: Creative writing, planning, production of motion pictures and sound slidefilms for business, industry, sales talks on film, promotion films for television, and TV commercials, live action or animation. FACILITIES: Staff writers and artists, fully equipped stage, complete working kitchen, all editing facilities for 35mm and 16mm, animation department, projection, music library, stock film library.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Look Before You Leap*, (Fiesta Pools); *Highway to Opportunity*, (American Honda); *Gypsy*, (Cole of California); *Easy Livin'*, (Modernease); *How To Make Your Profits Grow*, (Acme Hardware Mfg.).

ALFRED HIGGINS PRODUCTIONS

9100 Sunset Blvd., Hollywood 69, Calif.

Phone: TRemont 8-0330

Date of Organization: 1958

Alfred Higgins, *President*
Austin McKinney, *Production Manager*
Dorothy Prosser, *Administration*
Lyle Robertson, *Senior Writer*

ALFRED HIGGINS PRODUCTIONS:

SERVICES: Complete production service fro script to screen for motion pictures and sou slidefilms; public relations, industrial, traini and sales films. FACILITIES: Equipped for phases of production; mobile lighting and loc tion equipment.

RECENT PRODUCTIONS AND SPONSO

MOTION PICTURES: *The Richlube Story; Poi of Sale; Our Prestige Accounts*; series of t training films; (Richfield Oil Corp.); *Progra ming is your Job Too*, (U. S. Air Force); *Th is Bullpup; Bullpup Handling Procedures*; (U Navy).

TOM HOTCHKISS COLORFILM PRODUCTIO

817 South Glenoaks Blvd., Burbank, Calif.

Phone: VIctoria 9-3660

Date of Organization: 1950

Tom Hotchkiss, *Executive Producer*
Evelyn Hotchkiss, *Business Manager*
John A. Hanson, *Laboratory Services*

SERVICES: Complete 16mm film planning a production, including laboratory. FACILITI Mobile photography and sound unit, 16m editorial rooms and vault storage; color dupli tion facilities; sound recording and mixing.

RECENT PRODUCTIONS AND SPONSO

MOTION PICTURES: *The Higher Level; The P duce Buyer*; (Calavo Growers of Californi *Telephones Mean People*, (Calif. Interstate Te phone Co.); *Allison's In Oliveland*, (Califor Olive Advisory Board); *Lines Go Out*, (M nonite Central Comm.).

INTERNATIONAL VIDEO TAPE, INC.

5907 West Pico Blvd., Los Angeles 35, Ca.

Phone: WE 7-2323

Date of Organization: 1959

William F. Wallace, *President*
Richard M. Rosenbloom, *Vice-President*
John Heller, *Supervisor of Technical Operations*

SERVICES: Complete creative and product services; specialists in videotape to film te niques for business, industry, government, t vision commercials and programs. FACILITI Complete studio and location videotaping fac ties including 4 Marconi cameras, 2 Ampex vid tape recorders.

RECENT PRODUCTIONS AND SPONSO

VIDEOTAPE TO FILM: *The Secondary Schools a Computers; Computer Looping; An Approach Limited War Concepts; Soviet Political Explo tion of the Space Race; Upper Atmosphere search with Rockets and Satellites; Gramma Computations*; (Rand Corp.); *Man on the Mo* (Walker Saussy Advertising Inc. for Joseph Sh political campaign); *High Hopes*, (Jerry Le Enterprises, for Muscular Dystrophy Assns. America).

KLEIN/BARZMAN

706 North LaCienega Blvd., Los Angeles 9, California

Phone: OL 5-6565

Date of Organization: November, 1960

Bob Klein, *Partner*
Alan Barzman, *Partner*

SERVICES: Creation and production of adve ing campaigns, commercials, specializing humor. Radio, TV, live action and animat and print media. Also integration into mar ing, promotion and merchandising. FACILIT Full animation and live action facilities proce ing and recording. Also TV program produc

RECENT PRODUCTIONS AND SPONS

TV FILM: *PM West*, (Westinghouse Broadc ing Co.); TV SPOTS: *One, Two, Three*, (Mir Co.-United Artists); *The Bubblemeister*, (Do ble Up Corp.); also for Plymouth-Valiant, N England Confectionary Corp.; Van de Kam Bakeries.

Anthony Lane Film Studios, Inc.

11608 National Blvd., Hollywood, Calif.

Paul A. Wurtzel, *Manager*

See complete listing under Minneapolis, Minn.)

LYTLE CORPORATION

4121 Redwood Avenue, Los Angeles 66, California

Phone: UPton 0-3985

Date of Organization, Incorporation: 1951

Fred Roessler, *Manager, Audio-Visual Dept.*
Bob Linvall, *Projector Director*
Charles Carpentier, *Writer-Director*

ERVICES: Complete audio-visual services, 16mm nd 35 mm motion pictures, slidefilms, strip lms and stills for industry, government, and V. Services include writing, photography, edit-ng, sound. FACILITIES: Sound stage 80′ x 100′; even-channel Magnasync sound system, recorder, ummies, and mixing console; projection room; review room; film vault; editing rooms; pro-uction offices; still lab; all facilities cleared to pp secret.

ECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Nuclear Defense at Sea*, (U.S. avy); *International Geophysical Year*, (U.S. rmy); *MIPE*, (Thompson Ramo Woolridge); LIDEFILMS: *USACSTATC Presentation*, (U.S. rmy); TV SPOTS: *City in Motion*, (City of an Diego).

McNAMARA PRODUCTIONS, INC.

8230 Beverly Blvd., Los Angeles 48, Calif.

Phone: OLive 1-2510

Date of Incorporation: October, 1956

Don C. McNamara, *President*
William Rieber, *Vice-President*
Margaret H. McNamara, *Secretary-Treasurer*
Lois K. Perry, *Assistant Secretary*
Don L. Sykes, *Vice-President, Editing & Production*
Don B. Driscoll, *Animation Director & Writer*
Frank Riley, *Writer*
Don A. Piccolo, *Animator*
Wanda Elvin, *Dir. Educational Films Div.*

ERVICES: 16mm and 35mm industrial films, les promotion, public relations, educational, edical, scientific and training; TV commercials; idefilms, color, b&w. FACILITIES: Creative, roduction, animation, editorial facilities; 16mm nd 35mm photographic and editing equipment; 6mm projection and interlock equipment.

ECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Talking About Northrop; New ook at Northrop;* (Northrop Corp.); *The Cor-orate Image*, (Siegler Corp.); *Alaska-America's ast Frontier* (Standard Oil Co. of Calif.); *Pipe reams Come True*, (Naugatuck Div., U.S. Rub-er Co.); *Century Series Rate of Sink*, (San iego Div., Convair); SLIDEFILM: *Nutone-uardtone*, (Lesher Distributing Co.).

Mellonics A-V, Inc.

8451 Rathburn Avenue, Northridge, Calif.

Eric Burgess, *Executive in charge*

(See complete listing under Tuscon, Arizona)

MPO Productions, Inc.

800 North Seward St., Hollywood, Calif.

Phone: HOllywood 6-3341

Mel Dellar, *Vice-President*

(See complete listing under New York City)

Mode-Art Pictures, Inc.

1904 Preuss Road, Los Angeles 34, Calif.

F. M. Joyce, *West Coast Representative*

(See complete listing under Pittsburgh, Pa.)

Fred A. Niles Communications Centers, Inc.

650 North Bronson, Hollywood 28, Calif.

Phone: HOllywood 3-8154

Lionel Grover, *Vice-President*
Ed Morgan, *Executive Producer*

(See complete listing under Chicago area)

PARTHENON PICTURES
Hollywood

2625 Temple Street, Hollywood 26, Calif.

Phone: DUnkirk 5-9311

Date of Organization: 1954

Branch: Detroit 14, Michigan. Phone: 823-3113, Fred Frink, *Associate Producer.*

Charles (Cap) Palmer, *In Charge*
John E. R. McDougall, *Producer-Director*
David Bowen, *Producer-Techfilms Div.*
Fred Frink, *Assoc. Producer, Detroit*
Perry King, *Client Service*
Ted (W. T.) Palmer, *General Manager*
John Berneau, *Production Manager*
Shirley Hartman, *Production Coordinator*
Jack Meakin, *Music Director*
Guy Adenis, *Head-Camera Dept.*
Marge Benson, *Casting Director*
Glen Holse, *Art Director*

SERVICES: Films for business; documentary and "photoplay". *Techfilms Division* makes technical and "report" films. *Datafilms Division* makes short films for individual instruction and information. FACILITIES: Sound stage; offices, craft rooms, and projection theatre adjoining. Usual full professional equipment in camera, lighting, sound, editorial and projection; 35mm and 16mm. Access to all Hollywood resources.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Locked On*, (Reliability Section of General Dynamics/Astronautics); *The Case of the Bewildered Bride*, (Carnation Company); *The "Lace" Engine*, (Marquardt Aircraft); *This is Standard Oil*, (Standard Oil of Indiana); *Holiday for Bands*, (American Oil Co.); *Miss Universe* 1961, (Fred Frink, Detroit); *An Answer for Linda*, (America Telephone and Telegraph); *The Costly Crowd*, (Planned Parenthood Federation); *The Independent*, (U.S. Independent Telephone Assn.); *Happy Holidays in the Land of Lincoln*, (American Oil Co.); *The File on Henry Royall*, (Bank of America); SLIDEFILMS: *Showing and Fitting Dairy Cattle; Judging Dairy Cattle;* (Albers Milling); SERVICE PRODUCTIONS: for Les Analyses Cinematographiques (Paris); Bay State Films; Telic, Canadian Broadcasting Co.; Hitachi, Ltd., (Tokyo).

PICTURES FOR BUSINESSS

Box 2309, Hollywood 28, Calif.

Phone: HOllywood 7-7009

Date of Organization: 1951

Bill Deming, *Executive Producer*
Ann Deming, *Associate Producer*
A. H. Holywell, *Administration*
Bob Heiner, *Art Director*
Sanford Strother, *Animator*

SERVICES: Motion pictures and slidefilms for business and government. Television program production and packaging (live and film). Animated and live TV spot production. Consultation and creative planning services. FACILITIES: Studio and location equipment; animation department, complete from planning through photography.

LOS ANGELES

PICTURES FOR BUSINESS:

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Wally Wins His Wings*, (L. M. Cox Mfg. Co.); *The New Facility*, (Collins Radio Co.); *Electronic Vote Tallying*, (Coleman Engineering); SLIDEFILMS: *The Jefferson Story*, (Jefferson Electronics); *The Covina Story*, (City of Covina); *Molly Dee*, (Withrow Oil Co.); *Sportsmen of the World*, (Sportsmen's Travel); *Presenting . . .*, (American Merchant Aids); *Doorway to Dollars; Confidential Sales Information;* (Ansa Fone Corp.).

PLAYHOUSE PICTURES

1401 North La Brea Ave., Hollywood 28, Calif.

Phone: HOllywood 5-2193

Date of Organization: 1952
Date of Incorporation: 1957

Adrian Woolery, *President*
Mary Mathews, *Secretary*
Bill Melendez, *Producer-Director*
Frank Smith, *Director*
H. A. Halderson, *Business Manager*
Irene Wyman, *Production Supervisor*
Bernard Gruver, *Creative Story Director*
Sterling Sturtevant, *Layout & Design Dir.*
George W. Woolery, *Dir. of Public Relations*
Hugh Kelley, *Film Editor*
Allan Childs, *Head Cameraman*

SERVICES: Animation specialists in business, public relations, entertainment, educational films and television commercials. FACILITIES: Complete studio facilities for the production of animated films from story through camera, with exception of laboratory.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Falcon Div., Ford Motor Co.; Crocker-Anglo National Bank; Raisin Advisory Board; National Library Week; (J. Walter Thompson); Carnation Evaporated Milk; Sta-Puf Rinse; Friskies Dog Meal; (Erwin Wasey, Ruthrauff & Ryan); Western Airlines; Pacific Telephone Yellow Pages; (BBD&O) La Pina Flour; Falstaff Brewing Corp.; (Dancer-Fitzgerald-Sample); IBM; Cancer Foundation; (Benton & Bowles); Folgers Coffee; (Fletcher-Richards, Calkins & Holden); Coca-Cola (McCann-Erickson); Ballantines Beer (William Esty); Jello Pudding and Desserts; General Foods; (Young and Rubicam); and others.

QUARTET FILMS, INC.

5631 Hollywood Blvd., Hollywood 28, Calif.

Phone: HOllywood 4-9225

Date of Organization: July, 1956

Arnold B. Gillespie, *President*
Stanley L. Walsh, *Vice-Pres. & Secretary*
Michael R. Lah, *Vice-Pres. & Treasurer*
Leslie A. Goldman, *Vice-President*

SERVICES: Motion picture animation: industrial, educational and public relations films, TV commercials, story development, full production. Cartoon shows: development and syndication of TV programs and specials. FACILITIES: Full creative staff, artists, recording, sound and insert stage, character development and point of purchase tie-ins.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Chesapeake Marching Society*, (National Brewing Co.); *Tony the Tiger Camping Out*, (Kellogg's-Battle Creek); *That's My Boy*, (Dairy Queen Development Co.); *Homer and Roy*, (Northern State Power); *Culligan Man*, (Culligan Soft Water).

METROPOLITAN LOS ANGELES

ROLAND REED PRODUCTIONS, INC.

650 No. Bronson Ave., Hollywood 4, Calif.
Phone: HOllywood 9-1628

Date of Organization: 1936
Date of Incorporation: 1947

Branch Offices: 145 West 55th, New York 19, Phone: COlumbus 5-2940. Carl V. Ragsdale, *Vice-President, Eastern Production.* 2307 Chester Ave., Cleveland, Ohio. George Oliva, Jr., *Vice-Pres.*

Roland D. Reed, *President*
Arthur Pierson, *Vice-Pres., Chg. Prod.*
Fred R. Cross, *Vice-Pres., Chg. Sales*
Duke Goldstone, *Supervising Editor*
Raoul Pagel, *Production Manager*

SERVICES: Producers of feature motion pictures. Television film series, industrial films, education, public relations, etc., filmed commercials. FACILITIES: Based at Producer's Studio, Hollywood, Calif. Rental studios with all facilities of a major picture lot. Access to free lance talent and craftsmen in Hollywood and New York.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Progress Parade Series; Low Cost Energy;* (American Petroleum Institute); *Electronics: Counselor in Uniform;* (U.S. Air Force); *Chet Huntley Talks to Dealers,* (Westinghouse Appliances); *In Good Hands,* (Westinghouse-Atomic Energy Comm.).

STUART REYNOLDS PRODUCTIONS

195 South Beverly Drive, Beverly Hills, Calif.
Phone: CR 4-7863

Date of Organization: 1949

Stuart Reynolds, *President*
Beverly Reynolds, *Vice-President, Secretary*

SERVICES: Production of films for television; production and distribution of educational, training and industrial films. FACILITIES: not provided.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *General Electric Theatre,* (General Electric Co.); *Cavalcade of America,* (Dupont); *Conversation with Herbert Hoover,* (NBC); *The Eye of the Beholder; Farewell to Birdie McKeever;* (training films, no sponsor given).

BEN RINALDO COMPANY

6917 Melrose Avenue, Los Angeles 38, Calif.
Phone: WEbster 8-8541

Date of Organization: 1946

Ben Rinaldo, *Production Chief*
Fred Irwin, *Scenario & Direction*
Saki, *Art Direction*
Geri Stone, *Office Manager*

SERVICES: Sound stripfilms, exclusively. FACILITIES: Complete for every phase of stripfilms only.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *A Savings Story,* (Union Bank); *Perry Jason,* (Hancock Oil Co.); *A Safety Report,* (U.S. Steel); *Oliver Dancer,* (American Cancer Society); *Countdown for Dealers,* (Norwalk Oil Co.), and others.

RIVIERA PRODUCTIONS

6610 Selma Ave., Hollywood 28, Calif.
Phone: HOllywood 2-8585

Date of Organization: 1947

BRANCH OFFICES: 566 Birch Drive, Cleveland Ohio. Phone: REdwood 1-6076. Pat Rancati, *Eastern Repr.* 340 Westmoor Blvd., Brookfield, Wis. Phone: SUnset 2-8815. Robert Zens, *Midwest Repr. & Assoc. Prod.*

RIVIERA PRODUCTIONS:

F. W. Zens, *Executive Producer*
Leif Rise, *Associate Producer*
Vilis Lapeniecks, *Director of Photography*
Cliff Bertrand, *Production Manager*

SERVICES: Complete motion picture production from script to final prints for industrial, educational, public relations, advertising, sales, religious, technical motion pictures. TV programs and spots. FACILITIES: Executive offices; studios; editing rooms; projection room; sound recording and mixing. Location equipment, musical and sound effects library, complete departments for film production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Globe/Wernicke Story,* (Globe/Wernicke Co.); *Dark Ride,* (Beverly Park); *Space Wing,* (Mullinix Toys); *Ador Story,* (Ador Corp.); *Capture that Capsule,* (self-sponsored).

ROCKET PICTURES, INC.

6108 Santa Monica Blvd., Hollywood 38, Calif.
Phone: HOllywood 7-7131

Date of Incorporation: 1943

Dick Westen, *President*
Don Bartelli, *Vice-President, in Charge of Production*
Kay Shaffer, *Secretary-Treasurer*
James M. Burke, *Director of Sales*

SERVICES: Producers of ready-made and custom-made audio-visual films and complete programs in the areas of sales training, personnel recruiting, indoctrination, management development and consumer selling — for business and industry. Programs for sales promotions (including booklets, manuals, sound slidefilms); complete meetings; training easels, charts. Single-step services from ideas to results. FACILITIES: Shooting stage, sound recording, art and animation, creative writing staff, camera dept., editing.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Minute Men III; Tire Trading; Quickie Quiz; How to Handle Complaints;* (Union Oil Co.); *What's in It for Me?; Selling Farmers Auto Insurance; Farmers' 30/60 Auto Policy; The Prematic Service Corporation;* (Farmers Insurance Group); *The Better Things in Life,* (Better Selling Bureau); FILMSTRIPS: *Five Seminar Sales Films* (on one filmstrip), (Union Oil).

F. K. ROCKETT PRODUCTIONS

6063 Sunset Blvd., Hollywood 28, Calif.
Phone: HOllywood 4-3183

Date of Organization: November, 1926

Arthur J. Sowers, *President*
F. Stanton Webb, *Vice-President*
John J. Hennessy, *Executive Producer*
William Keene, *TV Commercials*
Ed Norton, *Music Director*
Glen Holse, *Art Director*
Walter Wise, *Story Consultant*
Jerome Lipari, *Stage Manager*
James Fullerton, *Sound Technician*
Iona Guyer, *Office Manager*

SERVICES: 16mm and 35mm motion pictures and slidefilms; industrial, documentary, public relations, training, sales promotion, religious and educational; TV commercials and programs. FACILITIES: Sound stage 85′ x 55′; Westrex sound system; complete carpenter shop for set construction; three dressing rooms; 16mm and 35mm cameras; complete lighting equipment, portable generators, camera truck; screening room, three editing rooms; 16mm and 35mm Moviolas; music library; large stock footage library; art and animation equipment; client office facilities.

F. K. ROCKETT PRODUCTIONS:

RECENT PRODUCTIONS AND SPONSO

MOTION PICTURES: *Pacific Missile Range-Tech cal Aspects,* (U. S. Navy); *Around the Wo With Flowers,* (Pasadena Tourn. of Roses Assn *Canadian Portrait,* (Crown Zellerbach, Canad *Mobil Gas Economy Run,* (Socony Mo Corp.); *Science of Sight,* (Univis Lens Corp *Graphic Recording at Computer Speed,* (G eral Dynamics); SLIDEFILMS: *Give Yourself Break,* (Nutri-Bio Corp.); *You Name It,* (V Life Corp); TV COMMERCIALS: for Global V Lines; Johnson Pies; Plymouth Dealers Ass Western States Advertising Assn.

ROUNDTABLE PRODUCTIONS

275 South Beverly Dr., Beverly Hills, Calif.
Phone: CR 6-8288

Date of Organization: 1958

Leon S. Gold, *President*

Representatives: Edward Robinson, 20 Clift Road, Milton, Mass. Ralph Wilkinson, 7 H St., N.W., Washington 1, D. C. Je Knight, 124 Westwood Drive, Park For Ill. Canadian Film Institute, 1762 Carli Ave., Ottawa, Ontario, Canda.

SERVICES: Production of supervisory, mana ment development and sales training films. 1 CILITIES: Rented as needed.

RECENT PRODUCTIONS AND SPONSO

MOTION PICTURES: *The Hidden Side of Selli Judging People; Overcoming Resistance Change; Breaking the Delegation Barrier; H to Make a Mistake;* (All self-sponsored films print sales to industry).

Gerald Schnitzer Productions

5746 Sunset Blvd., Hollywood 28, Calif.
Phone: HOllywood 9-1158

Gerald J. Schnitzer, *President*
Ann McGuire, *Production Manager*

(See listing data of Robert Lawrence Productions, New York City area)

RICHARD J. SOLTYS PRODUCTIONS

6087 Sunset Blvd., Hollywood 28, Califor
Phone: HOllywood 4-4642

Date of Organization: 1960

Richard J. Soltys, *Owner*

SERVICES: Complete or supplemental mot picture services — 16mm and 35mm. Emph on industrial, public relations, advertising special military documentation films. FACILIT Production offices, projection, camera and torial equipment and facilities.

RECENT PRODUCTIONS AND SPONSO

MOTION PICTURES: *Sugar Islands of Hawaii; Golden Stream;* (Hawaiian Sugar Plants Assn.); *Breakthrough-1960; Budgeting Forecasting;* (General Telephone Co. of Cali *Guidance for Tomorrow,* (Bendix Pacific Cor *Queens of the Tournament of Roses,* (Occid tal Life Ins. Co. of Calif.); IN PRODUCTION: GX *Terminal; Main Cable Planning;* (Gen Tel of Calif.).

SONAFILM PRODUCTIONS CORPORATIC

7461 Beverly Blvd., Los Angeles 36, Cali
Phone: WE 3-7900

Date of Organization: 1959

Carl T. Fetterly, *President*
David L. Dosch, *Treasurer*
Philip Z. Stuart, *First Vice-President*
Roy W. Ballard, *Account Executive*
E. L. Scott, *Production Dept.*
I. C. Ingersoll, *Art Director*

SERVICES: Create and execute audio-visual c munications programs for business, industry

SONAFILM PRODUCTIONS CORPORATION:

oundations; training programs, sales presentations, product demonstrations, public relations messages. FACILITIES: Completely self contained rom research and script department to photographic studios and art department.

ECENT PRODUCTIONS AND SPONSORS

LIDEFILMS: *Destination 70*, (Los Angeles Chamber of Comm.); *Our American Heritage*, (California Free Enterprise Assn.); *Nuts and Bolts f Leasing*, (Fleetway Corp.); *Progress Through ervice*, (American Sign & Indicator Corp.); *ease for Profit*, (Lease News Corp.); *The Road o Serfdom; Freedom, Incentive and Competition;* (Calif. Free Enterprise Assn.); *The Garett Story*, (Garrett Corp.).

JOHN SUTHERLAND PRODUCTIONS, INC.

201 No. Occidental Blvd., Los Angeles 26, Calif.

Phone: DUnkirk 8-5121

Date of Incorporation: 1943

BRANCH OFFICE: 44 East 67th St., New York, N.Y. Phone: UN 1-2000.

John E. Sutherland, *Writer-Producer*
Ross M. Sutherland, *Executive Vice-President Charge of Sales*
Charles Bordwell, *Vice-President*
Ted Goetz, *Vice-President, TV Commercial Div.*
Carl Urbano, *Director, Animation*
George Gordon, *Director, Animation*
Irma Lang, *Secretary-Treasurer*
Helene Hayhurst, *Secretary*

ERVICES: Complete production of live-action and imation films from research and script development through release printing. Industrial, ocumentary, public relations, sales promotion nd educational films. TV commercials. FACILITIES: Motion picture studio. Completely staffed imation department, fully equipped, including vo animation cameras and cranes. Live-action age with electrical, grip and sound equipment. et inventory, mill, paint shop, etc. Modern und recording rooms and equipment. Editorial epartment equipped for 35mm and 16mm. Projection theatre equipped for 35mm and 16mm.

ECENT PRODUCTIONS AND SPONSORS

OTION PICTURES: *The Far Sound; A Missile amed Joe*, (American Tel. & Tel. Co.); *Wing Shooting*, (Richfield Oil Corp.); *The Family of Steel*, (U. S. Steel Corp.); *Safe Handling of Light Ends" in Refineries*, (E. I. DuPont de Nemours & Co.); *The Tire Story*, (B. F. Goodrich Co.); *The Modern Chemist*, (Alfred P. Sloan Foundation, Inc.).

Techfilms Division, Parthenon Pictures

2625 Temple Street, Hollywood 26, Calif.

Phone: DUnkirk 5-3911

David Bowen, *Producer*

(See complete listing under Parthenon Pictures, this section)

TECHNIFILMS, INCORPORATED

716 North LaBrea Avenue, Hollywood 38, California

Phone: WEbster 4-4011

Date of Incorporation: 1954

John Burton Salsbury, *Board Chairman*
William B. Adams, *President*
Wilton A. Chase, *Vice-President*
George S. Whitman, *Vice-President*

ERVICES: Design and production of motion pictures and slidefilms for promotion, product sales, ommunity relations, periodic reports, propaganda programs. FACILITIES: Production facilities at location above.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Management and the Electronic Computer* (General Precision, Inc.); *Man, the Missile, and the Arctic* (Townsend Corporation); *A Big Step Forward* (Lockheed Aircraft); *The Marman Conoseal* (Aeroquip Corporation); *Atlas Missile Program* (General Dynamics/Astronautics).

TECHNICAL COMMUNICATIONS, INC.

10340 Santa Monica Blvd., Los Angeles 25, California

Phones: CR-3-1440, TR-8-1440

Date of Incorporation: April, 1955

Leon Vickman, *President & Exec. Prod.*
Walter W. Lee, Jr., *Vice-President & Script Writing Supervisor*
Fred E. Miller, *Vice-President, Animation & Art Director*
Marilyn Hawley, *Script Editing Director*
Christopher Bristol, *Motion Picture Supvr.*
Harold Willard, *Animation Camera Supvr.*

SERVICES: 16mm and 35mm films, sound filmstrips and slide presentations for business and industry, with specialization in technical engineering films and military briefing aids. FACILITIES: Complete creative and production facilities including 5000 sq. ft. company-owned building; stage; complete animation art department; motion picture script writing department; all necessary production equipment, including complete animation crane.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Persuasive Push*, (Electro-Optical Systems, Inc.); *Hughes Storage Tubes, Their Care and Handling*, (Hughes Aircraft); *The Apollo Environmental System*, (Garrett Corp.); *The Vernistat*, (Perkin-Elmer Corp.); animation sequences for F. K. Rockett; FILMSTRIPS: various sound filmstrips on the Strategic Air Command Control System, Project 465 L, for Systems Development Corp.

TELEPIX CORPORATION

1515 North Western Ave., Hollywood 27.

Phone: HOllywood 4-7391

Date of Incorporation: 1948

Robert P. Newman, *President*
Hal Marienthal, *Sales*
Pat Sextion, *Industrial Pictures*
Art Manikin, *Stage Manager*
Luther Davis, *Secretary-Treasurer*
Pat Shields, *Production Manager*
La Verne Bengson, *Office Manager*
Lee Grames, *Cinematography*

SERVICES: TV commercials; industrial and audio-visual motion pictures and slidefilms; stage rentals and recording service. FACILITIES: Studio 52′ x 95′; truck entrance 14′ high. Interlocked magnetic recording channels; mixing-dubbing; projection room, three-channel stereophonic magnetic recording; Ampex, Video-Tape; producers' editing rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Boding*, (Aerojet General Corp); TV COMMERCIALS: for Heart Fund; P.I.-B.E.; Barbasol; Max Factor International; Hot Shot Bug Killer; Molsom's Beer; Nutri-Tonic; Softone Shampoo; Beaute-Vues.

UNIT ONE FILM PRODUCTIONS

5909 Melrose Avenue, Hollywood 38, Calif.

Phone: HOllywood 2-3371

Date of Organization: 1959

BRANCHES: New York: 244 N. Main St., Spring Valley, N.Y., Phone: ELmwood 6-7806. Jerome Block, *Mgr.* New England:



UNIT ONE FILM PRODUCTIONS:

26 Webb Rd., Westport, Conn., Phone: CApital 7-1914. Stanley Englehardt, *Mgr.* Dallas: 1001 Wade Drive, Bedford, Texas. Phone: BUtler 3-4554. Norman Spray, *Mgr.* Chicago: 4025 N. Clarendon Dr., Chicago. Phone: EAstgate 7-9212. James Weber, *Mgr.* St. Louis: 10734 Clearwater Dr., St. Louis. Phone: VIctor 3-3661. James Lubbock, *Mgr.* Dayton: 201 Pelham Drive S., Dayton. Phone: AXminster 3-6556. J. E. Romig, *Mgr.*

EUROPEAN BRANCH: Scandia Films, Steen Blichervej 1, Copenhagen, F. Denmark
P. J. Farding, *Mgr.*

At Hollywood:

J. C. Frandsen, *Producer-Director*
Bill Farris, *Director*
Sven Walnum, *Photography*
Leroy Robbins, *Recording*
Richard Rackliffe, *Budget*

SERVICES: Creative writing, editing, outline synopses, storyboards, dialogue and narration. Production of supplementary aids and programs; filmstrips, stills, printed matter, etc. FACILITIES: 35 and 16mm b&w, color photography; stage, location equipment, lip-sync, narration music and effects.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Fun in Sun*, (Fiesta Pools); *New Patterns*, (General Concrete); *Carnation Story;* (American Carnation Society); *Belgium Fair; State 49; Now Europe; The Hayes Story;* (Hayes Spray Gun Co.); *Keep It Clean; Flower Olympic; Tahiti Holiday;* (Ortho Div. Standard Oil Co.); *The Featherock Story*, (U.S. Pumice); TV COMMERCIALS: for Bishop & Associates; General Advertising; Goodmann Anderson; Craig & Reed; Grant Adv.; Heintz; Weiss; and others.

UPA PICTURES, INC.

4440 Lakeside Drive, Burbank, Calif.

Phone: THornwell 2-7171

Date of Incorporation: 1945

Henry G. Saperstein, *President*
Hal Elias, *Studio Manager*

SERVICES: Animation studio for production of cartoon films; educational, industrial, theatrical short subjects and features; TV commercials and programs. FACILITIES: All equipment necessary for the production of cartoon films.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Winston Cigarettes; (Wm. Esty Co.); Oldsmobile; (D. P. Brother & Co.); Mission Pak; (Stanley Pflaum & Associates); Ideal Toy Co.; (Gray Adv.); General Electric Co.; (BBD&O).

Van Praag Productions, Inc.

6269 Selma Ave., Hollywood 28, Calif.

Phone: HOllywood 2-2341

J. Vallier, *General Manager*

(See complete listing under New York City)

VIHLENE PRODUCTIONS

10942 Ventura Blvd., North Hollywood, Calif.

Phone: POplar 2-0787

Date of Organization: 1951

Vern Vihlene, *Owner, Writer, Producer*
Vern Vihlene, Jr., *Assistant Producer*

METROPOLITAN LOS ANGELES

VIHLENE PRODUCTIONS:

SERVICES: Producers of sales, training and TV films. FACILITIES: Complete compact location equipment, including camera car, Auricon camera, Magnasync recording and ColorTran lighting units; editing studio.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Terra Linda Cooperative Home Ownership*, (F. C. Housing Co. & I.T. & L. Construction Co.); *Marina Gardens Cooperative Home Ownership*, (F. C. Housing Co. & Myers Bros. Construction Co.); *Sol-Vista Luxury Series Homes*, (Alco-Pacific Construction Co.); *Parkwood La Habra*, (M. R. Fisher Construction Co.); *Delightful Living*, (Charles Carpenter Co.); *We Met At College; Dear Teacher; I Have Dedicated;* (La Sierra College & Pacific Union College).

WESTMINSTER FILMS

1399 East Washington St., Pasadena, Calif.
Phone: SYcamore 4-1171

Date of Organization: November, 1951

William E. Brusseau, *Dir. of Production*
Ray Ivory, *Business Manager*

SERVICES: Motion picture production of theatrical, promotional, sales and training films. FACILITIES: Production offices, research library, cutting rooms, recording facilities, insert and recording sound stage and art department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Sumi san*, (W. I. Films); *Shadow of the Minaret*, (North Africa Mission); *Dream of Night; Flamingo Feather;* both theatrical; *Children of the Night*, feature-length documentary for TV.

Wilding Inc.

832 North Lillian Way, Hollywood 38, Calif.
Phone: HOllywood 9-5338

Robert Rosencrans, *Manager*

(See complete listing under Chicago area)

RAPHAEL G. WOLFF STUDIOS, INC.

1714 North Wilton Place, Hollywood 28, Calif.
Phone: HOllywood 7-6126

Date of Organization: 1930

Branch Office: Creative Services, Inc., 6404 Woodward Ave., Detroit 2, Mich. Phone: TRinity 1-2209. Stanley E. Staffeld.

Raphael G. Wolff, *Chairman of the Board*

William S. Gerrie, *President*

Walter A. Jenevein, *Production Manager*

Hazel M. Delphine, *Executive Secretary*

Hoyt Curtin, *Musical Director*

SERVICES: Sales promotion, industrial, business, technical, training and institutional motion pictures; TV programs and TV commercials. PHOTOGRAPHICS INTERNATIONAL, a division of Raphael G. Wolff Studios, Inc. Cameramen in 72 foreign countries and U. S. Film requirements photographed on assignment throughout the world. Complete library of foreign and domestic film. Extensive musical library. FACILITIES: Stages and complete production facilities; lighting equipment, generators, camera equipment. Mobile units for nationwide production; staff of editing, animation, anistration, music and creative personnel. Stereo motion picture cameras. 16mm and 35mm for 3-dimensional films. Available for rental. Cleared for complete security for all types of classified production work, for national defense agencies and armed services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Water for the Valley*, (U.S. Dept. of the Interior); *Eldon Moves*, (Eldon Industries); *Pulse of Automation; Meletron Story;* (Meletron Corp.); *A Matter of Form*, (Moore Business Systems).

A Majority of Film Awards

☆ Producers whose listings appear in these pages have consistently won the vast majority of awards given to outstanding films through the years. Their experienced staffs, superb facilities and dedication to this medium is evident in the quality of pictures produced.

NORMAN WRIGHT PRODUCTIONS

1836 Hyperion Ave., Hollywood 27, Calif.
Phone: NO 5-1191

Date of Organization: 1948

Norman Wright, *President*
C. M. Wright, *Secretary-Treasurer*
Kenneth Homer, *Vice-President*
Peter Wright, *Prod. Vice-President*
Gilbert Wright, *Writer-Director*
Errol Gray, *Writer-Director*

SERVICES: Creative writing, planning and production of business, education, government and theatrical motion pictures in all types of live action and animation. FACILITIES: Mobile filming and sound equipment. Sound stage, complete editing and animation facilities.

RECENT PRODUCTIONS AND SPONSOR

MOTION PICTURES: *And On Beyond; Automati Landing System;* (Lear, Inc.); *Do's and Don'ts o Continental Aircraft Engines; Precise Service an Maintenance for Continental Engines;* (Contin ental Motors Corp.); *Rich Harbor*, (Governmer Development for Puerto Rico); *Magnetic Min Warfare*, (U. S. Navy).

THE PACIFIC NORTHWEST AND HAWAII

OREGON

ALL STAR FILM PRODUCTIONS

1226 S.W. Broadway, Portland 5, Oregon
Phone: CA 8-6046

Date of Organization: April, 1956

Rex E. Pruitt, *Owner-Manager*

SERVICES: Production of motion pictures, sound slidefilms, TV commercials, slide presentations. FACILITIES: Editing, viewing, animation, Tel-Anima-stand. Sound studio rented.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Power Poles and Fishin' Poles*, (Portland General Electric Co.); *The OK Story*, (OK Rubber Welders); *Wood Chips to Paper*, (Longview Fibre Co.); SLIDEFILMS: *Care and Maintenance of Oregon Saw Chain; Oregon Saw Chain, the Story of It's Manufacture;* (Omark Industries).

DON HORTER PRODUCTIONS, INC.

02002 S. W. Palatine Hill Road, Portland, Ore.
Phone: NE 6-6680

Date of Organization: 1958

Don Horter, *President*
Eric M. Horter, *Secretary-Treasurer*
Harry Hogan, *Director*
Norm Sutherland, *Director*

SERVICES: Specializing in industrial, documentary, travelogue, sales, progress reports and creative 16mm and 35mm motion pictures. FACILITIES: Fully equipped with mobile and location filming equipment; studio facilities available.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Oregon Today*, (State of Oregon); *Accomplishment*, (Quebec Cartier Mining Co.); *Of Ships and Cargo*, (Comm. of Public Docks); *The Grid Roller*, (Hyster Co.); *A Rose for You*, (All America Rose Selections, Inc.).

NORTHWESTERN INCORPORATED

411 Southwest 13th Ave., Portland 5, Ore.
Phone: CApitol 3-4107

Date of Organization: 1953

Robert M. Lindahl, *President — Head of Recording Division*
Sheldon Goldstein, *Vice-President — Executive Producer Head, of Photographic Division*
Donald Stuck, *Manager Sales Dept.*

NORTHWESTERN INCORPORATED:

Alfredo Montalvo, *Manager, Animation & Editing Departments*
Lila Lee, *Art Director, Animation and Speci Effects*
William H. Sturdevant, *Production Supv Photographic Div.*

SERVICES: Public relations, sales, industrial a training motion pictures; TV commercials, sou slidefilms, scripting, artwork. Complete packa service from script to screen. FACILITIES: Cor plete sound stage for 16mm or 35mm b&w color photography; lighting, editing, animatio music and sound effects library, interlock pi jection, remote services, recording for moti pictures and radio, still photography, hot pre

RECENT PRODUCTIONS AND SPONSO

MOTION PICTURES: *The Right to Live*, (Unit Good Neighbors); *The U Save Story*, (U-Sa Dept. Store); *The Roseburg Story*, (Rosebu Lumber Co.); *Open Heart Surgery*, ser of 12 films, (Oregon University Medical Sch *Ground Breaking-Standard Plaza*, (Standa Insurance Co.); *Operation Vacuum*, (Hys Co.); SLIDEFILM: *To Insure Profits*, (Inter tional Paper Co. Long Bell Div.); TV COMMI CIALS: for Franz Bakeries; First National Ban Blue Bell Potato Chips; (Cole and Weber, Inc U. S. National Bank; (Richard Montgomery Associates); Pacific Power and Light Co.; (M Cann-Erickson).

PHOTO-ART COMMERCIAL STUDIOS

420 S. W. Washington Street, Portland 4, O.
Phone: CApital 7-5411

Date of Organization: 1930

Claude F. Palmer, *Producer*
J. W. Bishop, *Controller*
Lewis C. Cook, *Technical Director*
Dave Baird, *Chief Cameraman*

SERVICES: 16 and 35mm single and double s tem. All types of editing services, slides, s films, animation, time-lapse, and high spe FACILITIES: Complete sound stage, sound tr lighting equipment, from scene to screen.

RECENT PRODUCTIONS AND SPONSO

MOTION PICTURES: *Signed, Sealed and Delive* (Georgia Pacific Corp.); *Siding Sense*, (Wes Pine Assn.); *Sand Steel & Space*, (Esco-Cor *Clark Lift Trucks*, (Cascade Mfg. Co.); *Mo Pipe Line*, (Mobile Pipe Corp.).

WASHINGTON

EMPIRE FILMS CORPORATION

503 West Indiana Ave., Spokane 17, Wash.
Phone: FAirfax 6-0222

Date of Organization: 1952
C. H. Talbot, *President*
A. R. Godfrey, *Vice-President*
M. O. Talbot, *Secretary-Treasurer*

SERVICES: Motion pictures serving business, industry, TV and the professions. Filming and recording either on location or in studio. Planning, research, script, casting, construction, directorial and production supervision for both cinematography and sound recording. FACILITIES: Studios include sound stage; recording studio; editorial department; standing sets and backgrounds; lip-sync or post recording; creative staff available for preparation and production of narration, dialogue, special music and dramatic sequences. No lab., but maintain own camera, editing, lighting, and recording setups.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Guardians of Life,* (Spokane & Inland Empire Blood Bank); *Starfire Jets,* (Miller-Ogle-&-Myers Agency); *R. R. Hump-ing Motion Study,* (Clark Equipment Co.); *Spy,* screen credited location assignment for The Hinkley Journal; TV COMMERCIALS: for Highlander Beer; Trail King Motorcycles; Blood Bank; Homelite Chainsaws; Mayflower Moving & Storage; Holsum Bakeries; Lincoln Savings.

Metropolitan Seattle

FORDE MOTION PICTURE PRODUCTIONS

306 Fairview North, Seattle 9, Wash.
Phone: MAin 3-4100

Date of Organization: 1955
Richard W. Cameron, *Producer*
Fred deArmond, *Writer-Director*
Ludwig Zwilgmeyer, *Director*
Donald Egerstram, *Chief Cameraman*
Edward Watton, *Sound Engineer*
John Hardin, *Still Cameraman*

SERVICES: 16mm and 35mm motion picture production; slidefilms; color and b&w 16mm film processing and printing. FACILITIES: 40' x 60' sound stage and complete sound service; animation, art and filming facilities including background projection; music library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Rosebowl Football* 1961, (University of Washington); *Hood Canal Engineering Study,* (Toll Bridge Authority); *The C-135/463L Team; C-135 Pallet Transfer System; The Transport Picture;* (The Boeing Co.); *Use of Epoxy Resins,* (Thiokol Corp.); *Travel Dot,* (TTT Productions); TV FILMS: for Seattle World's Fair; TV COMMERCIALS: for Aluminum Co. of America; Safeway Stores; Ranier Brewing Co.; Carling Brewing Co.; Troy Laundry; Olympia Brewing Co.

LOUIS R. HUBER PRODUCTIONS

Box 98 — Main Office Station, Seattle 11, Wash.
Phone: ATwater 2-6362

Date of Organization: 1952
Louis R. Huber, *President*
Hazel I. Huber, *Vice-President*
Helen Bertram, *Secretary*

SERVICES: Motion pictures, 16mm color and b&w; specially qualified and equipped for Alaskan aid field production. FACILITIES: Three specialized Bell & Howell cameras; one Cine Special II camera; wide assortment of lenses for all cameras; special camera truck; field high-fidelity

LOUIS R. HUBER PRODUCTIONS:
magnetic-tape recording; 16mm Magnasync magnetic-film recording; two-channel sound editing; film researching, planning, editing, script-writing and animation; music & sound effects libraries.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Alaska — 49th State,* (State of Alaska); *Animals of the Ice Ages; People of Alaska; Beach Hike; People of Sleetmute;* (Northern Films).

PACIFIC OUTDOORSMAN FILMS

9001-22 Avenue North West, Seattle 7, Wash.
Phone: SUnset 3-5735

Date of Organization: 1949
Howard P. Gray, *Producer*

SERVICES: 16mm films, b&w, color, specializing in outdoor productions in the Pacific Northwest or British Columbia. FACILITIES: Editing, music, Ampex recording, sound effects, professional narration.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Salmon Crisis; Salmon and Power;* (Washington State Dept. of Fisheries); *Sails and Trails,* (Washington State Parks and Recreation); *Your Boy and Mine,* (Washington State Sportsmen Council); *A River Heritage,* (Stream Conservation Council).

RARIG'S, INC.
(Film Production Division)

5510 University Way, Seattle 5, Wash.
Phone: LAkeview 2-0707

Date of Incorporation: 1946
Associate: B. C. Films, Ltd., 1403 The Burrard Bldg., 1030 West Georgia St., Vancouver 5, British Columbia, Canada. Phone: MU 5-8521.
Max H. Rarig, *President*
Edith A. Rarig, *Vice-President, Treasurer*
Carolyn Dickson, *Secretary*
James H. Lawless, *Director of Contract Productions*
Joe F. Nelson, *Director of Production Services*
John H. Dubuque, *Sound Engineer*

SERVICES: Public relations, sales promotion industrial and training films. TV programs and commercials. Complete productions from idea to prints. Special services include: writing, directing, editing, recording, studio facilities, animation, mixing and original music. FACILITIES: 16mm and 35mm Arriflex and Bell & Howell cameras, blimp, Westrex 16mm magnetic recording, sound stage, lighting equipment. Full permanent staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Tale of Two Planets,* (Century 21 Forest Industries Committee); *The Six-Hour Ocean; The 727 Story; The Inside Story; Airlift in Time; Military Loading Demonstrations;* (The Boeing Co.); *Power to Live By,* (Puget Sound Power & Light Co.); *A Commercial About a Commercial,* (Cole & Weber Co.); *Man About Town,* (United Good Neighbors); *Wood Research House,* (Weyerhaeuser Co.); FILMSTRIP: *Kiln-Dried Lumber,* (Weyerhaeuser Co; Cole & Weber).

this symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 12th Annual Production Review issue.

PACIFIC NORTHWEST

HAWAII

CINE-PIC HAWAII

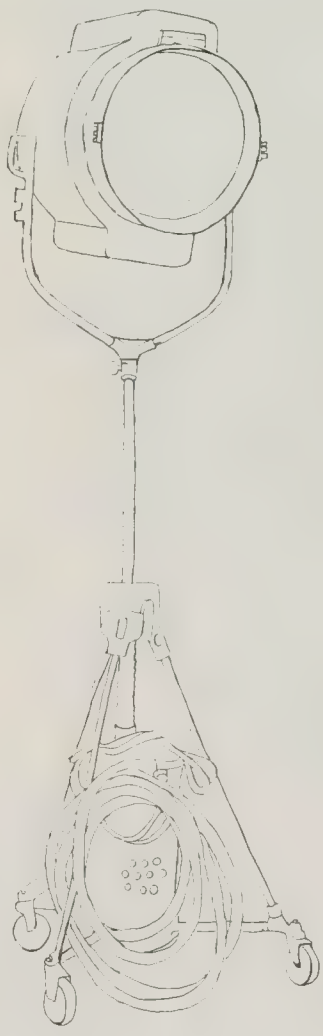
1847 Fort Street, Honolulu 13, Hawaii
Phone: 50-2677

Date of Organization: 1947
George Tahara, *Owner-Producer*
Maurice Myers, *Art and Animation*
Spence Brady, *Writer*
Larry Grant, *Narrator*
Harry Onaka, *Editor*

SERVICES: 16mm and 35mm motion pictures; TV commercials. FACILITIES: Maurer cameras and blimps; Maurer optical, Westrex magnetic, Magnasync and Ampex recorders; interlocked projection, eight-channel mixer, dubbers; music library and scoring; animation and editing; stock shots.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Prestressed Concrete,* (Volcanite Ltd.); *The Kidjel Ratio,* (Kidjel & Associates); *Kaiser Hospital Plan,* (Kaiser Hospital Foundation); *Traffic Accident Research Test Films,* (State Dept. of Health, Div. of Mental Health); TV COMMERCIALS: for J. Walter Thompson.





ALBERTA

MASTER FILM STUDIOS LIMITED

811 — 17th Avenue S.W., Calgary, Alberta
Phone: CH 4-2008

Date of Organization: May, 1955

A. Bruce McLean, *President*
Ted Macintosh, *Secretary-Treasurer*
Robert Willis, *Vice-President & Gen. Mgr.*
C. Jorg, *Director of Photography*

SERVICES: Motion pictures for industry, education, TV, sales meetings, etc., TV commercials; live-action and animated. Services to independent producers. Slide and balop artwork, etc. FACILITIES: Auricon Super 1200, double-system only, Arriflex, Cine Special cameras; O.K.O. and Mole-Richardson portable lighting, 65,000 watts; Magnasync recording and dubbing; complete editing, cutting, etc.; animation and art dept.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Pattern of Integration*, (Royaltie Oil Co. Ltd.); *The Auto Track*, (Mannix Co. Ltd.); *Valley of the Dinosaurs*, (Drumheller Museum Society); *Idaho Farm Tour*, (Calgary Power Ltd.); *From the Rockies to the Alps*, (Calgary Folk Dancing Group); SLIDEFILMS: *Natural Gas in Alberta*, (Can. West. Natural Gas Co. Ltd.); *Employee Orientation*, (Shell Oil of Canada).

BRITISH COLUMBIA

B. C. Films, Ltd.

1403 The Burrard Bldg., 1030 West Georgia St., Vancouver 5, British Columbia
Phone: MU 5-8521

Date of Incorporation: 1953

(See complete listing under Rarig's, Inc., Seattle, Wash.)

S. W. Caldwell Ltd.

311 Alaska Pine Bldg., 1111 W. Georgia St., Vancouver, British Columbia
Phone: MU 5-8733

Florence Ward, *Representative*
(See complete listing under Toronto, Ont.)

Chetwynd Films Limited

1118 Melville Street, Vancouver 5, British Columbia
Phone: MUtual 5-0027

(See complete listing under Toronto, Ont.)

PARRY FILMS LTD.

1825 Capilano Road, North Vancouver, British Columbia
Phone: YUkon 8-3164

Date of Incorporation: 1955

W. Clark Gibson, *Chairman of the Board*
L. M. Parry, *President & Exec. Producer*
R. W. Richards, *Comptroller*

SERVICES: Motion pictures for industry, documentary and news films, TV entertainment features and commercials. FACILITIES: Studios and offices cover 9,000 sq. ft.; cameras, lighting, sound and dubbing equipment; all services, 16mm and 35mm.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *City of Many Faces*, (Greater Vancouver Tourist Assn.); *One Lump, or Two?*, (B. C. Sugar Refining Co. Ltd.); *Who Cares for Carol Anne?*, (Trans-Canada Medical Plan); *Giant on the Doorstep*, (B. C. Electric Co. & Associated Electrical Industries, Ltd.); two untitled films for Marwell Construction Co.

PARRY FILMS LIMITED:

MANITOBA

S. W. Caldwell Ltd.

801 Lindsey Bldg., Notre Dame Ave. Winnipeg, Manitoba
Phone: 92-4643

(See complete listing under Toronto, Ont.)

PHILLIPS-GUTKIN & ASSOCIATES LTD.

276 Main St., Winnipeg 1, Manitoba, Canada
Phone: WH 3-0544

Date of Organization: 1947

John Phillips, *President*
Harry Gutkin, *Vice-Pres., Managing Director*
Barrie Helmer, Michael Lavin, *Animation Unit Supers.*
Rolf Liljegren, *Camera*
Peter Van Uum, *Editor*

SERVICES: Creative planning and production for live and animated films; script, storyboard, sound to completed film. FACILITIES: 35 & 16mm cameras; editing; complete facilities for motion picture production and film animation. Acme 35 Animation Camera and zoom stand; 35 Arriflex; 16mm Cine Kodak; 35 Moviola; sound recorders, portable and studio lighting.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Blue Ribbon and Red Rose Tea & Coffee; Gevelot of Canada Ltd.; Hydro Power Commission of Ontario; Eno's Fruit Salt; Saskatchewan Power Corp.; Stephen's Paints Ltd.

ONTARIO

S. W. Caldwell Ltd.

355 Main Street, Ottawa, Ontario
Phone: CE 5-1023

Donald Manson, *Representative*

(See complete listing under Toronto, Ont.)

CRAWLEY FILMS LIMITED

19 Fairmont Avenue, Ottawa 3, Ontario
Phone: PArkway 8-3513

Date of Organization: 1939

Branch Offices: 181 Eglinton Avenue E., Toronto, Ontario. Phone: HUdson 5-0325. William C. Kennedy, *Manager*. 1467 Mansfield Street, Montreal 2, Quebec. Phone: AVenue 8-2264. Arnold Shuster, *Mgr.*

Subsidiary: Graphic Films Limited, 19 Fairmont Ave., Ottawa 3, Ontario

OFFICERS AND DEPARTMENT HEADS

F. R. Crawley, C. A., *President*
Graeme Fraser, *Vice-President*
Charles Everett, *Vice-President*

CRAWLEY FILMS LIMITED:

William C. Kennedy, *Manager, Toronto Office*
Arnold Shuster, *Manager, Montreal Office*
Thomas Glynn, *Production Manager*
William O'Farrell, *Laboratory Manager and Quality Control*
Peter Cock, Rene Bonniere, Tom Farley, James Turpie, Lou Lemkow, *Senior Producers*
J. Stanley Moore, *TV Division*
Sally MacDonald, *Producer's Services Div.*
Paul Naish, *Chief Accountant*
Alex Murray, *Office Manager*
Mary Whalen, *Purchasing Agent*
Rod Sparks, *Chief Engineer*
Stan Brede, *Camera Department*
John Patacairk, *Lighting Department*
Tony Betts, *Recording Department*
Vic Atkinson, *Animation Department*
Judith Crawley, *Script Department*

SERVICES: Motion pictures and slidefilms fo Canadian and United States industry, Government, education and television; plus recording editing, animation and extensive laborator services for producers, independent cameramen ten provincial governments and other organiza tions from coast to coast. FACILITIES: 42,000 sq ft. studio buildings, 40-acre studio lot, two soun stages and two recording studios. 17 cameras Mitchells, Maurers, Bell & Howells, Arriflexes Cine-Specials and Newman-Sinclair; blimps dollies, 375,000 watts of lighting equipment wit two generators and transformer station; RC 35mm and Maurer 16mm re-recording theatre with 8 and 4 mixing consoles. Stancil-Hoffma 35mm and 16mm magnetic recording, 8 mag netic recorders — Rangertone, Ampex, Magne corder and Tapak, disc recorder; animation de partment with Saltzman stands; engineerin development facilities; 35mm and 16mm labora tory; casting files; music library; script dep with research library; fleet of 16 trucks an trailers. Electronic service dept.

RECENT PRODUCTIONS AND SPONSOR

MOTION PICTURES: *Tough New Breed*, (House o of Seagram); *Top of a Continent*, (Shell Oil) *First Village of Importance*, (National Capita Comm.); *Abitibi*, (Abitibi Power & Paper); *Pa Dirt Angling*, (Williams Gold Refining Co.) *The Potato and Mrs. Kelly*, (Salada Foods) *At Your Fingertip*, (Canadian Electrical Assn.) *Project Sentinel*, (B-A Oil); 100,000 *Children* (Toronto Board of Education); *The New Baby* (Dept. of Nat'l Health & Welfare); *Crops No Weeds*, (Bay & Baker); *Carillon Power Develop ment in Situ Shear Test*, (Quebec-Hydro Electri Comm.); *Avon in Canada*, (Avon Products o Canada); TV COMMERCIALS: for Canadian Re Cross; IBM; Nova Scotia Travel Bureau; Cana dian Broadcasting System; and others.

GRAPHIC FILMS LIMITED

(A Subsidiary of Crawley Films Limited)
19 Fairmont Avenue, Ottawa 3, Ontario

SERVICES: Laboratory and producers service division of Crawley Films Limited. FACILITIES 16mm and 35mm negative-positive. 16mm Be & Howell, 35mm and 16mm printers; 16mm Union Step printer; Moy 35mm and 16mm edg numbering machines; negative cutting depar ment. Sensitrometric Control.

S. W. CALDWELL LTD.

447 Jarvis Street, Toronto 5, Ontario
Phone: WA 2-2103

Date of Organization: 1949

BRANCH OFFICES

BRITISH COLUMBIA: 311 Alaska Pine Bldg 1111 West Georgia St., Vancouver. Phone MU 5-8733. Florence Ward, *Repr.* MANITOBA: 801 Lindsey Bldg., Notre Dame Ave

S. W. CALDWELL LIMITED:

Winnipeg. Phone: 92-4643. ONTARIO: 355 Main St., Ottawa. Phone: CE 5-1023. Donald Manson, *Repr.* QUEBEC: Suite 319, 1410 Stanley St., Montreal. Phone: AV 9-0528. Gerry Burrows, *Repr.*

Ken Page, *President*
Sydney Banks, *Vice-Pres., Production*
Bud DeBow *Manager TV Film Sales*

SERVICES: 16mm and 35mm TV film commercial production. Documentaries, theatrical shorts, 35mm & 16mm processing and printing, animation (cell & camera), artwork, slides, filmstrips, studio rental, motion picture equipment rental, sound recording. TV film sales, Canadian distributor for CBS Television Film Sales, Towers of London, BBC, Caldwell A-V Equipment Co. Ltd. FACILITIES: All facilities required to render above services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Frozen in July,* (All Canada Insurance Federation); *Stepping Stones,* (Ontario Workmen's Compensation Board); *Vista,* (Vendomatic); *Handling Beer,* (Brewers Warehousing of Ontario); *This Land,* (no sponsor given).

CHETWYND FILMS LIMITED

21 Grenville Street, Toronto 5, Ontario
Phone: 924-4493

Date of Incorporation: Ontario—1950
British Columbia—1960

Branch Office: 1118 Melville St., Vancouver 5, British Columbia. Phone: MUtual 5-0027.

Arthur Chetwynd, *President & Gen. Mgr.*
Marjory Chetwynd, *Vice-President & Secretary-Treasurer*
Robert Wilson, *Sales Manager*
William Street, *Supervisor of Sound*
Robert Brooks, *Supervisor of Photography & Equipment Rentals*
Don Virgo, *Staff Director*

SERVICES: 16mm and 35mm motion picture production, color and b&w, for education, sport, travel, industry, advertising, public relations, television, industrial stills; projection service; research, writing, editing, scripting, sound processing, printing. FACILITIES: Auricon, Arriflex, Kodak, Bell & Howell 16mm and 35mm motion picture cameras; Speed Graphic 4x5, Nikon 35mm still cameras, enlargers, etc. Titling, artwork and shooting, animation. 16mm and 35mm editing and negative cutting equipment. Stancil-Hoffman 16mm sprocket tape; Ampex 1/4" tape; 3 Magnasync 16mm dubbers, six-channel custom mixing panel; voice recording studio; sound cutting facilities; small sound stage, screening rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Barbados-West Indian Wonderland,* (Barbados Tourist & Development Boards); *The Player's* 200, (Imperial Tobacco Co. of Canada Ltd.); *Living With Diabetes,* (Mfrs. Life Insurance Co.); *Jamboree Diary* (Goodyear Tire & Rubber Co. & Pepsi-Cola); *Grey Cup Festival* '61, (Molson's Brewery); *Canadian Schenley Football Awards,* (Canadian Schenley Ltd.).

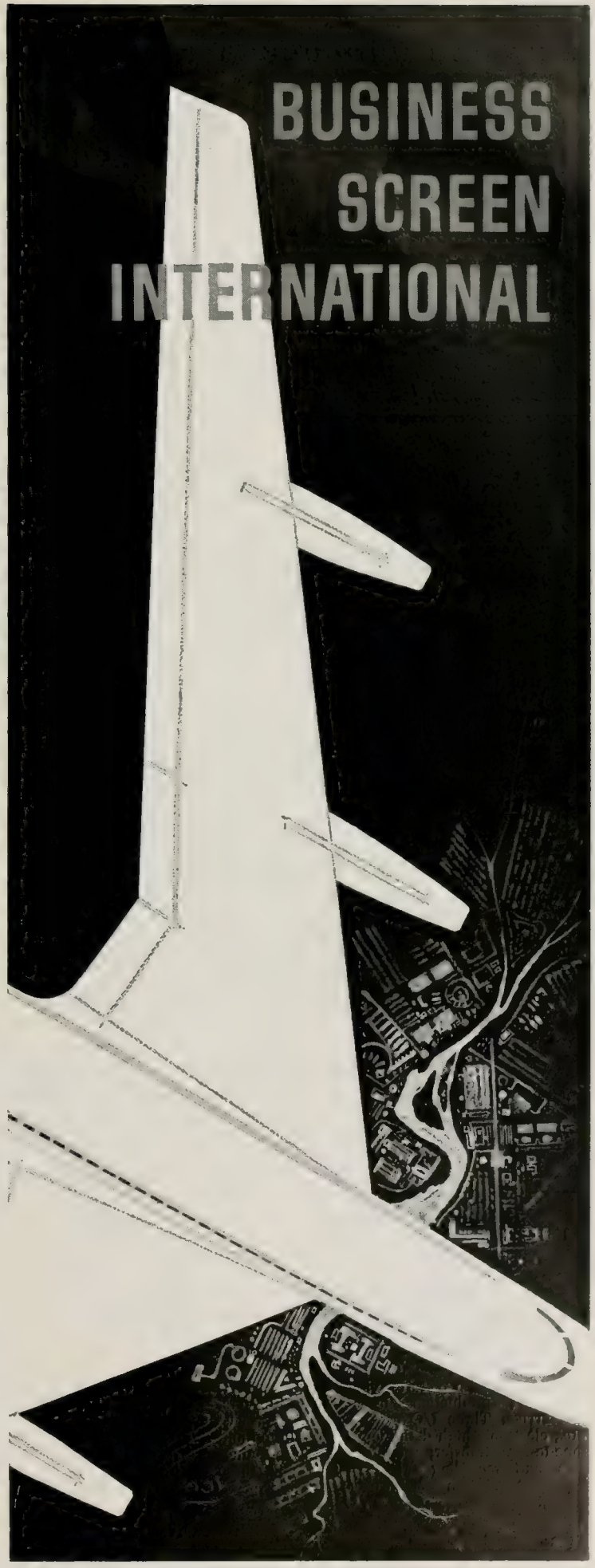
JACK CHISHOLM FILM PRODUCTIONS LTD.

96 Bloor Street West, Toronto 5, Ontario
Phone: WALnut 5-2281

Date of Organization: June, 1956

Jack Chisholm, *President*
F. M. Chisholm, *Vice-President*
M. di Tursi, *Secretary-Treasurer*
Don Hutchison, *Editor*

REFERENCE LISTINGS OF WORLDWIDE FILM PRODUCTION COMPANIES IN CANADA AND LATIN-AMERICA • EUROPE • AFRICA • AUSTRALIA • JAPAN AND SOUTHEAST ASIA • INCLUDING LEADING COMPANIES IN MEXICO • SOUTH AMERICA • AND IN ENGLAND • FRANCE • GERMANY • SCANDINAVIAN LANDS • AND SPAIN



CANADIAN PRODUCERS

JACK CHISHOLM FILM PRODUCTIONS:

SERVICES: Producers of industrial, educational, sales training, motion pictures and slidefilms. Specializing in construction, industrial and engineering films. FACILITIES: Motion picture production equipment for 16mm and 35mm. Extensive stock shot library, 16mm Ektachrome-Canadian scenic, wildlife, industrial.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Nation Builders*, (Federal Dept. of Mines & Technical Surveys & Provincial Depts. of Mines); *The Cassiar Story*, (Cassiar Asbestos Corp. Limited); *Builders of Tomorrow*, (International Harvester); *A Dream Fulfilled*, (Pigott Construction Co. Ltd.); *Mining in Val d'Or!* (Malartic Gold Fields Ltd.); *Wide Flange Mill*, (Algoma Steel Corp. Ltd.); *St. Joseph's Reception Ceremony*, (Cairncross & Lawrence).

Crawley Films Limited

181 Eglinton Avenue E., Toronto, Ontario
Phone: HUdson 5-0325

William C. Kennedy, *Manager*

(See complete listing under Ottawa, Ont.)

ROBERT LAWRENCE PRODUCTIONS (CANADA) LTD.

38 Yorkville Avenue, Toronto, Ontario
Phone: 925-5561

Date of Organization: April, 1956

John T. Ross, *President*
Don Hall, *Vice-President*
John Grinsky, *Comptroller*
Robert M. Rose, *Director of Production*
Fritz Spiess, *Director of Photography*
Marilyn Stonehouse, *Production Coordinator*
Mary Muir, *Production Coordinator*
Ray Cole, *Supervising Editor*
Doug Patten, *Sales Manager*
Peter Elliott, *Manager, Video Tape Division*

SERVICES: Motion picture productions for television and industry, both live action and animation. Studios in Toronto, New York and Hollywood. FACILITIES: Two sound motion picture studios; 35mm NC Mitchell and 16mm Arriflex cameras; sound recording studios with Westrex system, screening and conference rooms, camera car for location, three 4½" EMI Image Orthicon cameras, GE switching facilities with telechrome special effects generator, telecine chain; complete audio facilities.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Automobiles Renault Canada Ltd.; Canadian Canners Ltd.; Canadian Industries Ltd.; General Foods; Kraft Foods; Thos. J. Lipton; Monarch Purity Mills; Texaco Canada Ltd; Westminster Paper Co. Ltd.; VIDEOTAPE COMMERCIALS: for American Motors; Canadian Tire; Gerber Products; Imperial Oil; S.C. Johnson & Son; and others.

MERIDIAN FILMS LIMITED

1202 Woodbine Ave., Toronto, Ontario
Phone: 689-5583

Date of Organization: 1956

Ralph Foster, *President*
Julian Roffman, *Secretary-Treasurer*
Herbert S. Alpert, *Director of Film Prod.*
James Leitch, *Chief Engineer, Prod.*
Philip Styles, *Production Manager*

SERVICES: Motion pictures, videotape, videoprint, and film production, tape-to-film transfers. FACILITIES: Three I/O cameras, special effects, etc., electronic high definition film recording and tape-to-film transfer; mobile videotape production and recording facilities, including three broadcast Vidicon cameras; sound stage.

MERIDIAN FILMS LIMITED:

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURESS *The Mask* (Taylor Roffman Productions); *Better Gardening With John Bradshaw; Woman Alone;* (Group Four Productions); *Here's Looking At You,* (Channel Television Ltd.).

MORELAND-LATCHFORD PRODUCTIONS

7 Pleasant Blvd., Toronto, Ontario, Canada
Phone: WA 5-5929

Date of Organization: 1958

Hugh Moreland, *President*
Frank Latchford, *Vice-President*
Philip Crump, *Charge of Production*
Shirley Smith, *Office Manager*

SERVICES: Producers of films, sound slidefilms, filmstrips, slides, television and radio programs for industry, government, education, religion and public service. FACILITIES: Full production services and facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Winning Team*, (Canadian Imperial Bank of Commerce); *TB Christmas Seal*, (Canadian Tuberculosis Assn.); *Boat & Water Safety*, (Canadian Broadcasting Corp.); *Stainless Steel Design Awards*, (Union Carbide, International Nickel, Atlas Steels); *The Primate*, (The Anglican Church of Canada).

MOTION PICTURE CENTRE LIMITED

577 Jarvis Street, Toronto 5, Ontario
Phone: 924-8329

Date of Incorporation: 1953

G. S. Kedey, *President*
David S. Smith, *Writer-Director*
Marion Halls, *Office Manager*

SERVICES: Motion pictures and slidefilms for TV, industry, sales promotion, staff training, religious, travelogues and public relations use. FACILITIES: Auricon, Arriflex cameras, Magnasync recording equipment, recording studio, editing, writing and screening facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *In all the Land*, (Hunting Associates); *Canadian IBM Shooting*, (IBM International); *Royal Winter Fair* 1961, (Ford of Canada); *Annual Meeting*, (Imperial Oil Ltd.); *Roads to Recreation*, (Ontario Dept. of Highways); SLIDEFILM: *To Tell the Truth*, (Anglican Church of Canada).



MPO Productions, Inc.

Lakeshore Studios, 310 Lakeshore Road, Toronto, Ontario

(See complete listing under New York City)

PETERSON PRODUCTIONS LIMITED

121 St. Patrick St., Toronto 2B, Ontario
Phone. EMpire 2-3287

Date of Organization: 1947
Date of Incorporation: 1959

Branch Office: Room 903, 245 West 55th St., New York 19, N. Y. Phone: PL 7-9357. John R. Heaney, *Manager.*
Subsidiary: Television Editorial Services Ltd., 125 St. Patrick Street, Toronto 2B, Ontario. Phone: 4-8297. *Manager*: Donald Morley, *Assistant Manager*: John Hamilton.

S. Dean Peterson, *President*
Walter J. Rapson, *Secretary-Treasurer*
Audrey J. Wring, *Treasurer*
S. Dean Peterson, *C.S.C., Director of Photography*

PETERSON PRODUCTIONS LIMITED:

Donald Wilder, *C.S.C., Director of Production*
Lawrence Bartram, *Art Director*
Derek Smith, *Film Editor*
Douglas Kennedy, *Studio Manager*

SERVICES: Production of 35mm film commercials. Production of company owned TV film programs. FACILITIES: Main studio 51′ x 60′ x 21′, insert studio 24′ x 24′ x 11′; complete lighting equipment; 35mm and 16mm cameras; Crab and Fearless dollies; two microphone booms; three editing rooms complete with 35mm and 16mm Moviolas etc.; re-recording and dubbing theatre; two sound rooms; six-channel mixing console; 35mm and 16mm magnetic recorders; four 35mm magnetic dubbers, turntable; Selsyn interlock for 35mm and 16mm projection; conference room with 35mm and 16mm projection; five dressing rooms; make-up room; dietician's kitchen; carpenters shop, flats.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Treasure Map Promo*, (Kellogg's Co.); *Solar Heat*, (British-American Oil Co.); *Lightning*, (Parliament Cigarettes); *Kitchen Chat*, (Lever Bros.); *Niagara Falls*, (Molson's Brewery). TV COMMERCIALS: for Kellogg's Cereals; Lever Bros.; Procter & Gamble; British American Oil Co.; Ronson Razors; Aluminum Co. of Canada; Nabisco Foods; Telex Corp. and others.

THATCHER FILM PRODUCTIONS

871 O'Connor Drive, Toronto 16, Ontario
Phone: PLymouth 9-2711

Date of Organization: 1940

Leslie P. Thatcher, *Owner & Producer*

SERVICES: 16mm commercial, industrial, educational, medical motion pictures; TV programs and commercials on film. FACILITIES: All equipment, facilities and personnel necessary for all types of 16mm motion picture production.

RECENT PRODUCTIONS AND SPONSORS

TV FILMS: Thirteen 15-minute films for the Salvation Army.

WESTMINSTER FILMS LTD.

5 Balmuto Street, Toronto 5, Ontario
Phone. WALnut 1-3138

Date of Organization: January, 1959

Don Haldane, *President*
Miss Lee Gordon, *Producer-Director*
Roy Krost, *Producer-Director*
James Swackhammer, *Producer-Director*
Paul Morison, *Editor*

SERVICES: 16mm and 35mm films for business, industry, public relations, TV and theatrical productions, TV spots, sound slidefilms. FACILITIES: Small stage, editing room, projection facilities, sound and camera equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Betwixt & Between; Research in Chemistry; Research in Plastic;* (Dupont of Canada, Ltd.); *Safety in Action*, (Industrial Accident Prevention Assoc.); *Hoist Your Sales* (Canadian Oil Companies, Ltd.); *What Bring Them Back; True Story; Knowing your Market The Team You Manage;* (Canada Oil Companies); *It's Best to Know;* (Alcoholism & Drug Addiction Research Foundation of Ontario); TV COMMERCIALS: for Greb Shoes; Joe Feller.

QUEBEC

S. W. Caldwell Ltd.

Suite 319, 1410 Stanley St., Montreal, Quebec
Phone: AV 9-0528

Gerry Burrows, *Representative*

(See complete listing under Toronto, Ont.)

Crawley Films Limited
1467 Mansfield Street, Montreal, Quebec
Phone: AVenue 8-2264

Arnold Shuster, *Manager*
(See complete listing under Ottawa, Ont.)

OMEGA PRODUCTIONS INC.
1103 St. Matthew St., Montreal 25, Quebec
Phone: WEllington 7-3525

Date of Incorporation: 1951

T. S. Morrisey, *President*
Pierre Harwood, *Vice-President*
Leonard M. Gibbs, *Secretary-Treasurer*
Robert L. Harwood, *Director of Sales*
Henry A. Michaud, *Director of Production*
John Burman, *Chief Engineer*
Lise Caron, *Chief Editor*
Denis Mason, *Chief Cameraman*
Bernard Letourneau, *Chief Electrician*

OMEGA PRODUCTIONS:

SERVICES: Educational, industrial, sales promotion, theatrical, and television motion pictures. FACILITIES: 16mm and 35mm cameras, tape and film recording equipment, projection and editing facilities, sound shooting stage, animation dept.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Up to Date in Sweaters*, (Dupont of Canada); *Laurentians in White, Laurentians in Summer*; (Province of Quebec); SLIDEFILMS: *Careers in Banking*, (Canadian Bankers Assn.); *Ready Access in Building Terminals*, (Bell Telephone of Canada); TV COMMERCIALS: for Molson's Brewery Ltd.; Aluminum Co. of Canada; Trans-Canada Airlines; (Cockfield, Brown & Co. Ltd.); Kraft Foods (J. Walter Thompson); Imperial Tobacco; Canadian Pacific Railways; (McKim Adv.); Canadian Industries; (Grey Adv.).

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CANADIAN PRODUCERS

LES FILMS LAVOIE INC.
477 Dolbeau St., Quebec City, Quebec
Phone. 683-7601

Date of Organization: 1949

Hermenegilde Lavoie, *President*
Richard Lavoie, *Vice-President*
Therese Richard, *Secretary*

SERVICES: Producers of motion pictures; industrial, educational films for TV commercials; Translations. FACILITIES: Full production facilities for all phases of motion picture photography. Studio, sound studio, recording, editing, animation.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Veni Sponsa Christi*, (Soeurs Franciscaines Missionaries); *Il n'y a plus de Doute*, (International Harvester Co.); *Struggle for Life*, (T. Beaudoin); *Campagne des Oeuvres* 1961-62, (Federation des Oeuvres).

WORLDWIDE PRODUCTION RESOURCES

PRODUCTION IN LATIN-AMERICA



Alexander Film Co.
Balderas 36-808, Mexico D. F., Mexico
Phone: 10-33-72

Jay Berry, *President*
(See listing under Colorado)

AUDIOVICENTRO
Ave. Cuauhtemoc 226, Mexico 7, D. F., Mexico
Phones: 10-25-13; 10-30-29

Cable: AUDIOVICENTRO
Date of Incorporation: 1956

Dr. David Grajeda, *President, Director*

SERVICES: Spanish versions of foreign films. Optical and magnetic sound recording. Dubbing. Animation. Documentary, scientific and educational film production. Audiovex system (sildes and records). TV commercials. Titling. Distribution of Spanish language films. FACILITIES: Sound studios; Arriflex, Bolex, Cine-Kodak Special cameras; Ampex; Magnasync, RCA sound; VI-Mex titles system.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Fluothane Anesthesia*, (Ayerst Laboratories); *Astragalectomia — Operacion Quivurgica*, (I.M.S.S.); 18 hour course on apparel production, (Industry Office, American Embassy); series of three films for (National University of Mexico); TV COMMERCIALS: for Mex-Ayerst.

PUERTO RICO

Alexander Film Co.
Edificio El Imparcial, Calle Comercio 450, San Juan, Puerto Rico
Phone: 3-2898

Haskel Marshal, *Res. Vice-Pres.*
(See listing under Colorado)

Television Graphics of Puerto Rico, Inc.
First Federal Bank Bldg., San Juan, Puerto Rico
Phone: 722-5526

Date of Organization: 1961

Joseph Brun, *President*
Bernard Rubin, *Secretary-Treasurer*
Lee Blair, *Vice-President*

SERVICES: Complete 35mm Mitchell equipment for any location photographic needs.

(See complete listing information under Film Graphics, New York City)



BOLIVIA

Potomac Films, Inc.
Casilla 1255
La Paz, Bolivia

Kenneth Wasson, *Repr.*
(See complete listing under Washington, D. C.)

BRAZIL

ESTUDIOS CINEMATOGRAFICOS ROSELLO
P. O. Box 3116, Lima, Peru
Phone: 30-553

Date of Organization: 1952

Jose Maria Rosello, *President and Treasurer*
R. De Nardo, *Vice-President*
Luis Rosello, *Production Mgr.*

SERVICES: Complete production of films, black & white and color, 35-mm and 16mm, travel, newsreel, TV commercials, artistic, productions (drama, comedy, musical), documentary, etc. FACILITIES: 16mm and 35mm cameras, lighting, sound truck, magnetic and optic sound, b&w, 35mm and 16mm developing laboratories, etc. All services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Caja Depositos y Consignaciones; Seguro del Empleado;* (Caja de Depositos y Consignaciones); *Panuelos Suizos*, (Jabon Camay); *Fuego*, (Roberto de Rivero); *Dralon*, (Bayer Peru); *Casimires Barrington* (Fabrica Tejidos San Miguel).

For the Worldwide Picture of Film Production Turn to the Production Review!

PERU

PUBLIFILMS
Consorcio Nacional De Films De Publicidade, Ltda.
P.O. Box 4730, Avenida 9 de Julho 40, San Paulo, Brazil

Date of Organization: 1960

Dr. R. M. F. Costa, *President*
Dr. E. R. Costa, *Vice-President*
Mr. O. C. Miller, *General Manager*

SERVICES: Portuguese versions of foreign films; TV distribution of sponsored public relation films, domestic and foreign. Production of TV and theatre commercials, industrial films, newsreels. Animated commercials. FACILITIES: Optical and magnetic dubbing, recording; full production facilities for 35 and 16mm films, in studio and on location. Complete service for animation and live TV and screen commercials. Equipment and personnel for location shooting anywhere in country.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Tools for the Industrial Development*, (INCO-Companhia Nacional de Desenvolvimento Industrial); *Save and Invest Wisely*, (Fidelitas Expansao Economica, S.A.); *Housing — An Investment and a Human Factor*, (CONEM — Consorcio Nacional de Desenvolvimento Imobiliario, S.A.); *Mineral Riches and Our Development* (MINAC — Consorcio Nacional de Desenvolvimento Mineiro).



Additional Sources of Film Production Overseas

☆ BUSINESS SCREEN surveys of overseas film production resources continue at press-time and a supplementary report on additional companies is scheduled to appear with our first Supplement.

FILM PRODUCTION IN EUROPE

AUSTRIA

Rampart Associates, Inc.
Bergmillergasse 8, Vienna 89, Austria
Phone: 92-48-324

Gunther von Fritsch, *Executive Producer*
(See listing in New York City)

ENGLAND

HALAS & BATCHELOR CARTOON FILMS, LTD.

Lysbeth House, Soho Square, London W. 1, England
Phone: GERrard 7681-2

Date of Organization: 1941

Studios: Dean House, 2, 3 & 4 Dean Street, London W.1. Animation Stroud, Church Road, Caincross, Stroud, Gloucester.

BRANCH OFFICES:

NEW YORK: c/o Louis de Rochemont Associates, Inc., 380 Madison Ave., New York 17. Phone: OXford 7-0350. WEST GERMANY: Lumina Propaganda, Dusseldorfer Strasse 1, Frankfurt (Main). Phone: 33-45-26. Robert Muller.

John Halas, *Director*
Joy Batchelor, *Director*
E. Eckman, Jr., C. B. E., (U. S. A.), *Director*

SERVICES: Staff of 40 for animated film production for advertising and entertainment for television and cinema. Industrial, public relations and educational films. FACILITIES: Studio for both celluloid animation and 3-dimensional puppet, model animation. Five animation cameras, including an Oxberry; 3 model camera setups. Editorial and projection equipment for 35mm and 16mm.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Colombo Plan*, (Central Office of Information); *The Dulcolax Film*, (Boehringer Ingelheim, Ltd.); TV FILMS: *Hamilton the Musical Elephant*, series, (self-sponsored); *Popeye*, (Rembrandt Films); TV COMMERCIALS: Road Safety series; Cadbury's Chocolate series; Nestle; and others.

KINOCRAT FILMS LIMITED

85 Cromwell Road, London S. W. 7, England
Phone: FRObisher 2242-3-4

Date of Organization: 1937

Associate Companies: Photographic Illustration Ltd.; Sixteen Services Ltd.; Telecameras.

Gerald Cookson, FIBP, *Managing Director*
S. Brian Gibson, FIBP, *Technical Director*
Innes Watson, *Sales Director*
Ann Martin, *Production Controller*
Odran Walsh, *Head of Script Department*

SERVICES: Production of 16mm technical, industrial, sales, TV and all other films for specialized purposes from script to screen, except processing. Associate companies provide still photography, film strips, studio and production facilities for industrial units, recording, titling, animation, editing, shooting, etc. FACILITIES: Two sound stages; full 16mm editing and animation equipment; scripting; recording studio with dubbing and postsyncing; preview theatre; 16mm Arriflex cameras; permanent technical crews. Represented in Manchester and Birmingham, England; South Africa, Australia and Canada. Closed-circuit TV facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *British Racing Green*, (Castrol Ltd.); *Sisters Under the Skin*, (Ford Motor Co. Ltd.); *Highway to the Sun*, (Universal Sky Tours); *The Story of Spode*, (W. T. Copeland Ltd.); untitled films, (Central Office of Information).

Marathon International Prods., Inc.

Publicity House, Bell Street, London N.W. 1, England

Maurice Ford, *in charge*
(See listing in New York City)

Visulex International Sales Promotion Organization

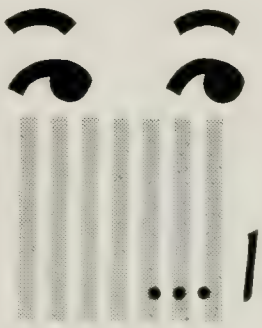
26, Clifton Street, London, E.C. 2, England

W. John Merrick, *Representative*
William R. Selmier, *Repr.*
(See complete listing under Laux Tonbildschau KG., West Germany)

Washington Video Productions, Inc.

14 F Hyde Park Mansions, London N.W.1, England

Howard Connell, *Representative*
(See complete listing under Washington, D. C.)



... look to

MECCA*

for the finest quality
35mm and 16mm black-and-white
laboratory service.
Mecca has been serving
discriminating producers
for 24 years!

*MECCA FILM LABORATORIES CORP.

Film Center Building, 630 Ninth Avenue, New York 36, N.Y.* COlumbus 5-7676
Affiliated with BYRON MOTION PICTURES, Washington 7, D. C.

WORLD WIDE ANIMATION LTD.

34 Cursitor Street, London E.C.4, England
Phone: HOlborn 7666

Date of Organization: 1955

Hindle Edgar, *Managing Director, Producer*
James Carr, *Director*
V. L. Price, *Director*

SERVICES: Animated cartoon and puppet films, film credits and titles. FACILITIES: Same as World Wide Pictures Ltd.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Gods Good Gases* (British Oxygen Co., Ltd.); animation for Admiralty, War Office, Philips Eindhoven; TV COMMERCIALS: *for various clients.*

WORLD WIDE PICTURES LTD.

34 Cursitor Street, London E.C.4. England
Phone: HOLborn 7666

Date of Organization: 1942

James Carr, *Managing Director, Executive Producer*
Hindle Edgar, *Company Director, Producer*
V. L. Price, Company Director

SERVICES: 35mm and 16mm sponsored public relations, documentary, training and sales films for industry and Government departments, TV programs. FACILITIES: London studio 85'x45', with full equipment and ancillary facilities. Western Electric recording theatre. Theatre and cutting rooms at Curistor Street (fully equipped).

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *O for Oxygen*, (British Oxygen Co. Ltd.); *The Pollsters*, (Life Offices Assn.); *Oils and Fats*, three films, (Unilever Ltd.); *Ascot a Race Against Time*, (George Wimpey & So., Ltd.); *General Strike*, (Granada TV Network).

WORLD WIDE TELEVISION FILM SERVICES LTD.

34 Cursitor Street, London E.C.4. England
Phone: HOLborn 7666

Date of Organization: 1957

Douglas Kentish, *Managing Director*
James Carr, *Director*
Hindle Edgar, *Director*
V. L. Price, *Director*

SERVICES: All types of TV and cinema advetrising films. FACILITIES: Same as World Wide Pictures Ltd.

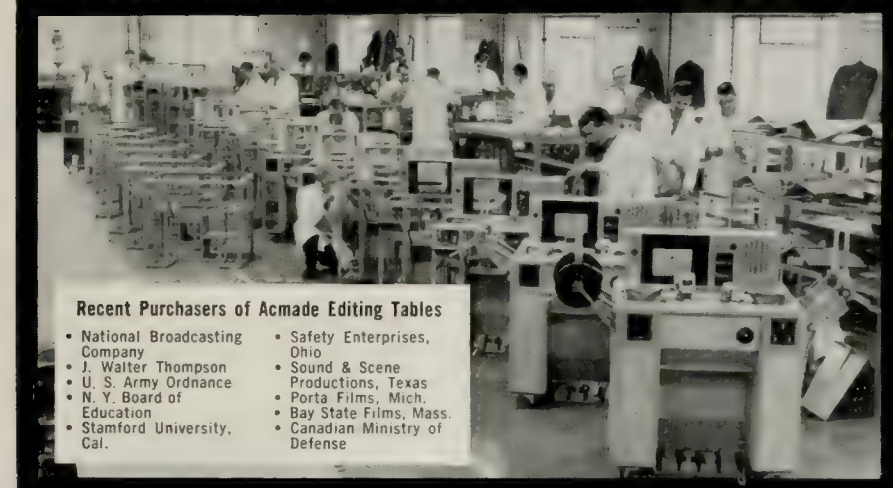
RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: Served various clients in 1961 through the majority of principal advertising agencies. (See other listings).

Overseas Producers Invited to Submit Listing Text

☆ Producers in lands worldwide are invited to submit listing data for these pages.

NOW—IMMEDIATE DELIVERY on ACMADE



Recent Purchasers of Acmade Editing Tables

- National Broadcasting Company
- J. Walter Thompson
- U. S. Army Ordnance
- N. Y. Board of Education
- Stamford University, Cal.
- Safety Enterprises, Ohio
- Sound & Scene Productions, Texas
- Porta Films, Mich.
- Bay State Films, Mass.
- Canadian Ministry of Defense

Heavy volume of sales has resulted in stepped-up production and increased production facilities by the Acmade plant in England.

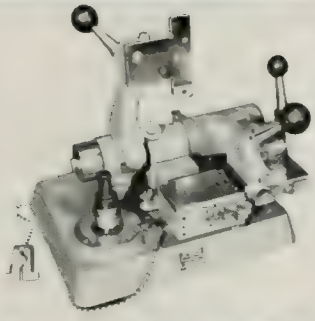
FLORMAN & BABB

exclusive western hemisphere distributor, is now stocking all models for immediate delivery.

NEW FROM ACMADE

ACMADE TUNGSTEN PRECISION SPLICER

This moderately priced splicer incorporates new precision features which insure absolute accuracy and safety in splicing. Three models are available: Model 16-16mm., Model 35-35mm., Model 35-16 combination 35mm. and 16mm.





1. The combination 35mm.-16mm. Model features retractable 35mm. and 16mm. pins. This permits center placement of the 16mm. pins for A and B roll splicing.



4. Specially designed right-hand pressure block permits easy and accurate back-scraping on all models.



5. Tempered steel springs provide perfect pressure, positioning film firmly during scraping and splicing processes.

2. Stainless steel blocks are precision fitted with Tungsten-Carbide inserts for cutting. Cutting edges will remain sharp and last forever.

3. Attached scraper adjustable for depth — fitting jig incorporated on splicer base.

6. Thermostatically controlled heater maintains constant 100 temperature.

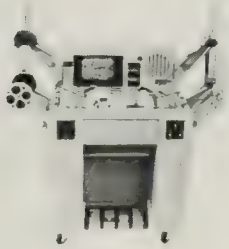
Model 16 — $299

Model 35 — $299

Model 35-16 — $399

ACMADE MARK II EDITING TABLE

Makes Editing Easy!



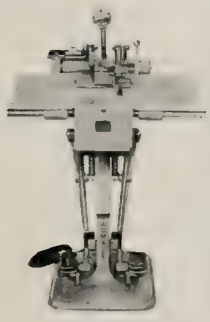
$2975

f.o.b. New York

Operation of this simple, efficient editing machine can be mastered in minutes. Continuous (non-intermittent) movement provides absolute protection for your film. Instant controls and declutching allows up to 50% greater speed for pic & sound editing. All combinations of 16mm and or 35mm channels, plus magnetic and optical sound available.

WRITE FOR DETAILED BROCHURE

Acmade Foot-Operated Splicer with Tungsten Tipped Blades



Combination 16mm-35mm Model . . .

$1495

This splicer is constructed, as is usual with ACMADE products, of the finest materials and workmanship. All castings are of the best quality and the top body and cutter arms are seasoned to prevent distortion after machining. The machining is carried out to limits of ± .0005" in order that the cutter blades shall close in a dead parallel manner. The cutter blades are made from stainless steel with Tungsten Carbide inserts, and afterwards ground lapped and polished to a limit of ± .0002" thickness and the cutting edges relieved by 1°. The Tungsten Carbide inserts will have indefinite life and will not require sharpening as with other types. A heater unit is installed in the top body of the machine. The top light in a well glass fitting is attached to the body of the machine and also an inspection light in the waste bin together with cement bottle and brush. A scraper block is supplied and also a scraper block setting jib and support shelf rubber-covered. The whole machine is finished in first quality grey hammer and all metal parts other than cutter blades are hard flash chromed.

Serving the World's Finest Film Makers

FLORMAN & BABB, Inc.

68 W. 45th St., New York 36, N. Y. MUrray Hill 2-2928

FRANCE

CINEMA et PUBLICITE
Société Anonyme

24 Avenue Marceau, Paris 8eme, France

Phone: BALzac 21-28

Date of Organization: 1939

Jacques Meynot, *President*
Jacques Zadok, *General Manager*
Charles Peiffert, *Manager*
Pierre Picherit, *Foreign Dept.*
Guy Brun, Maurice Chatelain, Pierre Grimblat, Christian Duvaleix, Robert Gudin, Bernard Lemoine, J-C. Hugon, *Producers*

SERVICES: Advertising films, 35mm Eastmancolor and b&w for commercial TV and cinema—live action and stop motion. FACILITIES: Exhibition of advertising films in cinemas. Exclusive screening rights in 1440 cinemas in France, 550 in North Africa, 160 in West Africa, 30 in Equatorial Africa, 19 in Madagascar.

RECENT PRODUCTIONS AND SPONSORS

THEATER ADVERTISING FILMS: *Magic Ride*, (Chevrolet, General Motors); *Hippolyte fait la vaisselle*, series, (Paic-Cadum-Palmolive); *Dubo, Dubon, Dubonnet*, (Dubonnet); three films for (Cinzano); *Votre protection totale*, (Sanitized); *Les mains heureuses*, (Dreft-Procter & Gamble); *Claudine secretaire*, (IBM); *Plus de seau ni de serpillere; Championne du Bowling*; (Hoover).

Robert Lawrence Productions

5 Avenue Velasquez
Paris 8e, France

Jacques de Faramond, *General Manager*

(See listing under New York City)

LES ANALYSES CINEMATOGRAPHIQUES

15 Avenue de Segur
Paris 7eme, France

Phone: BALzac 40-58

Date of Organization: 1947

Georges Roze, *General Manager*
Jean Vincent, *Sales Manager*
Robert Arquer, *Production Mgr.*

SERVICES & FACILITIES: Department Production and Realization: Documentaries, industrial and sales promotion films, 16mm and 35mm and filmstrips. Department Ultra-Ralenti: Studios with high speed Kodak camera. Department Film: Editing, titles, effects, synchronization, dubbing (cutting rooms, projection rooms). Department Equipment: Authorized dealer for Bell & Howell. Department Edition: Diffusion and sale of sales-training films.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Sanctuaires D'Europe; Through USSR; Discovering Eastern and Southern France*; (Air France); *Varilux*, (Societe Des Lunetiers); *La Promenade Enchantee*, (French Board of Foreign Affairs); SLIDEFILM: *La Proprete de Paris*, (Prefecture De La Seine).

GERMANY

Halas & Batchelor Cartoon Films, Ltd.

Lumina Propaganda,
Dusseldorfer Strasse 1,
Frankfurt (Main), West Germany

Phone: 33-45-26

Robert Muller, *Representative*

(See complete listing under London, England)

LAUX TONBILDSCHAU KG.

Schillerstrasse 2, Frankfurt (Main), West Germany

Phone: Frankfurt (Main) 27441

Date of Organization: 1947

Representatives: Visulex International Sales Promotion Organization, England: 26, Clifton St., London, E.C.2. England, W. John Merrick. Italy: Piazzale Principessa Clotilde 6, Milan, Italy, Alessandro Elisei di Colcettone.

Helmut Laux, President
Achim Koch, *Vice-President*
Wolfgang Fuchs, *Technical Prod. & Export Manager*
Dr. Herbert Koch, *Sales Promotion Manager*
Werner Harzer, *Art, Animation Director*

SERVICES: Sound slidefilms, equipment, sales promotion programs from research to planning to execution and evaluation, contests, incentive programs, all collateral advertising services. FACILITIES: Complete photo layout from camera through processing, sound studio through tape copying facilities, copy and layout, art services, market research.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Freude am Laufenden Band*, (Badische Anilin & Sodafabrik); *Der erfolgreiche BAT Vertreter*, (British American Tobacco Co.); *Schnell prufen — genau einstellen*, (Bosch); *Ein liebenswerter Wagen — der OPEL Rekord Coupe*, (OPEL); *Everybody Wins* (Shell International Petroleum Co.)

Potomac Films, Inc.

8 Martiusstrasse,
Munich, West Germany

Dr. Norman P. Schenker, *Representative*

(See complete listing under (Washington, D. C.)

presenting
THE IMPOSSIBLE!
Namely, A Way Of Using Film
To Get Through To *TEEN-AGERS*
"PROFITS IN THE BAG"

PROBLEM: To train teen-age supermarket personnel in the proper methods of packing paper bags with food and grocery items and to help motivate personnel to use these methods more effectively.

SOLUTION: An 8-minute film, cast in a musical form, with a strong sound track using an orchestra, a chorus and the voice of Frank Gallup telling the "bag-packing" story in rhyming patter style. The visual treatment uses cut-out materials and real objects timed to the catchy rhythms of the track, in a presentation that entertains as it trains.

FOR INFORMATION OR PRINTS:
ELEKTRA STUDIOS, INC.
33 WEST 46TH STREET, NEW YORK 36, NEW YORK
TELEPHONE: JUDSON 2-3606

HOLLAND

CARILLON FILMS N.V.

Koninginnelaan 45, Rijswijk, (The Hague), Holland

Phones: 986765-6-7 The Hague

Cable Address: Carillon Films The Hague

Date of Organization: Octobe 1949

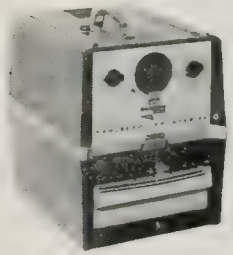
Ted de Wit and Gerard J. Rau camp, *Managing Directors an Executive Producers*
Emmanuel Hamer, *Production Manager*
H. G. C. Bergman, *Advisor to Management*
Ruud van der Wal, *Script Dep Head*
John van der Steen, *Narratio Dept. Head*
Ronny Erends, *Senior Produc*
Prosper Dekeukeleire, *Camera Department Head*
Nico van Baarle, *Art Director*
Peter Konings, *Sound Department Head & Foreign Versio Dubbing Service*
Eva van Beverwijk, *Editing Department Head*
Elly van Zoest, *Animation Department Head*
M. J. Gascard, *Administration Department Head*

SERVICES: Complete production ser ices from script to screen in 35m and 16mm color, live-action, anim tion and soundslides. Specialists public relations, tourist and sal promotional films: TV commercia and spots. Distribution arrangemen for sponsored films. Special equi ped studio and narrators for forei versions dubbing services. Forei narrations in authentic idio French, German, Spanish, Port guese, Brazilian, Dutch, Danis Swedish, Norwegian, Italian, A bic. FACILITIES: Shooting stag Newman Sinclair, Arriflexes, Bell Howell, Cine Kodak Specials, 1 mm and 35mm cameras; blimp dollies, booms; 60,000 watt lighti equipment; sound with Philips channel 17½mm, 4 channel 35m and 4 channel twin or triple tra 35mm stereophonic sound; Leeve

(CONTINUED ON PAGE 16

Ozalid sets the world's standard for overhead projection





Projecto-Printer® 40 makes perfect transparencies from maps, pictures or drawings in minutes.



Vary transparencies with 14 basic image and background colors on Projecto-Viewfoils and other Ozalid specialty films.



Ozalid accessories include Projecto-Mounts, tracing pads, re-usable Planotype lettering, and other tools —to make any job easier.

New Porta-Lite 7 makes the Ozalid OVERHEAD PROJECTION SYSTEM more effective than ever!

Everyone grasps your ideas faster . . . understands more clearly when you project 7 x 7 inch color transparencies *in full room light* with the revolutionary new Porta-Lite 7—the smallest, brightest, ready-to-use portable overhead projector ever designed! Or use the compact new Porta-Lite 10, companion to the Porta-Lite 7 for 10 x 10 inch transparencies. Both Porta-Lite projectors stay set up always—there's no assembly. A single handgrip and aluminum-light construction makes them easy to carry. Prepare transparencies on color foils in minutes with the Ozalid® Projecto-Printer 40 or the Ozalid Diazo copier in your repro department. Everything—foils, mounts, lettering, processors, projectors—to meet any overhead projection requirement is yours from Ozalid.

OZALID
audio visual

Send this coupon today!

OZALID, Dept. 421
Johnson City, New York

Gentlemen: Send complete illustrated information on Ozalid Overhead Projection System equipment and name of nearest Ozalid Audio-Visual Dealer.

Name_____

Firm_____

Address_____

City_____ Zone___ State____

CANADA IS A FOREIGN COUNTRY

Canada is the United States' best friend and best customer—but it is a "foreign" country with its own identity, its own customs and its own national outlook. Wise Americans recognize this fact and tailor their message to Canadians.

When it comes to films, most choose Crawley's, Canada's largest film production company.

Crawley Films Limited

181 Eglinton Ave. E. Toronto, Ontario
19 FAIRMONT AVENUE OTTAWA, CANADA
1467 Mansfield St. Montreal, Quebec



COMMERCIALS & TV CARTOONS



U.S. SALES OFFICE
MASTER FILMS INC.
509 MADISON AVENUE
NEW YORK, N.Y.

FILM PRODUCTION IN EUROP

CARILLON FILMS N/V:

Rich sound recording system with synchro-pulse; fully automatic 35-mm Crass-Berlin animation camera and stand; 40-seat screening theatre for 35mm and 16mm and double-head magnetic soundtracks; script department with research library; casting files, sound effects and music library; cutting room facilities with 35mm Steenbeck (Cinemascope) for magnetic tracks in 17½-mm and 35mm; 35mm Acmiola; 16-mm, 17½mm and 35mm Moviola with soundtracks.

RECENT PRODUCTIONS AND SPONSORS

SPONSORS: Vredestein Rubber; Heinekin Beer; Gladstone Cigarettes; Philips; Hewitt Robins; K.L.M.

ITALY

Gilbert Altschul Productions, Inc.
Via Aristide Leonari 67, Rome, Italy

Rodolfo Besesti, *in charge*
(See listing in Chicago, Ill.)

Marathon International Prods. Inc.
Via Lucrezia Caro 12, Rome, Italy

Giovanni Pucci, *in charge*
(See listing in New York City)

Visulex International Sales Promotion Organization
Piazzale Principessa Clotilde 6, Milan, Italy



ESTUDIOS MACIAN S. A.
Rbla. Cataluna, 92, Barcelona, Spain
Phone: 227-63-59

Date of Organization: 1956
Francisco Macian, *General Manager*
Jaime Papaseit, *Production Director*
Gilberto Soriano, *Camera Dept. Head*
Jose Mari, *Chief Animation Dept.*
Isabel Belio, *Animation Dept.*

SERVICES: Commercial and TV films; short metrage cinema; cartoon and special effects. FACILITIES: Studios with two stages; model animation stage effects; cartoon animation studio equipped with 35mm animation stand.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Silvana*, (Silvana S.A., Switzerland); *Griffin*, (New York); *Pilsen Callao*, (Pilsen Callao Peru); *Sheaffer's*, (Sheaffer's Peru); *Sazonador Washington*, (Peru).

ESTUDIOS MORO S. A. — MOVIERECORD, S. A.
Los Mesejo 15, Madrid, Spain
Phone: 251-18-00

Date of Organization: 1950

U. S. Sales Office: Master Film Distributors, Inc., 509 Madison Ave., New York, N. Y.
Phone: MUrray Hill 8-822
George Caputo, *Manager*

Santiago Moro, *General Mgr.*
Jose Luis Moro, *Animation Manager*
Eduardo Augustin, *Sales Dir.*
Felix Carrasco, *Production Director*

SERVICES: Commercial and T films; documentary films; she subjects in live action or cartoon

FACILITIES: Studios with thr stages; model animation stage; ca toon animation studio equipped wi 35mm animation stands; dubbin and recording.

RECENT PRODUCTIONS AND SPONSO

MOTION PICTURES: *Cha-Cha*, (Ma well House Coffee); *Four Bunnie* (Scott Paper); *Rocks*, (Martini Rossi); *TGP*, (G & P Tea); *Must fa*, (*Camel Cigarettes*).

Potomac Films, Inc.
Joaquin Maria, Lopez 68 Madrid, Spain

Hugo Serra Hamilton, *Representative*
(See complete listing under Washington, D. C.)



DENMARK

ARNO STUDIO A/S
Meldahlsgade 1, Copenhagen, Denmark
Phone: Minerva 3080

Date of Organization: January 1950

Tage Arno, *President*
Arved Tholle, *Vice-President*
Ilse Schultz, *Secretary*
Knud Johansen, *Treasurer*
Carl Otto Petersen, *Production Manager*
Axel Pless, *Chief Sound Engine*
Jorgen Thomsen, *Sound Engine*
Soren Bredsdorff, *Asst. Sound Engineer*
Borge Madsen, *Studio Manag*
Per Bressendorf, *Asst. Photographer*

SERVICES: Production of motion p tures for government, industry, ec cation and television, plus recor ing, editing and dubbing into va ous languages. FACILITIES: Appr 2,200 sq. ft. of studio space. C trally located mixing studio. W equipped narration studio. Ei

ARNO STUDIO A/S:
eras (Arriflex, Debrie, Bell & well, Bolex—soundproof and si-). 120,000 watts of lighting ipment. 35 and 16mm optical rders. 6 channel mixing console. nophone recording. Music and d effects library. Electronics ice dept. Engineering research . Three projection rooms. Two ks.

NT PRODUCTIONS AND SPONSORS
CTION PICTURES: *Konstabel,* (Dan- Army Welfare Organization); *d Irrigation,* (Danish Agricul- l Information Office); various dinavian language versions for wegian, Swedish & Danish Em- ers Associations.

CENTRA-FILM A/S
litchellsgade 9, Copenhagen, V. Denmark
hone: MInerva 7120
ate of Organization: 1961
ssociated Companies: Oy Centra-Film AB Helsinki, Finland. Centralfilm G.m.b.H., Hamburg, Germany. Centralfilm A/S, Oslo, Norway. AB Centralfilm, Stockholm, Sweden.
rik Witte, *General Manager*
ICES: Motion pictures, slide- production. FACILITIES: Produc- equipment as needed.

NT PRODUCTIONS AND SPONSORS
ION PICTURES: *Kraft Cheese,* Walter Thompson, Frankfurt); *ejne; Valo;* (Lintas, Copenha- ; *Lego Toy,* (Lego System A/S, mark); *Elidor,* (Lintas, Ham-).

Scandia Films
een Blichersvej 1
penhagen F, Denmark
J. Farding, *Representative*
complete listing of Unit One lm Productions, Los Angeles)

FINLAND

OY CENTRA-FILM AB
Rautatiekatu 11, Helsinki, Finland
hone: 447371
ate of Organization: 1960
ssociated Companies: Central- film A/S, Copenhagen, Denmark. Centralfilm G.m.b.H., Hamburg, Germany. Centralfilm A/S, Oslo, Norway. AB Centralfilm, Stockholm, Sweden.
rs. Singa Sandelin, *General Manager*
ve Kant, *Production Mgr.*
ICES: Motion pictures for gov- ent, business and industry (live ctn and cartoon). FACILITIES: and recording studios with ll equipment.

ECT PRODUCTIONS AND SPONSORS
ms: for Sunsilk; Sunil; Rexona; gal; OMO; Lux Liquid; (Lintas); sn; Mailon; Jane Hellen; (Suo- Trikoo Oy Ab.); Kellogg's Rice ies; (Vaassan Hoyrymylly); LEFILMS: *Oil Cabel,* (Finnish al Works Co. Ltd.); sales train- films, (UPO Oy).

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Hialeah, Florida
TUxedo 8-4604

California:
6510 Santa Monica Blvd.
Hollywood, California
HOllywood 9-8321

Washington, D.C.:
Gregory Bell
927 15th St., N.W.
347-1153

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New York 17, N.Y.
MU 2-3625

SCANDINAVIA

NORWAY

CENTRALFILM A/S

Akebergveien 56, Oslo Norway
Phone: 67-63-93

Date of Organization: August, 1952

Associated Companies: Centralfilm A S, Copenhagen, Denmark. Oy Centra-film AB, Helsinki, Finland. Centralfilm G.-m.b.H., Hamburg, Germany, AB Centralfilm, Stockholm, Sweden.

Knut-Jorgen Erichsen, *Managing Director*
Kjell Austad, *Assistant Manager*

SERVICES: Production of all types of sponsored films and slidefilms. FACILITIES: Studio with 200 KW; 35mm and 16mm cameras; recording and cutting equipment; theatre.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Untitled films for: Philips; Volvo; Remington; Shell; Esso; Scotchlite; exclusive film and slidefilm producer for A/S De-No-Fa & Lilleborg Fabrikker (Norwegian Unilever Associate); SLIDEFILMS & TV COMMERCIALS: For sponsors in Finland and Germany

SVEKON FILM

Seiersbjerget 7, Bergen, Norway
Phone: 14688-14680

Date of Organization: 1950

Haakon Sandberg, *Owner, Managing Director*
Sverre Sandberg, *Owner, Managing Director*

SERVICES: 16mm and 35mm film production for documentary, educational, public relations and TV films. FACILITIES: 16mm and 35mm sound recording studio, 16mm single and double system equipment; 16-mm and 35mm cameras.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Bergen Anno 1962*, (Bergens Privatbank); *Ankerplass i New York*, (Norwegian Seamens Church); *Bergens Havn*, (Bergen Municipality); *Stender 3*, (Stender); *Vestlandsposten*, (Norwegian Broadcasting TV).

SWEDEN

AB CENTRALFILM

Kaknas, Stockholm, Sweden
Phone: 63-14-30

Date of Organization: 1947

Associated Companies: Centralfilm A S, Copenhagen, Denmark. Oy Centra-film AB, Helsinki, Finland. Centralfilm G.-m.b.H., Hamburg, Germany. Centralfilm A S, Oslo, Norway.

P. O. Nuhma, *President*
B. I. Hansson, *Managing Director*

SERVICES: Production of all types of sponsored films and slidefilms. FACILITIES: Film studios with cameras, cameramen, recording, cutting equipment, modern laboratories, etc.

AB CENTRALFILM:

RECENT PRODUCTIONS AND SPONSOR

MOTION PICTURES, SLIDEFILMS TV COMMERCIALS: for Unilever; AB Volvo; ASEA; British-America Tobacco Co.; J. Walter Thompson Facit Findus; Hans Schwartzkop (Black Head).

FORBERG—FILM AB

Kungsgatan 27, Stockholm, Sweden
Phone: 111655

Date of Organization: 1934

E. Forberg, *Pres., Gen. Mgr.*
O. Forberg, *Assistant*
T. Hultgren, *Executive Sec. & Treasurer*
H. Peters, *Director*
K. Pill, *Art Department*

SERVICES: Motion pictures in 35 an 16mm and slidefilms for industria sales and personnel training. F CILITIES: Camera and lighting f 35 and 16mm motion picture sound recording; complete faciliti for sound slidefilms.

RECENT PRODUCTIONS AND SPONSO

MOTION PICTURES: For the Kappa Federation; SLIDEFILMS: Untitl productions for AB Svenska God centraler; Atlas Copco; Bofors; Bu tfabriks AB; Casco; Husqvarn Modern Kitchens; State Railway State Road & Waterbuilding; Thul Insurance.

A. B. KINOCENTRALEN

Drottninggatan 49, Stockholm C, Sweden
Phone: 23 05 35 Vaxel

Date of Organization: 1918

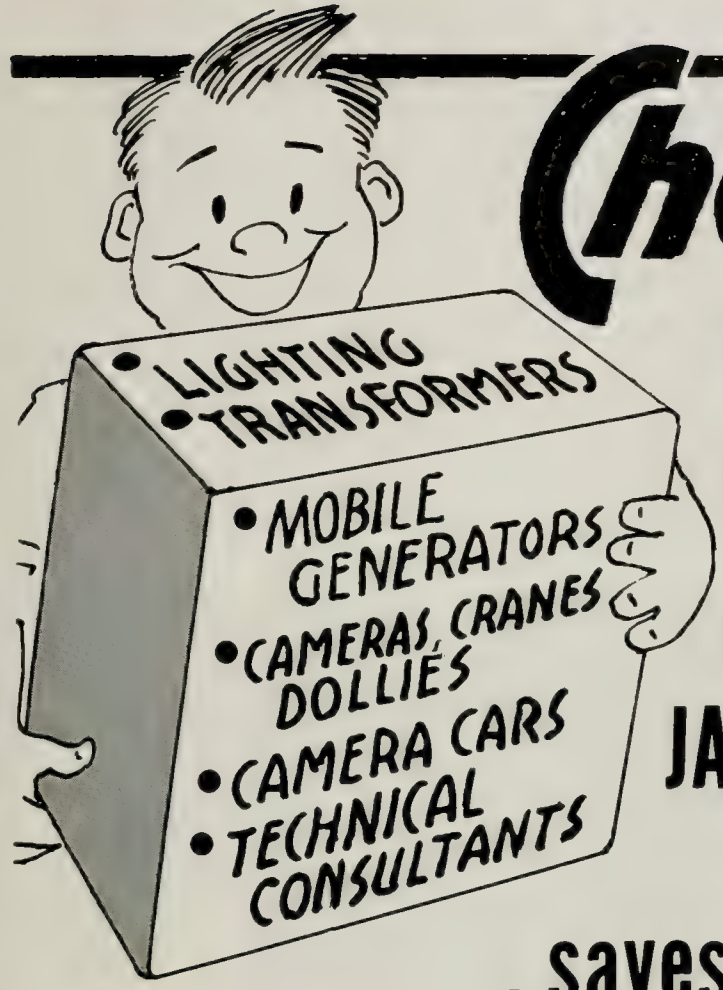
A. Ronnlof, *Managing Director*
F. Terselius, *Sales Manager*
L. Alm, *Studio Manager*
H. Hallbjorn, *Laboratories Dep Head*

SERVICES: Production and distrib tion of sponsored, advertising, ed cation and instruction films, filmle and slidefilms; live action and a mated. FACILITIES: Complete stuc including sound and cutting depa ments, 16mm and 35mm camer projection rooms and laboratori black and white and color. Exhil tion with exclusive screening rig in 500 theatres.

RECENT PRODUCTIONS AND SPONSO

MOTION PICTURES: *Goin' Fishi* (Reymersholm); *Minutes of Fa well*, (State Railroads); *Lots Chocolade*, (Mazetti); *Inside t Shell*, (Assn. of Nurses); *The Ba* (Svenska Handelsbanken).





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AUSTRALIA

ARTRANSA PARK TELEVISION PTY. LTD.

Warringah Road, French's Forest, Sydney, New South Wales
Phone: JY 9311

Date of Organization: 1956

Branches: 218 High Street, Kew, Victoria, P. Britnell, *Prod. Mgr.*
New York: Amalgamated TV Services, 229 West 43rd St. New York 36.
L. Mauger, *Dir., Internat'l Ops.*

J.H.M. Oswin, *General Manager*
R. A. Becker, *General Sales Mgr.*
D. L. Hall, *Manager*
C. Pym, *Assistant Sales Manager*
A. Ezard, *Senior Producer, Director*
A. R. Litchfield, *Manager, Documentary Development*
G. Lowry, *Manager, Production Facilities*
G. Lowe, *Director of Photography*
C. Woolveridge, *Art Director*
A. Allen, *Recording Director*

SERVICES: Feature production, TV program production, TV commercials and theatrical advertising films, documentary films, training and industrial films. Studios are equipped to handle film, videotape, and animation production. FACILITIES: 35 and 16mm film production equipment including Mitchell BNC and Arriflex cameras, Oxberry optical printer and animation camera, Westrex and Magnasync sound equipment. Sound stages, lighting, etc. Videotape installation comprises 3 Ampex recorders equipped with selective editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Anzac,* (Johnson & Johnson); *Whiplash,* (Berger & Sons, & William Arnott Ltd.); *Tobacco in Australia,* (Rothmans of Pall Mall); *A Tree Lives On,* (Masonite Corporation of Australia); *The Kernel Came to Dinner,* (Gordon Edgell & Sons); *The Glass Mountain; Bus Run;* (Spastic Centre); *Melbourne Suggests; Canberra The Capital;* (Vacuum Oil Co. Ltd.).

CAMBRIDGE FILM AND TV PRODUCTIONS PTY. LTD.

221 Pelham St., Carlton N.3, Melbourne, Victoria
Phones: 34-2166-7-8

Cable: CAMFITEL, Melbourne

Date of Organization: 1949

W. V. Morgan, *Chairman*
George Morcom, *General Mgr.*
Neil Duncan, *Secretary*
Dennis Trewin, *Production*
Kevin Franzi, *Editor*
Barbara Millar, *Graphics*
Lynette Chandler, *Reception*

SERVICES: Producers of cinema and TV commercials, business and documentary films, slidefilms, etc. FACILITIES: 35mm and 16mm camera equipment, 35mm Mitchell; studio crane, mixing console, interlock facilities, animation tables, preview theatre, optical effects.

CAMBRIDGE FILM PRODUCTIONS:

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Heart of the Shoe,* (G. N. Raymond Ltd.); *Purest Treasure,* (Australian content photographed for Marathon International for Volkswagenwerk A.G., Germany); THEATRE & TV COMMERCIALS: for Vodka Viborowa: Kodak (A'asia) Pty. Ltd.; Turner Industries Pty. Ltd.; Heinemann Electric; Bear Brand Milk; Comm. of Victoria; B.A.L.M. Paints; Nicholas Pty. Ltd.; Robert Bosch Pty. Ltd.; and others.

HERSCHELLS FILMS PTY. LIMITED

31 Agnes Street, East Melbourne, Victoria
Phone: MF 1956

Date of Organization: 1910

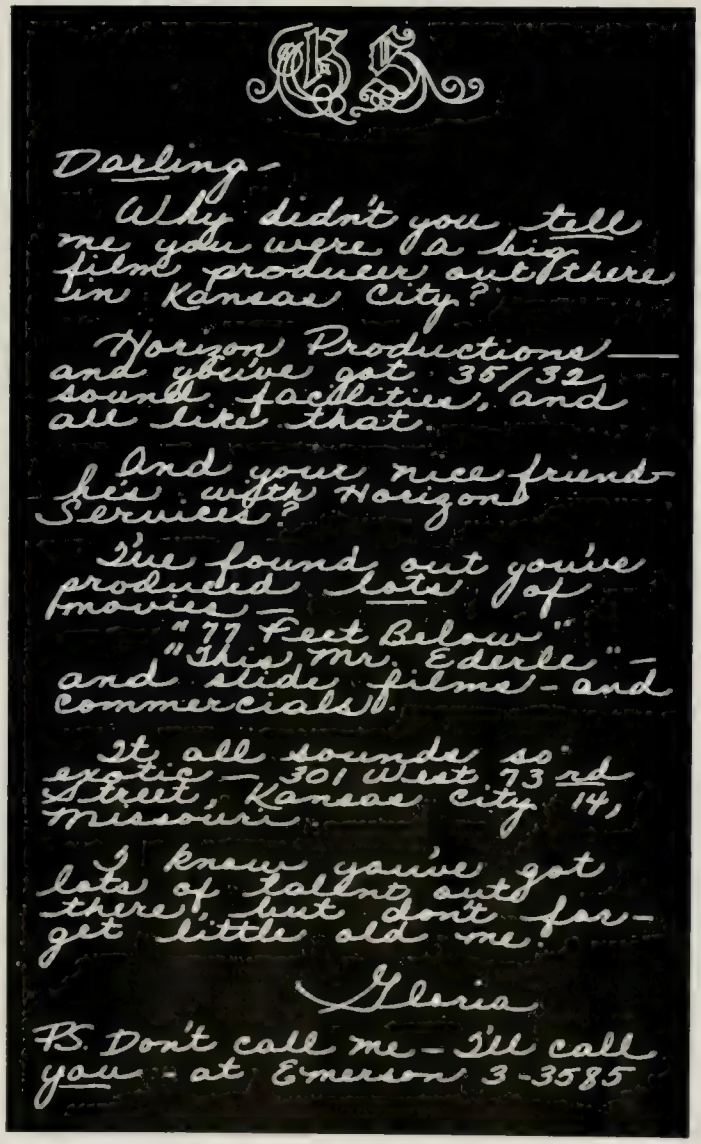
F. F. Knight, *Chairman*
Roy A. Driver, *Managing Director*
A. L. King, *Director*
F. W. Thomas, *Secretary*

HERSCHELLS FILM PTY, LTD.:

SERVICES: 16mm and 35mm production services for industrial, sales promotion, public relations, educational and training films; color and black and white. FACILITIES: Production, scripting, recording and editorial facilities; 16mm and 35mm laboratory for same day rush service; theatrette.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Our Swan,* (Enchante Film & TV Productions); *The Bandit Goes Bush,* (Baxter Productions); *Melbourne,* (Tasmanian Tourist Bureau); *Sno-Wite,* (Littleton Harvey Adv.); *Bravo,* (Cosmopolitan Films); *Manufacture of Hot Water Bottles,* (Ansell Rubber Co.); *Toyland; Wild West Round Up;* (Hector Crawford Productions); *The Golden Drive In,* (Houlihans); *Propane Gas Experiment,* (Gas & Fuel Corporation); *Tantangara Dam,* (Utah Australia Ltd.).



JAPAN

EDUCATIONAL FILM EXCHANGE, INC.

3 Ginza Nishi 6-Chome, Chuo-Ku, Tokyo, Japan
Phone: (571) 9351

Date of Organization: Februa 1949

Branch Offices: Tokyo, Osak Nagoya, Fukuoka, Sappo Kanazawa, Fukushima.

E. Kanazashi, *President*
E. Ikeda, *Managing Director*
T. Iseki, *Director*
I. Hirao, *Studio Manager*
Y. Katagiri, *Kwanto General Manager*
S. Tanaka, *Kwanto Branch M*
T. Kikuchi, *Hokkaido Branch Manager*
K. Yano, *Kwansai General M*
S. Torii, *Kwansai Branch M*
M. Imaizumi, *Chubu Branch M*
Y. Yabe, *Kyushu Branch Mgr.*
G. Nakatani, *Acting Foreign Manager*

SERVICES: Production and distril tion (also renting film libraries) educational and cultural films; cl dren's films (dramas and anin tion); TV films and commercia FACILITIES: 21,648 sq. ft. stud four stages, 4,592 sq. ft.; oth buildings, 3,963 sq. ft.; 600,0 watts power supply; 600,000 wa lighting. Parvo, Arricord, Spec Cine-Kodak, Mitchell, Bell & How Filmo cameras; 35mm animati stands; Topcon, Primo, etc., s cameras; management and staff 40; animation staff of 40.

RECENT PRODUCTIONS AND SPONSO

MOTION PICTURES: *Tale of a P Safety for School Kids; Internatio Friendship; Happiness for To-M row; Kids of the House of Ho A Little Girl and Balloon; Pres Love and Light;* (Daiei); *Fam Diary; Birds' Wings;* (Mot Times); *Father and Son; Mot and Daughter;* (Scenario); *Villa Change; Keep Good Order; Ja nese Forestry; Work and Fatig Planning and Draft;* (Kumia *Heart and Veins; Function of H mone; Function of Kidney; Funct of Ears; Function of Eyes; Funct of Bones;* (Nichiei Kagaku); *Uni Nations; Warm and Cold Countri Conquer Illness; Living in Mo tain and Near Sea; Things Forg ten;* (Nihon Video); *Easy Desig Drum and Fife Band;* (Hik Hodo).

INTERLINGUAL TELEVISION K.K.

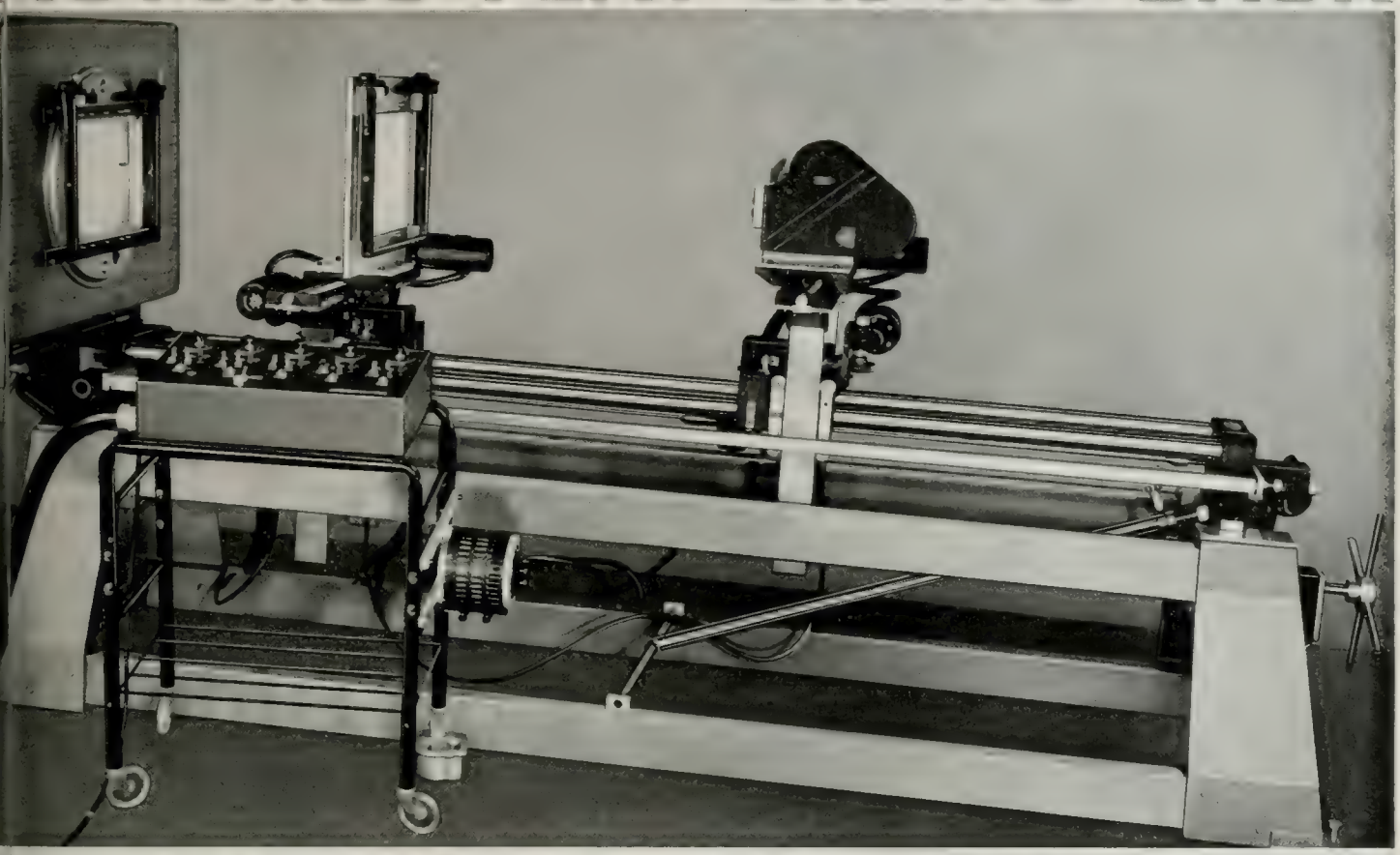
Shimonaka Bldg., 36-1 Akasak Hitotsugi-cho, Tokyo, Japan
Phone: 481-7450

Date of Organization: 1957
Date of Incorporation: 1958

Affiliate Companies: Interling Television, Inc., New York N. Y., Engadinstr. 6, C Switzerland, H. Hats, C Mgr.

George A. Shirokow, *Represe tive Director*
M. C. Lu, *Representative Director*
T. Asada, *Director* (*Cont*

THIS ANIMATION STAND TAKES PICTURES FLAT ON ITS BACK



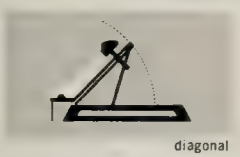
TILTING COLUMN STAND

This is the only stand manufactured which functions in horizontal, diagonal and the normal vertical positions. It is so soundly and ingeniously designed that it will meet your highest standards of performance for animation, titling, filmstrip and special effects work.

Unlike conventional stand, it offers full motorization of N-S, E-W camera movement and zoom at prices comparable to manual models of stands which do not possess its other features. And it offers greater zoom range and more N-S, E-W travel than anything in its field.



vertical



diagonal



horizontal

Mounted in any diagonal position through 90°, this stand is designed for three-dimensional animation, multiplane animation and process photography. All the movement is in the camera compound, not the base as is common, and the camera can always be positioned properly, even when off-stand.

The horizontal adaptation, with stage dropped, permits shooting off wall mounted art of theoretically unlimited size. Despite its modest price (from $995.00) the P-A Tilting Column Stand is built to highest standards. Base is cast iron and steel, the finest type of construction, and dual vertical columns insure rigidity. All movements are on hardened steel with no-play ball bearings and are registered by counters to 1/100 of an inch. Most important, this stand is engineered to a building block concept and its capabilities can be expanded by addition of accessories.

PORTMAN STAND

On the market for 3 years, this stand has consistently out-performed all comers. It is beautiful in the efficiency of its design. The basic stand is engineered to achieve maximum rigidity, capacity and versatility. It sets new standards in all three respects. Its compact cast iron base represents a major advance, and is one reason why the Portman costs less than competitive stands.

More than 40 accessory units are available to help you custom build your Portman to your own specific needs. These include the most advanced components on the market, again, each engineered for versatile performance.

The Portman offers more peg track movement than the stand you are using now and will accommodate virtually every camera available, including our own. The Acme-Portman Rack-Over is a 16-35mm combination that does things no single camera could ever do before. You'll want to consider it with the stand.



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We've tried to use this page to show you why Photo-Animation is changing some old ideas about what a stand should do. In the final analysis it comes down to engineering and understanding of what you want to do. Before you do anything about new equipment, ask us for the whole story.

Warren Portman, Pres.

P.A. EQUIPMENT USERS INCLUDE:

Ansel Studios ■ Australian Broadcasting Commission ■ Bay State Films ■ Corwin Studios ■ Encyclopedia Brittanica Films Ford Motor Company ■ Hallmark Films ■ Hercules Powder Company ■ Keesler Air Force Base ■ KVOS-TV (Canada) ■ Martin Company ■ Mayo Clinic ■ National Admin. of Space Agencies, Huntsville, Ala. ■ Nationwide Insurance ■ Rembrandt Films Sage, Bukar & Larisch ■ Sperry Gyroscope (Div. of Sperry Rand Corp.) ■ Tinfo Productions ■ University of Kansas ■ University of Virginia (Medical School).

PHOTO-ANIMATION, INC.

34 SOUTH WEST STREET ▪ MOUNT VERNON, NEW YORK ▪ MO 4-6069

INTERLINGUAL TELEVISION:
T. Okita, *Office Manager*
S. Ikeda, *Operations Manager*

SERVICES: Animated cartoons in b&w and color for export to U. S. A.; animated and live TV spots; stop-motion work; rotoscoping; sound-color filmstrips; motion pictures for business and TV in 16-mm and 35mm; technical assistance to U. S. film producers on location shooting in Japan; foreign language film dubbing. FACILITIES: Complete line of Oxberry animation equipment; permanent staff of animation artists trained to U. S. standards and requirements; sound recording on tape, film, magnetic film, Ampex and Magnasync equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *On the Raft; Ali Baba and Forty Thieves; Explorer;* (Philip Morris); *Pancho Pantera; Asuncion;* (Laboratories Picot); *The Painter,* (Pepsi-Cola Internat'l); FILMSTRIPS: series of six training filmstrips for Coca-Cola Co.; TV COMMERCIALS: for Kenyon & Eckhardt; Young & Rubicam; Noble; Fuller Productions; and others.

INTERNATIONAL MOTION PICTURE COMPANY, INC.

Katakura Bldg., Kyobashi, Chuoku, Tokyo, Japan
Phone: 281-5778-9

Cable Address: IANMUTSU, Tokyo

Date of Organization: February, 1952

Ian Mutsu, *President*
Shokichi Mogami, *Director*
Jujun Furukawa, *Director*

SERVICES: Producers of industrial and business films; TV films; newsreel assignments; 16mm and 35mm. FACILITIES: Full time camera, sound and office staff; own production equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Princess Alexandra Visits Japan,* (Japanese Foreign Office); *Automatic Bowling Age,* (AMF); *Magnet Wires,* (Furukawa Electric); *Myopia in Japan,* (UN-World Health Organization); *Azuma Hot Springs,* (Yamagata Prefecture).

MITSUI PRODUCTIONS, LTD.

(Formerly Mitsui Art Film Productions Co., Ltd.)
Mitsui Main Bldg., Room 555 No. 1, 2-Chome Nihonbashi, Muromachi, Tokyo, Japan
Phone: 241-1570, 6755, 2251

Date of Organization: May, 1952

Noboru Andoh, *President*
Takaosa Mitsui, *General Mgr.*
Soya Mizuki, *Director & Production Head*
Haruto Nishihara, *Director*
Takanaru Mitsui, *Auditor*
Hisayoshi Satoh, *Counsellor*

SERVICES: Documentary production of motion pictures, TV commercials and sound slidefilms for art, historical assets, natural and medical science, teacher's guide, industry and engineering, public and civil relations, etc. FACILITIES: Complete motion picture production facilities.

MITSUI PRODUCTIONS:

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Modern Bank,* (Mitsui Bank Ltd.); *Kobe Steel Works Ltd. Marches On; Stainless Steel Tubing,* (Kobe Steel Works Co., Ltd.); *The Pipelines Over the Seas,* (Mitsui Shipbuilding & Engineering Co.); *Aladdin's Flame,* (General Bussan Kaisha, Ltd.).

SHU-TAGUCHI PRODUCTIONS, INC.

2, 5-Chome, Shiba-Tamuracho, Minato-ku, Toyko, Japan
Mailing Address: Central P. O. Box 394, Tokyo
Phone: 431-0461, 4741

Date of Organization: January, 1948

Takeshi Kawai, *President-Prod.*
Yasushi Taguchi, *Director-Prod.*

SERVICES: 16mm and 35mm films in color or b&w for business and industry; sales promotion, public relations, educational, medical, scientific and travel films. FACILITIES: 35mm N. C. Mitchell, Eyemo cameras; 16mm Cine Kodak Special, Bell & Howell Filmo cameras; 100 kw. lighting equipment; editing room with all necessary equipment.

SHU-TAGUCHI PRODUCTIONS:

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Thermal Power Plant; Super to Mammoth Tanker; Construction of Nagara Bridge;* (Mitsubishi Heavy Industries Reorganized, Ltd., Mitsubishi Electric Co. Ltd.); *Cormorant Fishing,* (Japan Tourist Assn.).

TOKYO CINEMA COMPANY, INC.

Omi Brotherhood Building 2-1 Surugadai, Kanda, Toyko
Phone: Tokyo 291-6351-4

Date of Organization: March, 1954

Sozo Okada, *President*
Akira Iwasaki, *Director*
Yutaka Yoshimi, *Director*

TOKYO CINEMA COMPANY:

SERVICES: 16mm and 35mm moti pictures in color, b&w for indust education and medical-scienti fields. FACILITIES: Complete faci ties and permanent staff for mode production of all types.

RECENT PRODUCTIONS AND SPONSC

MOTION PICTURES: *Cancer Ce within Living Bodies; In Pursuit Cancer Cells;* (Chugai Pharmaceu cal Co. Ltd.); *Technique of Ele tronics; Creation of Sounds; Tec niques of Light;* (Matsushita Ele tric Industrial Co., Ltd.); *Electro ics,* (Japan Foundation for the Pr motion of Science and Technology *Gasoline,* (Maruzen Oil Co., Ltd

Washington Video Productions, Inc.

CPO Box 710, Tokyo, Japan

Ian Mutsu, *Representative*

29 Macdonnell Road, Apt. 3 Hong Kong

Robert Arculli, *Representative*
(See complete listing under Washington, D. C.)

MALAYA

CATHAY FILM SERVICES LTD

Cathay-Keris Film Studios, East Coast Road, Singapore 15, Malaya

Date of Organization: 1957

Tom Hodge, *Managing Direc & Executive Producer*
Noni Wright, *Producer & Writer-Director*

SERVICES: Production of advertisi public relations, documentary d news and training films. Locat shooting anywhere in East; 35m and 16mm b&w, color and sou FACILITIES: Fully-equipped mod studio for rental with qualified te nicians.

RECENT PRODUCTIONS AND SPONS

MOTION PICTURES: for Martell; H risons & Crosfield; Yardley; Marm Standard Vacuum; Brooke Bo Tea; Listerine; Quaker Oats; L Marx Toys; Johnson & Johns Koolaid; Frigidaire; Playtex; He Camy Watches; Saridon; and oth

AFRICA

FACTUAL FILMS LIMITED

P.O. Box 8290, Nairobi, Keny
Phone: 27704

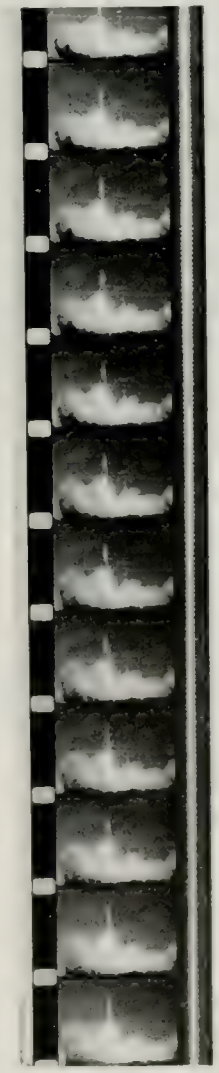
Date of Organization: 1958

John C. Gee, *Managing Dir.*
Luke Broadley, *Technical Dir*

SERVICES: Producers of 35mm d 16mm documentary, advertising d industrial films. FACILITIES: P duction and recording studio; 16 and 35mm cameras and equipm

RECENT PRODUCTIONS AND SPONS

MOTION PICTURES: *Lyons M* (Lyons Ice Cream); *Cooking th Royal,* (Royal Baking Powd ADVERTISING FILMS: for Vinc Chemical Co.; Raleigh Industrie East Africa Ltd.; H. Miller & Ltd.



SPRING 1962

Currently producing for:

AMF ATOMICS

E. W. BLISS COMPANY

DELCOTE, INC.

EASTMAN CHEMICAL PRODUCTS, INC.

HERCULES POWDER COMPANY

NATIONAL TOOL, DIE & PRECISION MACHINING ASSN.

U. S. NAVY

VIDMAR, INC.

FRED WITTNER COMPANY

FARRELL AND GAGE FILMS • INC.

213 East 38th Street • New York 16, N. Y. • MUrray Hill 3-8358

THE POTENTIAL OF TODAY'S AUDIENCE

EACH NEW FILM further enlarges the already huge audience for useful, informative, factual motion pictures. And each new season brings additional titles of sponsored film subjects to feed the insatiable demand of organized audiences for education and information via the screen.

More than a half-million 16mm motion picture projectors are operated night and day in the schools, community halls, plants, clubrooms, lodges, churches and other places where organized groups meet to "share the vision."

Television program directors look to sponsored pictures for public-service use on both networks and local stations. A single showing in Manhattan last fall brought such film to nearly 200,000 homes!

Both "hard-top" and drive-in theaters continue to welcome interesting sponsored short subjects of top quality. A minimum schedule would embrace 5,000 theaters; the best of today's films will show to millions of viewers, can go to upwards of 10,000 houses throughout the U. S. alone.

Preparatory steps have been taken to "open" audiences through organized distribution methods in the Common Market countries of Europe. Many of the best sponsored pictures already find their way abroad through government channels; the 8mm plan of the U. S. Department of Commerce is still another avenue to carry trade films abroad.

A vital key to this tremendous audience potential lies in the listing of the **organized, specializing** distribution companies on the following pages. The **economy** and **effectiveness** of the **services** they offer are worthy of review.





FOR SALE

"In The Beginning"

16mm Sound • Color
28 Minutes

✻

The story of the Earth's history as revealed by the Grand Canyon

✻

This film has won international recognition. It is one of the most "in demand" films circulated by a sponsored film distribution service.

•

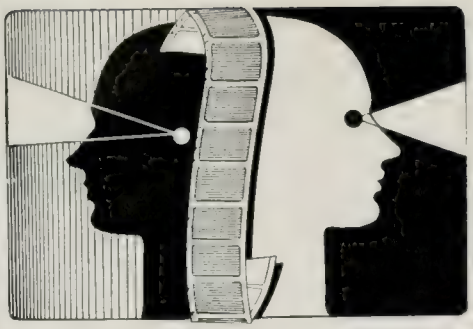
A very good potential exists either for sponsored showings or for the sale of prints to schools.

•

Produced in 1953, this film is timeless. The original is in excellent condition. Nearly all printing has been from internegative.

✻

For information concerning the purchase of all rights to this film, write or telephone Edward Fulham, 612 S. Flower St., Los Angeles, Calif., MAdison 6-5711.



✻

ASSOCIATION FILMS, INC.

Headquarters Office:
347 Madison Ave., New York 17, N. Y.
Phone: MUrray Hill 5-2242

J. R. Bingham, *President*
A. L. Fredrick, *Executive Vice-President and Treasurer*
Reg. S. Evans, *Vice-President, Sales*
Robert Finehout, *Vice-President, Sales & Sales Promotion*
Robert Mitchell, *Vice-President, Operations*
Robert Bucher, *Vice-President, Director of Advertising & Television*

REGIONAL FILM DISTRIBUTION: *for the Eastern Area*, Broad at Elm, Ridgefield, N. J. Phone: WHitney 3-8200. E. H. Johnson, *Manager and Sales Rep.; For the Midwestern Area*: 561 Hillgrove Avenue, La Grange, Ill. Phone: FLeetwood 4-0576. M. G. Weiland, *Manager and Sales Rep.; For the Western Area*: 799 Stevenson St., San Francisco 3, Calif. Phone: Underhill 1-5305. W. O. Siler, *Manager and Sales Rep.; For the Southwestern Area*: 1108 Jackson St., Dallas 2, Texas. Phone: RIverside 8-8759. Carl Stahl, *Manager and Sales Rep.*

BACKGROUND: Founded in 1911 (as "The YMCA Motion Picture Bureau," a division of the International Committee of the YMCA's), Association Films was the first sponsored film distributor in America. In 1949, the company was incorporated as an independent national distribution service.

SERVICES: Promotion, publicity; booking, shipping, storage and inspection of prints (electronically); film programming (community and school groups); film programming (TV stations). Furnishes monthly reports on print activity and audiences (IBM tabulated); advance booking notices to sponsors; correspondence and confirmations (to users); merchandising of teaching aids and other film-related materials; and print servicing (physical handling of professional, sales and TV prints).

OPERATION: Prints and bookings are serviced from four regional film distribution centers, wholly owned by Association Films.

ASSOCIATION TELEFILMS — This television division is responsible for creation and distribution of special sponsored film series, including *American Family*, (a TV magazine starring Zacharv Scott and Ruth Ford), *Discovering America*, (travel and transportation), *Your Neighbor—the World*, (world affairs), *Theatre 30*, (half-hour sponsored films with story lines,), *Camera 15*, (news and views), and *Rx Your Health and Safety*, (health and safety package). Association Telefilms also prepares TV promotion kits and other special services for sponsors and stations.

✻ this symbol, appearing over a distributor's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 12th Annual Production Review issue.

✻

THE JAM HANDY ORGANIZATION, INC.

Headquarters Office:
2821 E. Grand Blvd., Detroit 11, Mich.
Phone: TRinity 5-2450

Betty Watters, *in charge, Distribution Services*

SERVICES: Currently distributing theatrically throughout the U. S. A. with fifty-odd years of active experience in the theatrical and non-theatrical field. Special services include physical handling of sponsored films for self-equipped audiences; major convention projection service in all principal cities. See studio listing pages for complete data on corporate background.

✻

IDEAL PICTURES, INC.

Headquarters Office:
58 East South Water St., Chicago 1, Ill.
Phone: FInancial 6-5480

Paul R. Foght, *President*
Eddie Nakagama, *Vice-President, Secretary*
C. M. Hadden, *Treasurer*
Richard Turner, *Sales Manager*
Henry Soulen, *Eastern Representative*

BRANCH EXCHANGES: 2114 Eighth Avenue N. Birmingham 1, Ala.; 1840 Alcatraz Ave., Berkeley 3, Calif.; 2221 S. Olive St., Los Angeles 7, Calif.; 714-18th St., Denver 2, Colo.; 55 NE 13th St., Miami 32, Fla.; 71 Walton St. N.W., Atlanta 3, Ga.; 1370 S. Beretania St., Honolulu, Hawaii; 58 E. South Water St., Chicago 1, Ill.; 15 E. Maryland St., Indianapolis 4, Ind.; 616 S. 5th St., Louisville 2, Ky.; 1303 Prytania St., New Orleans 13, La.; 102 W. 25th St., Baltimore 18, Md.; 42 Melrose St., Boston 16, Mass.; 1592 Grand River Ave., Detroit 27, Mich.; 340 Nicollet Ave., Minneapolis 8, Minn.; 1402 Locust St., Kansas City 6, Mo.; 4028 N. Kingshighway St. Louis 15, Mo.; 4529 Spring St., Omaha, Neb.; 1558 Main St., Buffalo 9, N. Y.; 321 West 44th St., New York 36, N. Y.; 2110 Payne Ave., Cleveland 14, Ohio; 1201 S. W. Morrison, Portland 5, Ore.; 14 Wood St., Pittsburgh 22, Pa.; 18 S. Third St., Memphis 3, Tenn.; 2434 S. Harwood, Dallas 15, Texas; Brigham Young University, Provo, Utah; One E. Main St., Richmond 19, Va.; and 4431 W. North Ave., Milwaukee 8.

BACKGROUND: Founded in 1920 in Chicago. In the past 40 years, has grown into a national organization of 28 offices handling rental films for schools, churches, clubs and industry. In 1948 Ideal began the distribution of industrial films, for the first time making available a proved paying customer list for the distribution of industrial films services.

SERVICES: Promotion, publicity; booking, shipping, storage and inspection of prints (electronically); film programming (community and school groups); film programming (TV stations). Furnishes monthly reports on print activity and audiences, all supported by actual signed audience reports; advance booking notices to sponsors; correspondence and confirmations (to users); merchandising of teaching aids and other film-related materials; print servicing (physical handling of professional, sales and TV prints).

OPERATION: Prints and bookings are serviced from 28 company controlled distribution centers.

✻

INSTITUTE OF VISUAL COMMUNICATION, INC.

40 East 49th St., New York 17, N. Y.
Phone: ELdorado 5-1443

SERVICES: A pioneer distributor of sponsored and educational motion pictures, etc., to self-equipped audiences, tv stations. See listing on page 1

MODERN TALKING PICTURE SERVICE, INC.

Headquarters Office:
3 East 54th St., New York 22, N. Y.
Phone: PLaza 8-2900

Frank Arlinghaus, *President*
Carl Lenz, *Vice-President, Sales*
W. H. (Bill) MacCallum, *Vice-President, Modern Learning Aids Division*
Elsie Cox, *Treasurer*
Ralph Del Coro, *Client Service Manager*
Phil Murphy, *Advertising & Promotion Manager*

NATIONAL SALES OFFICES

EASTERN DIVISION SALES:
3 East 54th St., New York 22, N. Y.
Phone: PLaza 8-2900
R. H. (Dick) Rogers; James (Jim) Davis; Ernie Lutz; and Joseph Lynch.

AT DETROIT:
19818 Mack Avenue, Detroit 36, Mich.
Phone: TUxedo 4-6222
W. M. (Bill) Oard, *Vice-President*

AT PITTSBURGH:
210 Grant St., Pittsburgh 19, Pa.
Phone: GRant 1-9118
Don Konny, *in charge.*

CENTRAL DIVISION SALES:
Prudential Plaza, Chicago 1, Ill.
Phone: DElaware 7-3252
A. R. (Art) Bach, *Vice-President*
Dan Kater, Cliff Wells

WESTERN DIVISION SALES:
AT SAN FRANCISCO:
1444 Market St., San Francisco 5, California
Phone: Yukon 2-9414
Robert A. Kelley, *in charge.*

AT LOS ANGELES:
612 S. Flower St., Los Angeles 17, Calif.
Phone: MAdison 9-2121
R. M. (Dick) Hough, *Vice-President*

SOUTHERN DIVISION SALES:
1710 H Street, N. W.
Washington 6, D. C.
Phone: STerling 3-3377
Jack Lalley, *Vice-President*

AT TORONTO:
140 Merton St., Toronto 7, Ontario
Phone: HUdson 5-4419
Bruce Thomas, *in charge.*

BACKGROUND: The outgrowth of a pioneering program in the field of talking motion pictures by Electrical Research Products, Inc., a subsidiary of the Western Electric Co., formed in 1927 at the birth of the commercial sound motion picture medium, Modern Talking Picture Service first emerged as the non-theatrical department of that company. An early pioneer in the licensing and operation of portable sound projection apparatus and also providing projection service for industry, etc., Modern's present trade name was adopted by its licensees in 1935 and Frank Arlinghaus, then of ERPI, was placed in charge of this growing activity. Modern became an independent corporation on July 1, 1937, under the ownership and management of its distributing employees.

SERVICES: In 1962, in its 25th year, Modern represents over 400 organizations from industry, commerce and the professions, distributing their public relations films to schools, colleges, industrial plants, offices, and to the pubic and private clubs, and social groups throughout the United States and Canada. Other primary channels of distribution in which Modern is a leading specialist include: theatres showing sponsored short subjects; television stations; and rural roadshow operations. Modern operates a network of 31 regional libraries. For sponsors utilizing its service, the company promotes, ships, cleans, repairs, maintains and stores their films. Additionally, it counts audience attendance, records their comments and furnishes the sponsor a monthly tabulation. Extensive IBM facilities and equipment for promotional printing are maintained at New York headquarters. All regional libraries are equipped for electronic film inspection and handling. In 1960, Modern established its Modern Learning Aids division to distribute educational films for purchase, subscription (series rental) and lease-to-buy. MLA distributes the high school physics films developed by the Physical Science Study Committee.

REGIONAL EXCHANGES are located in Atlanta, Boston, Buffalo, Cedar Rapids, Charlotte, Chicago, Cincinnati, Cleveland, Dallas, Denver, Detroit, Harrisburg, Houston, Indianapolis, Kansas City, Los Angeles, Memphis, Milwaukee, Minneapolis, New Orleans, New York, Omaha, Philadelphia, Pittsburgh, St. Louis, San Francisco, Seattle, Washington D. C. as well as in Honolulu, Hawaii; Anchorage, Alaska and Toronto, Ontario.

SPECIAL ACTIVITIES & PUBLICATIONS: A physical handling service is maintained for technical professional and special films. Recent references for sponsor reading (available on letterhead request or by telephone from listed sales offices) include: "The Opportunity for Sponsored Films" —"Business Films at the Movies"—"How Television Stations Use Business Sponsored Films" — "The Teen Age Market"—and "Series Programming, PR Films Free From Modern TV."

THE PRINCETON FILM CENTER, INC.

Mount Lucas Road, Princeton, New Jersey
Phone: WA 4-3550
Gordon Knox, *President*

SERVICES: Distribution of sponsored motion pictures to self-equipped audiences and television stations. See Production Review listing for further details and corporate activities.

DISTRIBUTION OFFICES & REPRESENTIVES: Mr. Charles Palmer, 2625 Temple Street, Hollywood, California; Mr. W. B. Ware, 101 Walton Street, N. W., Atlanta, Geogria; Mr. William Butz, 2504 Eakin Street, Dallas, Texas; Mr. Harold O. Ruhge, 3830 North Lincoln Avenue, Chicago 13, Illinois; Mr. David Arnaud, 255 Minna Street, San Francisco, California.

ROTHACKER, INC.

Headquarters Office:
Time & Life Building, Rockefeller Center
New York 20, New York
Phone: CIrcle 5-6878

Douglas D. Rothacker, Jr., *President*
W. Stanfield Cooper, *Vice-President*
Mayme R. Dawson, *Secretary*

BACKGROUND: Established in 1910 as the Rothacker Film Manufacturing Co., producer and distributor of educational films, the organization was subsequently reorganized as Rothacker, Inc., and is currently engaged in specialized business film distribution through all available media to audiences throughout the world.

SERVICES AND OPERATION: For all types of non-theatrical audiences, and for theatrical and television showings, individual promotional campaigns, audience selection, publicity, multiple confirmation, audit follow-up are done on a separate basis for each film. Prints are all hand-inspected, sound-read, cleaned, repaired, shipped, stored and a complete record maintained on condition of each print; annual print breakdown with classifications sent as well as monthly exhibition reports with full information of each showing; special questionnaires provide additional information on audience reaction, comments. Supervisory operation in New York supplemented by distributors functioning locally in New England, the South, Middle West and Far West.

FOREIGN DISTRIBUTION: In addition to full coverage nationally, Rothacker, Inc., now offers its international distributing service covering Europe, the Orient and Latin America. The same standards of operations, available domestically, are handled, for Europe and the Far East, through representatives directed by staff in New York. For Latin America, arrangements are made through the facilities of Servicio de Informacion Panamericana.

FILM DISTRIBUTION:

STERLING-MOVIES U.S.A., INC.

Headquarters Office:
375 Park Ave., New York 22, N. Y.
Phone: JUdson 6-1717

Charles Dolan, *President*
Sophie Hohne, *Exec. Vice-President*
Robert Kirsten, *Vice-President, in charge, Programming*
Roger Cahaney, *Vice-President, General Manager*
Kadoza Worthy, *Comptroller*
Ophelia Brussaly, *Manager, Television Distribution*
Gordon Hempel, *Manager, General Distribution*
Morton J. Fink, *Manager,* NEWS-SCREEN, Inc., (located at Headquarters Office)

REGIONAL FILM EXCHANGES: *Eastern Area:* 43 W. 61st St., New York 23, N. Y., Phone: JUdson 6-1717, John Saitta, *Manager. Midwestern Area:* 100 W. Monroe St., Chicago 3, Ill., Phone: FInancial 6-0155, Donald Freese, *Manager. Western Area:* 1469 Vine St., Hollywood 28, Calif., Phone: HOllywood 4-6256, Ralph Rafik, *Manager. Southwestern Area:* Miller's Visual Aids, 519 Pennsylvania Ave., Fort Worth, Texas. Phone: EDison 2-7184.

SERVICES: National distribution of sponsored motion pictures to self-equipped audiences and television stations. Programming, publicity and promotion for sponsored films. Physical print handling, inspection and shipping. Also active in servicing sponsored and public relations films via Videotape to tape-equipped television stations and television networks.

NEWS-SCREEN, INC.: Syndication of sponsored newsfilm stories to TV stations. Production, editing, script preparation, distribution, reporting.

UNITED WORLD FILMS, INC.

Headquarters Office:
1445 Park Ave., New York 29, N. Y.
Phone: TRafalgar 6-5200

James M. Franey, *President*
Murray Goodman, *Vice-President, Castle Package Films*
John D. Desmond, *Vice-President, Distribution Services*
Arthur McLaughlin, *Director, Sponsored Film Department*
Wm. Sherman Greene, *Client Services*
William B. Laub, *Director, Publicity*
Don Freeburg, *Director, Advertising*

(CONTINUED ON THE FOLLOWING PAGE)



Imitation is the

SINCEREST FORM OF FLATTERY!

Years ago (in fact back in 1939) we originated the drum-type of magazine for slides. When others try to use the radial drum it should be kept in mind that the precision of operation of the SELECTROSLIDE is due to the precise tolerances in engineering of the unit AND the spring-steel slide-holders which accommodate ANY SLIDE MOUNTS.

Ask about these and other important advantages which put SELECTROSLIDE ahead of anything in the field years ago—and keep SELECTROSLIDE in the vanguard in the fields of teaching, sales training, selling and lecturing.

Write for illustrated literature and name of nearest distributor

spindler & sauppe
Established 1924

2201 Beverly Blvd.
Los Angeles 57, Calif.
Phone: DU 9-1288

MANUFACTURERS OF SELECTROSLIDE CONTINUOUS AUTOMATED SLIDE PROJECTORS

"Merit Award Winner" at the Brussels World's Fair

FILM DISTRIBUTION:

UNITED WORLD FILMS:

DIVISION OFFICES: (for sponsored films): 287 Techwood Drive, Atlanta, Ga., J. Hunt, *Manager*. 2227 Bryant St., Dallas, Texas, John Weston, *Manager*. 542 S. Dearborn St., Chicago, Ill., Louis Chiecki, *Manager*. 7374 Melrose Avenue, Los Angeles, Calif., Herman Block, *Manager*, and 5023 N. E. Sandy Blvd., Portland, Ore., Francis Schulz, *Manager*.

SERVICES: United World Films, Inc., a division of Universal-International Pictures, Inc., is exclusively a film distribution organization. Physical handling of sponsored film prints is served by 43 regional film libraries. Distributes sponsored business film to 35mm theatres, 16mm audiences of every type and description and television, nationally and internationally.

NATIONAL A-V ASSOCIATION

(LISTING IS CONTINUED FROM PAGE 24)

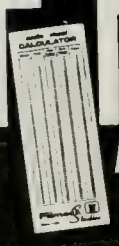
OFFICERS: Mahlon Martin (M. H. Martin Co.), Massillon, Ohio, *president;* Harold A. Fischer (Photosound of Orlando), Orlando, Florida, *first vice-president;* Robert P. Abrams (Williams, Brown & Earle), Philadelphia, *second vice-president;* J. W. Kinter (Photo & Sound), San Francisco, *secretary; Harold* Newman, (Newman Visual Education Co.), Kalamazoo, Mich., *treasurer;* Harvey W. Marks (Visual Aid Center), Denver, *Chairman of the Board.*

DIRECTORS-AT-LARGE: Eloise Keefe (T.E.A. Film Library), Dallas; Joseph Meidt, (Cousino Electronics Corp.), Toledo, Ohio; Floyd Miles, (Audio-Visual Center), Pontiac, Michigan; Max Rarig, (Rarig's, Incorpoarted); Seattle, Washington.

REGIONAL DIRECTORS: Kermit F. Hanson (Headlight Film Service), South Portland, Maine; Murray O. Cunningham (Audio Visual Supply Corp.), Valley Cottage, N. Y.; Howard Holt (Audio-Visual Film Service, Inc.), Birmingham, Ala.; Stephen J. Bartha (Barha Visual Education Service), Columbus, Ohio; Frank S. Bangs (Frank Bangs Co.), Wichita, Kansas; M. W. Huseman (South Texas Visual), Corpus Christi, Tex.; Paul Cox (Coast Visual Education Co.), Hollywood; George Gibson (Toronto Camera Exchange Ltd.), Toronto, Ontario, Canada.

PRINCIPAL COMMITTEES: The activities of NAVA are carried out primarily through committees, such as: Convention Committee, Harold A. Fischer; Educational Comm., Ellsworth Dent; NAVA Film Council, Harold Baumstone; Industry & Business Council, Bob Abrams; Insurance Comm., J. W. Kinter; Membership Comm., Kermit Hanson; Nominating Comm., Harvey Marks; Religious Council, Floyd Miles; Resolutions Comm., C. E. Carter; Trade Practices Comm., J. W. Kinter.

FREE



AUDIO/VISUAL CALCULATOR
8•16•35mm

INSTANTLY CONVERTS • time segments into film footage • feet into film frames • record sizes into time segments • and indicates specifications for artwork and transparencies.

Just as this free calculator compiles complete audio/visual information into one convenient tool, Filmack consolidates complete audio/visual facilities under one roof.

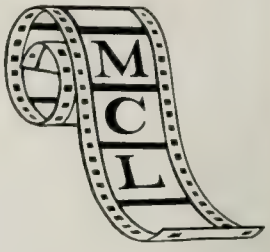
FILMACK STUDIOS • 45 years of audio visual experience.

PRODUCERS OF
slides • slide films • motion pictures (8•16•35 mm)
for television • industry • theatres
write or call

FILMACK STUDIOS
1331 S. Wabash Ave. • HA-7-4855 • Chicago 5, Ill.

MULLING OVER A NEW MOTION PICTURE?
With 48 years of budget-stretching film experience we'll gladly mull with you . . . and then . . . produce!

SAM ORLEANS
PH. 3-0000
Film Productions, Inc.
211 W. Cumberland Ave. • Knoxville 2, Tenn.



Serving the Producer . . .

• filmstrips and slides
• quality processing
• filmstrip photography

MANHATTAN COLOR LABORATORY

210 West 65th Street
New York 23, N. Y.
TR 3-1919
"Why not give us a call"

HIGH ABSORPTION HEAT FILTER

Eliminates up to 90% of all radiated heat from all light sources, tungsten, arc, pulsed neon, etc. Light transmission exceeds 85%. Maintains proper color temperature. Raises Kelvin only 100°. Ideal for the protection of heat sensitive materials and objects (plants, film, etc.). Provides cool comfort in motion picture and television shooting. Available in complete range of sizes up to 10K—20" in diameter. **Write for prices and other information.**



ColorTran P.O. Box 188 Burbank, Calif.

Featured above is only one item from a complete line of ColorTran lighting equipment, kits, converters, and other items engineered for the specialized needs of the commercial, AV and industrial photographer. ColorTran equipment for still and motion picture work is sold and rented throughout the free world via a franchised dealer network. Write for the name of the dealer nearest you.

Annual Production Review
A Guide to Film Writers



THIS LISTING of experienced writers of business films (and other media) inaugurates another new Production Review reader reference feature for which there have been many requests. Credits shown are for recent titles and sponsors or producers served.

* * *

JOHN C. BANCROFT

5718 North Campbell, Chicago 45, Illinois
Phone: ARdmore 1-7747

John C. Bancroft, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *The Gallon's Challenge,* (Carr & Galantin, for Western Auto Supply Co.); *Anatomy of a Nightmare,* (John Colburn Associates, for Automatic Transmission Parts, Inc.); *High Energy Rate Forging,* (Pilot Productions, for Clearing Div., U.S. Industries); *Machines for More,* (The Schager Systems, Bucyrus-Erie); SLIDEFILMS: *Your Lucky Star,* (American Republic Insurance Co.); *Dealing With Dole,* (Atlas Film Corp., for Dole Valve Co.); *Gunk-Ho,* (Atlas Film Co., for Gunk Products); *The Case of the Missing Sales,* (Carter & Galantin, for Bromberg-Carlson); *Lots of Look,* (Carter & Galantin, for General Electric); *Was Barnum Right?,* (Carter & Galantin, for Carrier Corp.); and others.

LESTER BECKER

1133 Broadway, New York 10, N.Y.
Phone: WA 9-8889

Lester Becker, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Pioneer Preacher; Rogues Gallery;* (Directions '62, ABC Network); *Day After Day; I've Got It Made; The Runaway Weekend; A Lovely Day for Peace;* (Frontiers of Faith (NBC) for the National Council of Churches); *The Indianapolis 500; Champions at the Wheel;* (Dynamic Films); also various training and classified films for the Army Pictorial Center.

SPENCER BOSTWICK'S PLANFILM, INC.

1647 Wisconsin Avenue, Washington, D.C.
Date of Incorporation: 1956
Phone: CO 5-4161

Spencer Bostwick, *Owner, Head Script Production*
Sara Bostwick, *Head, Music Services*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Control of Jet Aircraft; Research and Development;* (FAA); *Inner Ear Bougianage,* (Lederle); *Sky Above; Dark Beyond;* (NASA); *Dennison Pumps; Data Processing; Absorption Air Conditioners; Aircraft Maintenance; Polaris Launching System;* (U.S. Navy); *Year of Uhuru,* (U. S. Information Agency); *Corn, Southern Style,* (U.S. Steel); *Redac Equipment; Cel Power;* (Westinghouse); *Slabform; It Takes All Three;* (Bethlehem Steel).

this symbol over writers' listings in these pages refers to display advertisements within this Production Review issue.

COE-PEACOCK, INC.

8030 Woodmont Avenue, Washington 14, D.C.
Phone: OLiver 6-5240
Date of Incorporation: April, 1961

Lowry N. Coe, Jr.
Clifford L. Peacock

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *ECHO — Modern Communications Via Space; Saturn — Giant in Space;* (National Aeronautics & Space Administration); *In Good Hands,* (Westinghouse); *Why Number One?;* 1962 *Chevrolet P&A Product Preview;* (Chevrolet); *Oil Analysis,* (U.S. Navy); SLIDEFILMS: *Cool Tips for Higher Profits,* (Harrison Radiator Div., General Motors).

RICHARD P. CREYKE

2019 Grove Street, Glenview, Illinois
Phone: PArk 4-4071
Date of Organization: 1956

Richard P. Creyke, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *The Challenge of Leadership; Instructions or Obstructions;* (Bureau of National Affairs, Inc.); *Eve on Leave,* (John Colburn Associates, for Chicago YWCA); *Dateline: Esterhazy—1961,* (Empire Photosound, for International Minerals & Chemical Corp.); *Signs of Progress; Things are Different Now;* (Empire Photosound, for Farmers Union Central Exchange); *Digging for Profit; Pointing for Profit; Powered for Profit; Know Your Market;* series, (Reid H. Ray, for Harnischfeger Corp.); SLIDEFILMS: *A Teacher's Summer Reward,* (John Colburn Associates, for F. E. Compton & Co.); *Guaranteed Income,* (John Colburn Associates, for Lutheran Brotherhood); *Selling is an Attitude; Selling is Helping;* (Reid H. Ray, for Financial Public Relations Assn.); and others.

SCRIPTS BY OEVESTE GRANDUCCI, INC.

3408 Wisconsin Avenue, N.W., Washington 16, D.C.
Phone: EM 2-8200
Date of Organization: 1946

Oeveste Granducci, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: for General Motors; Westinghouse; E. R. Squibb Div., Olin-Mathieson; American Cyanamid; Dow Chemical; Bethlehem Steel; American Telephone & Telegraph; International Harvester; and many others. Also slidefilms and meeting programs for same sponsors.

DAN KLUGHERZ

48 Arrandale Avenue, Great Neck, New York
Phone: HUnter 2-5737

Dan Klugherz, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *No Place Like Home,* (Soundmagic Productions for Jamaica Tourist Board, also released as *Wings to Jamaica* for Pan American World Airways); *Bahama Paradise,* (Soundmagic Productions, for Bahamas Development Board); *There is a Defense,* (Transfilm-Caravel, for Bell Laboratories); *Mallard Bay,* (Film Enterprises, for Alfred C. Glassel, Jr., in association with Ducks Unlimited); untitled film on Polaris Submariner, (MPO, for U. S. Navy); *Strike Command; West Point — Education for Leadership;* (written and directed, Army Pictorial Center, for U. S. Army).

DOUGLAS C. McMULLEN SCRIPT SERVICES

168-11 12th Avenue, Whitestone 57, N. Y.
Phone: FL 3-2974
Date of Organization: December, 1960
Douglas McMullen, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Opportunity Unlimited,* (Atomic Energy Commission & Army Pictorial Center); *Penthrane,* (Sturgis-Grant, for Abbott Labs.); *Disks That are a Cylinder; The Valley Bank; Insurance Bulletin #1;* (International Business Machines); *The Sights and Sounds of Progress,* (Sperry Rand Corp.); *Know and Go!,* (G. M. Diesel & G. M. Photographic); *The Loadstar Line,* (International Harvester); *A Debt and a Date,* (Army Pictorial Center); *Medifilm Report #3,* (Schering Corp., & A.M.A.); SLIDEFILMS: *Aurofac for Animals,* (American Cyanamid International); *Mobilheat 1662 Club,* (Mobil Oil Co.).

JACK I. MOSS, INC.

19 West 44th Street, New York 36, N. Y.
Phone: YUkon 6-6370
Date of Organization: 1959
Date of Incorporation: 1961

Jack I. Moss, *President*

RECENT SCRIPTS, PRODUCERS & SPONSORS

SLIDEFILMS: *Developing Selling Skills,* (Visualscope, Inc., for Amer. Tel. & Tel.); *V. O. For V.I.P.,* (Graphic Varieties, for Seagram's V. O.); *The Dillon Study (or, Salesmoke),* (Pepsi-Cola Co.); *Preserving the Vital Link,* (Visualscope, for Koppers Creosote); *Fire and the Facts of Life,* (Television Motion Pictures, for Audiograph, Inc.).

EDDIE O'BRIEN — THE WRITER

7801 Old Georgetown Road, Washington 14, D.C.
Phone: OL 4-1524-5
Date of Organization: March, 1960

Edward A. O'Brien, Jr., *Writer*
Dorothy J. German, *Secretary*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *The Origin of Life,* series of four films, (National Aeronautics and Space Administration); *Of Faith and Flight,* (Dallas Jones, Producer for Hammond Organ); *Action-Camera,* (AC Spark Plug); *We Build a Delco,* (United Delco); *The Silver Years,* (GM Public Relations); *Gulf Dealer Film,* (Gulf Oil Corp., Depicto Films); *Best of Best,* (Chevrolet); *Above and Beyond,* (Redstone Arsenal); SLIDEFILM: *Buick in the Long Run,* (Buick P&A); SALES MEETINGS: *Delco Battery Meeting;* (United Delco);

(LISTING CONTINUED ON FOLLOWING PAGE)



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FILM WRITERS:

EDDIE O'BRIEN — THE WRITER

Drumming into Action, (AC Spark Plug); BUSINESS SHOW: *The Sight and Sound of Sales*, (United Delco); SLIDE PRESENTATION: *Hopewell Village*, (Dept. of Interior).

MICHAEL MORAN

109 Fourth Street, West
Virginia Beach, Virginia
Michael Moran, *Writer*

LAWRENCE RAVITZ

East Mt. Airy Road, Croton-on-Hudson, New York
Phone: Croton 1-4148
Lawrence Ravitz, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *A Kind of Feeling*, (Elektra Studios, for WOMAN'S DAY *Magazine*); *And Speaking of Men*, (Elektra Studios, for TRUE Magazine); *The Nature of Things*, (Elektra Studios, for Farm Journal); *Sealed in Glass* (Edward F. Cullen Associates), for Glass Container Manufacturers' Institute; *Nowhere a Stranger*, (Edward F. Cullen, for Medical Mission Sisters).

RALPH SCHOOLMAN

Horton Road, Cold Spring, New York
Phone: Cold Spring 5-3609
Ralph Schoolman, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Designed for Living*, (Vision Associates, for International Silver Co.); *Dynamics of Animal Agriculture*, (Star Informational Films, for Chas. Pfizer & Co); *Medical Care for Adolescents*, (Campus Film Productions, for Merck, Sharp & Dohme); *Growing Up with Deafness*, (Campus Productions for Lexington School for the Deaf); *The Time of Their Lives*, (Vision Associates, for National Educational Association).

WILLIAM L. SIMON MOTION PICTURE SCRIPTS

2407½ Eye Street N.W., Washington 7, D.C.
Phone: FEderal 3-7514
Date or Organization: June, 1958
William L. Simon, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Mk XII IFF System*, (Hazeltine Electronics); *The White Room*, (Cinefonics, for the Cook Electric Co.); *A Bird's Eye View of Pressure Fueling*, (Creative Arts Studios, for U.S. Navy); *What's My Traffic?*, (Federal Aviation Agency); *The Water Cycle*, (United World Films); *Three Days From Tomorrow*, (Sam Orleans Film Productions, for U.S. Marine Corps); *The Bios Project*, in work, (Goddard Space Flight Center).

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STANFORD SOBEL

103 Park Avenue, New York 17, N.Y.
Phone: LExington 2-1450
Date of Organization: 1947
Stanford Sobel, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSC

MOTION PICTURES: *Color Collage*, (Eastman K dak Co.); *It Takes All Kinds*, (G. M. Basf Co., for U.S. Committee of Stainless Steel P ducers); *The Case for Raybestos*, (Bay St Films, for Raybestos-Manhattan, Inc.); *The M keting Spectrum*, (Gray & Rogers Adv., for T Chilton Co.); *Trilafon Trailers*, (Sturgis-Gra for Schering Corp.); *A Down-to-Earth Rep* (Visualscope, for Institute of Life Insuranc *Million Dollar Merchandising*, (Visualscope, Lever Bros.); *The Quiet Revolution*, (Visu scope, for McCall Corp.); *Vitamins and y Health*, (Visualscope, for National Vita Foundation); SLIDEFILMS: *Non-Destructive drostatic Testing*, (Instructional Arts, for D Chemical Co.); *Campaign Gettysburg*, (Visu scope, for Curtis Publishing Co.); SALES ME ING: *Name Your Brand*, (T. N. Palmer Adv., Jones & Laughlin Steel Corp.).

J. M. STARBECKER, INC.

241 Quincy Avenue, New York 65, New Y
Phone: TAlmadge 3-2384
Date of Organization: 1954
J. M. Starbecker, *President, Writer*

RECENT SCRIPTS, PRODUCERS & SPONSC

MOTION PICTURES: *Hold High the Torch*, (St Films, for American Dairy Assn., and U. S. Ol pic Committee); *Marine Corps Aviation Supp* (National Film Studios, for U. S. Marine Corp *A Dream Come True*, (Lopatin Productio for All-Aluminum Corp.); *The Moon Walk* (RCA); *The Building Blocks of Reliability*, (Martin Company); *The Magnetometer Con Degaussing System*, maintenance and operat versions, (Lopatin Productions, for U. S. Nav

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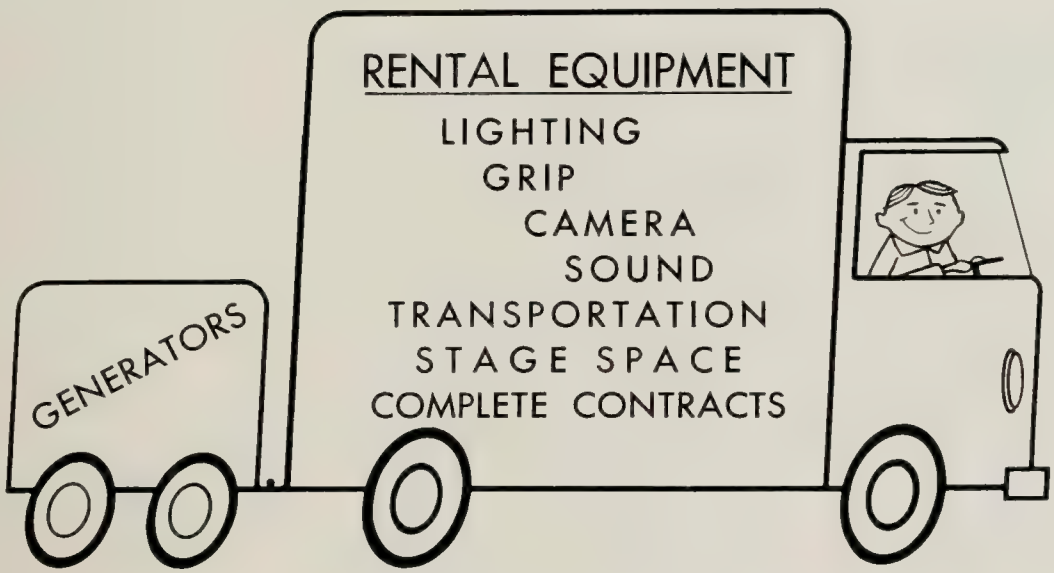
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- **DALLAS** - PRODUCER SERVICES, Inc. - 2519 Maple Avenue - LAkeside 8-2853
- **NEW ORLEANS** - MURRAY PRODUCTIONS, Inc. - 1531 Camp St. - JA 2-3521 JA 5-2982
- **PHOENIX** - MASTERLITE RENTALS of ARIZONA - CANYON FILM BLDG. – 834 N. SEVENTH AVENUE AL 2-1718 – NIGHT 944-7231
- **HONOLULU** - MOTION PICTURE SERVICE CENTER - Ed Carlson - 2424 Kalakaua
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Overview: Films in Medicine and Health

by Mervin W. LaRue, Sr., President, Biological Photographic Association

In our modern society change is the rule rather than the exception. Change is all around us —constant and rapid — and most of us are so busy keeping abreast of daily tasks we never find the time to stop, think and evaluate.

Our industry is a most versatile and virile one. It has absorbed far more impacts of progress than most. First, we had to compete with live stage shows and after a period of adjustment and compromise movies and stage presentations appeared side by side.

. . . And Then Along Came TV

We had to meet the impact of radio and further adjustment and compromise developed a marriage referred to as "talkies".

We ran headlong into TV, paused to get our breath and again found a common denominator. New applications of our medium reached our attention every day. Perhaps the most interesting field in which new applications are constantly being explored and developed is the field of medicine.

When I started making medical films it was considered very poor taste if not downright lawless for a professional to use 16mm cameras or film to accomplish a visual task. Today, practically all of the work in this field is on 16mm color film. The unusual applications of our medium in medical teaching and research are many and varied.

We Work in Three Fields

Briefly, our work can be divided into three general classifications — undergraduate teaching, postgraduate or extension instruction and the recording of visual observations for subsequent evaluation and report.

As an example, the American Medical Association, the American College of Surgeons and the Association of American Medical Colleges maintain libraries of suitable subjects for their extension work. Much of this material is prepared in the teaching institutions and in the large clinics. With motion picture, digests of selected subjects dealing with new and approved techniques and methods are prepared at a suitable level and made available to practicing physicians through state, county and national medical societies, hospital staffs and allied groups.

Record for Study & Analysis

The recording field covers many applications where visual records are desired for careful analysis and subsequent study such as the recording of clinical findings for later comparison or the recording of observed phenomena for repetition at will.

As an example, Dr. Paul Holinger has long been active in the visual field and has sponsored the development of special cameras and equipment for recording, in motion and color, clinical findings in the throat, esophagus and tracheal tree down to and below the division of the bronchus. Dr. Jay Garner, in association with Dr. Nesselrod, has performed much similar work through the proctoscope observing diseased conditions and pathology well above the sigmoid muscle of the rectum.

Dr. George Shambaugh, Jr. and his associates at Northwestern have long been active in this field of otolaryngology. They are routinely recording basically their surgical procedures on the inner and middle ear. All of this work is done on the oto-microscope and a special floor-mounted camera. An observing port has been developed which permits the camera to see what the surgeon is doing at the moment that he is doing it.

The same group has developed and installed a rather elaborate procedure for the time-lapse recording of tissue culture for later study. Dr. Paul Moore has long been active in the making of high-speed movies of the vocal cords.

Combining X-Ray, TV, 16mm

Perhaps one of the most recent and practical applications of movies is the combination of modern X-ray methods of employing image intensifiers, TV camera and 16mm movie camera. In an endeavor to reduce the amount of radiation on human tissue the image intensifier is employed to project an image on the accelerat screen where a TV camera pic up the image electronically a places the picture on a special T tube. A motion camera "kin scopes" the image so that the r sulting loop of X-ray-motion p ture film can be studied by specialists as long as they m wish to determine an accurate agnosis.

These many unusual applic tions have been fascinating d velopments in our chosen fiel Nevertheless, we cannot help b feel that a broader field of endea or is available to us.

As a means of promoting bett understood relations between t medical profession and the gene al public, as a means of mass ed cation in better health metho and practices, as a means of ra ing public funds for further r search and in the many fields health education, the motion p ture can be used most effective However, producers of films these fields must have a better u derstanding of the fields, the tr contributions of the medical pr fession to human welfare, th aims and desires.

True, it is not too difficult secure the wholehearted inter of medical men in this endeav but unfortunately budgets are r readily available. However, if endeavor to find what is need secure the proper endorsement a worthwhile program having broad appeal, it is not too dif cult to find a sponsor.

Example of a Needed Film

Such a subject as "The Ca of Our Senior Citizens" might considered as a possible examp Treated with sympathy and und standing, an authoritative progra on this particular subject, e dorsed and approved by the a propriate medical group or grou should find a sponsor without t much delay or difficulty. Ma other equally worthwhile subje might be considered for possi treatment.

The need for a possible fi should, however, be fairly well tablished. This can be genera accomplished by working in cl association with individual d tors, medical schools, research a teaching hospitals, the vario medical societies and other int ested groups. A continuous, wo ing relationship with individu and groups in the medical field c be of enormous value in the pl ning and execution of a succes film program.

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SOUND BUSINESS FILMS SINCE 1937

DEPARTMENT OF DEFENSE

The Pentagon, Washington 25, D. C.

Office of Public Affairs: Audio-Visual Division

Office of News Services

This division is the central Armed Forces contact for the news media and producers in the important fields of radio, television, still pictures and motion pictures. Direct contacts on national and international release matters in these fields are:

Bertram Kalisch, *Chief, Audio-Visual Division.*
Phone: Oxford 7-6214

Donald E. Baruch, *Chief, Production Branch*
Phone: OXford 7-4596

Robert W. Harvey, *Chief, Photo Branch*
Phone: OXford 7-5331

Norman T. Hatch, *Chief, Radio-TV-Newsfilm Branch*
Phone: OXford 7-5111

ACTIVITIES: The Audio-Visual Division approves release of Armed Forces stock footage which cannot be procured commercially for newsfilm television programs, theatrical productions, etc. The Production Branch cooperates with producers of some 35 major theatrical productions and 10-12 TV series featuring or relating to the Armed Forces. There is an Armed Forces Film Supplement which lists the various Service films of Army, Navy, Air Force and Marine Corps available for public non-profit showing or cleared for public service TV programs. Information on such films can be obtained from the Production Branch. The Still Photo Branch releases to the press and television approximately 1500 photographs per year.

The Radio-TV-Newsfilm Branch releases approximately 260 (2-3 minute) subjects to the TV, newsfilm and theatrical newsfilm media annually. It maintains two small Pentagon studios for servicing the news media and radio programs, which feature interviews with top Defense officials. In addition, the Radio-TV-Newsfilm Branch releases taped and televiewed messages by Secretaries and Service Chiefs and radio trailers for Armed Forces Day. Civil Defense film activities are new being handled by the Department of Defense.

PRODUCTIONS: The only film directly produced in 1958, 1959, 1960 by the Office of Public Affairs for the Secretary of Defense is an annual film report to the Armed Forces and public on the progress and achievements of the Armed Forces. These reports have been edited and assembled by the Army Pictorial Center in New York. The current *The Eagle's Talon* is a 25-minute, 16mm color film with Walter Cronkite as narrator.

Armed Forces Institute of Pathology

Medical Illustration Service

Herman Van Cott, *Chief, Medical Illustration Service*
Phone: RAndolph 3-1000, ext. 2866

Morris Goldberg, *Chief, Training Aids Division*
Phone: RAndolph 3-1000, ext. 2865

Miss Ruth U. Baker, *Chief, Visual Aids Branch* (AFIP Film Library)
Phone: RAndolph 3-1000, ext. 2864

ACTIVITIES: This Institute makes or supervises films for the Armed Forces on medical subjects.

FACILITIES: In-house capability, and contracts for films through the Army Signal Corps.

DISTRIBUTION: AFIP operates a U. S. Army Signal Corps film exchange for medical films. The institute procures and loans films for the Armed Forces wherever and whenever they are needed. Unclassified films are available to anyone, with borrower paying postage both ways. For information about available films, write the Government Printing Office, Washington 25, D. C., and refer to *The Film Reference Guide — Medical and Allied Subjects.*

Directorate For Armed Forces Information and Education

Paul J. Murdock, *Chief, Motion Picture Branch*
Phone: OXford 7-2967

Dallas Halverstadt, *Assistant Chief*
Phone: OXford 7-2967

• This office produces and distributes films for the use of the Armed Forces. Films are distributed through the film exchanges of each service, through on-base theaters, and sometimes to TV networks in 31 overseas locations.

DEPARTMENT OF THE AIR FORCE

The Pentagon, Washington 25, D. C.

• The U. S. Air Force produces for itself or contracts with commercial producers for approximately 500-700 films of all types each year for internal and external purposes.

ACTIVITIES:

• **Training Films:** The Office of the Chief of the Training Film Section in Headquarters USAF validates, funds for, and directs the production of all Air Force Training films. Ninety percent of this total effort is contracted out to industry. All contracts are negotiated by the Air Force Logistics Command, Wright-Patterson Air Force Base. All Contracts are monitored by the Air Photographich & Charting Service, Orlando, Fla.

This same office in the Pentagon is responsible for a program, designated the Weapons/Support system Training Film Program, which has been established so that training films on new weapons systems will reach the field at the same time as the weapons system itself. In most cases, the Air Force Logistics Command will negotiate with the motion picture industry for these films, and the prime contractors on the job will oversee the technical and engineering aspects of the films.

Further information may be obtained from:
Major John G. Rogers, *Chief, Training Film Section,* AFPTR-D, Headquarters, USAF, The Pentagon, Washington 25, D. C. Phone: OXford 5-5569

Robert Ashenfelter, *Contracting Officer,* Aeronautical Systems Center, Air Force Logistics Command, Wright-Patterson Air Force Base

• **Services & Support Division:** This division is responsible for the Air Force Special Film Projects and Production-Laboratory Services.

Special Film Projects: include general information and indoctrination films for the Air Force, and in some cases, the public.

Production-Laboratory Service Contracts: supplement the Air Force's in-service capability and provide for a combination of services from the motion picture industry.

The following officers are in charge of these programs:

Rodney B. Radford, *Chief, Motion Picture Section,* AFOOP, Headquarters USAF, The Pentagon, Wasington 25, D. C.

James Etheridge, *Action Officer,* Motion Picture Section, AFOOP, Headquarters USAF, The Pentagon, Washington 25, D. C.

Major Donnell Bjoring, *Action Officer,* Motion Picture Section, AFOOP, Headquarters USAF, The Pentagon, Washington 25, D. C.

(Cont'd on next page)

Audio-Visual Programs in the United States Government

☆ ☆ ☆

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FEDERAL AUDIO-VISUAL PROGRAMS

DEPARTMENT OF THE AIR FORCE:

• **Office of Information:** This office releases Air Force Sponsored Films, Newsfilms and Still Pictures.

Sponsored Films: Over $850,000 worth of educational and informational films are in production or distribution in the Air Force's Sponsored Film Program. These films, which cover a wide variety of subjects of interest to the Air Force and to the public, are privately financed by industry and are distributed through the Air Force's Central Film Exchange in St. Louis, Mo. Present subjects under consideration by industry include "basic research"; the Air Force "grass roots" farm program; "plastics in the missile and space program"; "telemetering"; "nuclear propulsion" and others. This program is administered by the Chief, Motion Picture Section.

Major John R. Walker, *Chief, Motion Picture Section, Pictorial Branch*, SAFOI, Headquarters USAF, The Pentagon, Washington 25, D. C.
Phone: OXford 5-5820

Major William J. Lookadoo, *Chief, Pictorial Branch*, SAFOI, Headquarters USAF, The Pentagon, Washington 25, D. C.
Phone: OXford 5-5853

Major Sherwood A. Mark, *Deputy Chief, Still and Reel Pictures*, SAFOI, Headquarters USAF, The Pentagon, Washington 25, D. C.
Phone: OXford 7-5630

FACILITIES: The Air Photographic & Charting Service, Orlando, Florida, provides complete in-service capability for making Air Force films. "Qualifying questionnaires" for producers interested in bidding on AF contract productions may be obtained from the office of:

Brigadier General Clifford H. Rees, *The Commander*, Air Photographic & Charting Service, Orlando, Florida

Colonel James Warndorf, *Deputy Chief of Staff, Photography*, Air Photographic & Chartering Service, Orlando, Florida

DISTRIBUTION: Air Force films are distributed through the Air Force Central Film Exchange in St. Louis which serves, in turn, 140 base film libraries all over the world. This film exchange has recorded 1,900,000 showings to an audience of 19,000,000 in one year, exclusive of TV programming.

DEPARTMENT OF THE ARMY

Office of the Chief Signal Officer

Army Pictorial Division

The Pentagon, Washington 25, D. C.

• The Chief Signal Officer of the Army is responsible for policy matters on the procurement, production and distribution of *all* motion pictures for the Army. As a result, all film programs are authorized by the Army Pictorial Division of the Office of the Chief Signal Officer. Information pertaining to the production or the distribution of prints may be obtained from the following:

Col. A. A. McCrary, *Chief, Army Pictorial Division*
Phone: OXford 7-3520

Lt. Col. Bevelle T. Brown, *Chief, Motion Picture Branch*
Phone: OXford 7-4455

James A. Moses, *Chief, Film Distribution & Utilization Branch*
Phone: OXford 7-2039

ACTIVITIES: The Army Pictorial Division co ordinates production of more than 300 films a all types each year, including the TV series *Th Big Picture*, and some films for the Office o Armed Forces Information and Education.

THE ARMY PICTORIAL CENTER has primary re sponsibility for the actual production of motio pictures and requests for information concern ing contracts for writing, production and pro cessing should be directed to the Commandin Officer, Army Pictorial Center, 35-11 35th Ave Long Island City, New York. Phone: AStor 4-3100.

DISTRIBUTION: All official motion pictures, fil strips, transparencies and related audio-visu aids are distributed throughout the Army b the U. S. Army Film Distribution & Utilizatio System. This system includes the Film Distrib tion & Utilization Branch, Army Pictorial D vision, OCSigO; the Distribution Branch Army Pictorial Center, and the 256 Film Equipment Exchanges located at Army hea quarters, major service schools and training i stallations throughout the ZI (Zone of Interio Armies and Overseas Commands.

DEPARTMENT OF THE NAVY

Washington 25, D. C.

• The U. S. Department of the Navy produc motion pictures for such purposes as trainin maintaining fleet readiness, explaining ne weapons and devices, and for medical, historic indoctrination, safety and recruiting uses, name a few key subject areas.

ACTIVITIES:

• *Information and General Policy Procedures* - all aspects of the Navy film program, includi application information for commercial produc interested in bidding on Navy contract films, a handled by the Chief of the Bureau of Nav Weapons, Navy Department, Washington 2 D. C.

Captain E. B. Johnson, USN—Code FF, *Director, Photographic Management Division*
Phone: LUdlow 4-5400, ext. 381-2

T. G. Cassidy, Code FFMP, *Head, Training Film & Motion Picture Branch, Photographic Management Division.*
Phone: LUdlow 4-5400, ext. 289-391

• *Procurement policies and procedures*, wh involve information on technical questions re garding bids, are handled by the Officer i Charge, Navy Purchasing Office, Washingto 25, D. C.

Captain A. C. Appleby, USN, *Officer in Charge*
Phone: OXford 6-5141

Lt. T. C. Goslin, Jr., USN, *Director, Purchase Division*
Phone: OXford 6-6479

FACILITIES: The U. S. Naval Photograp Center, a field activity of the Bureau of Na Weapons, is the central photographic laborat for the Navy Department and the Navy's larg photographic activity. The Center, composed o over 530 military and civilian personnel, pro vides photographic assistance and specialis services to the entire Naval Establishment, -

(CONTINUED ON PAGE ONE HUNDRED EIGHT)

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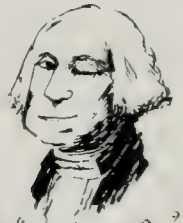


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EQUIPMENT: 16/35 Blimped Arries—Moviola Dolly—Gear Head—Mobile (2½ ton) van, equipped with 20 x 8 shooting platform—Master B/L—Colortrans—5K2K750 lights—heavy stage cable—16mm mag. records—35/16mm Acme optical camera—360° Oxberry—photo aircraft—powdered wigs.

PERSONNEL: directors—writers—editors—cartoon artists—technical artists—illustrators—cameramen grips—electricians—production assistants—actors—announcers—pilot—script girls—minutemen.

We have equipment to handle anything this side of a re-enactment of the British arrival in 1812. Experience? The only shooting in Washington we ever missed was the one of Lincoln. (Some outfit by the name of Booth wanted to do it alone — they ran into all sorts of trouble.)

For rates and information call:		
Baltimore	MO. 4-4221	Hoby Wolf
Washington	ST. 3-4650	Ed Hopper
Cleveland	LO. 1-6835	Bob or Frank Gold

FEDERAL AUDIO-VISUAL PROGRAMS

DEPARTMENT OF THE NAVY:

pervises the production of Navy training films and maintains the Navy's motion picture and still photographic film libraries.

The motion picture production facilities at the Center are modern and complete. There is a sound stage, film and tape recording and mixing equipment, an art and animation group and editorial branch. Here experienced script writers and artists collaborate with Navy photographers and technicians, maintaining a high standard of quality for Navy productions. The processing division has the capability to develop and print negative film and release prints in 35mm and 16mm black-and-white and negative-positive color. About 75 percent of all Navy films, however, are contracted with established commercial producers.

In addition, there is a growing requirement for films to report on the Navy's research and development activity, and to meet this need, rapidly, a TV closed circuit kinescope facility has been activated at NPC during the past year.

Extensive libraries of both still and motion picture photography are maintained at the Center. Library services are provided to the Naval Establishment and other government agencies and to commercial concerns on a cash sale basis. The Still Picture Department produces all types of still photography such as press, serials, murals, and official portraits. Up-to-date continuous roll paper printing and processing units meet the Navy's large volume print demands. There are also complete negative, positive and transparency color processing facilities.

A research and development group conducts tests, experimentations, development and evaluation of photographic equipment. Here, technical photographic specifications, instructions and other publications are also prepared. Information about NPC may be obtained from: the Commanding Officer, Naval Photographic Center, Naval Air Station, Washington 25, D. C.

Captain H. W. Crews, USN, *Commanding Officer*
Phone: LUdlow 4-2400, ext. 224-5

CDR. C. W. Richey, USN, *Head, Motion Picture Department*
Phone: LUdlow 4-2400, ext. 355

J. Walter Evans, *Assistant Head, Motion Picture Department*
Phone: LUdlow 4-2400, ext. 282

DISTRIBUTION: Prints of Navy films available to the public can be purchased from United World Films, Inc., 1445 Park Avenue, New York 29, N. Y., under an annual contract administered by the U. S. Office of Education. Navy films may be borrowed from the nearest Navy film supply source. Training Aids Libraries, Aviation Film Libraries, Recruiting Stations and Public Information Offices are located throughout the United States. Requests for the use of Navy Stock footage in commercial productions should be submitted to the Chief of Information, Navy Department, Washington 25, D. C.

United States Marine Corps

• For information on U. S. Marine Corps films, which are produced by the Department of the Navy, write to the office of:

Major John L. Zorack, Motion Pictures,
Room 4024, Arlington Annex, Washington 45, D. C.
Phone: OXford 4-1786

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Office of Management Services

Motion Picture & Photographic Section

16th & Constitution, Bldg. T-5, Room 1048

Washington 25, D. C.

Anthony Jowitt, *Chief, Motion Picture Photographic Section, MS-152*
Phone: WOrth 7-4628

ACTIVITIES: The Motion Picture Branch produc films which are designed to meet the needs the bureaus and offices which comprise t Federal Aviation Agency. These films inclu training films, technical films, recruiting spo for TV, progress reports, and public relatio motion pictures. All production in 16mm.

FACILITIES: The FAA has in-service capabili and contracts with industry for some films.

DISTRIBUTION: Distribution of FAA films is han led through the Aeronautical Center Film L brary, P. O. Box 1082, Oklahoma City, Okl homa.

PRODUCTIONS: Sixteen new titles are contempla ed for production. These include *Flight*, a 2 minute color-sound public relations film; *T Path From the Sky*, about all-weather landi system devices; *What's My Traffic?*, a briefi film for pilots on air traffic control problems.

NATIONAL AERONAUTICS AND SPACE ADMINISTRATIO

Office of Educational Programs & Servic

400 Maryland Ave., S. W., Washington 25., D.

Shelby Thompson, *Director, OEPS*
Phone: WOrth 2-4451

James Bernardo, *Director, Education Progra Div.*
Phone: WOrth 2-1552

Donald M. Swartz, *Acting Chief, Educatio Audio Visual Branch*
Phone: WOrth 2-1618

ACTIVITIES: This ageny produces technical a public information films on space and aerona tics.

FACILITIES: Motion picture requirements are f filled through in-house capability, contract (NASA Test Centers and industry), and indust sponsored programs.

DISTRIBUTION: NASA films are distribut through NASA centers and offices.

PRODUCTIONS: 1961 productions include: *Satu Giant Thrust Into Space; Echo in Space; Life Other Planets; How Did Life Begin?; Flight Freedom 7; Decontamination of Space Vehicl Unmanned Spacecraft; The Chemistry of Li* and many technical films.

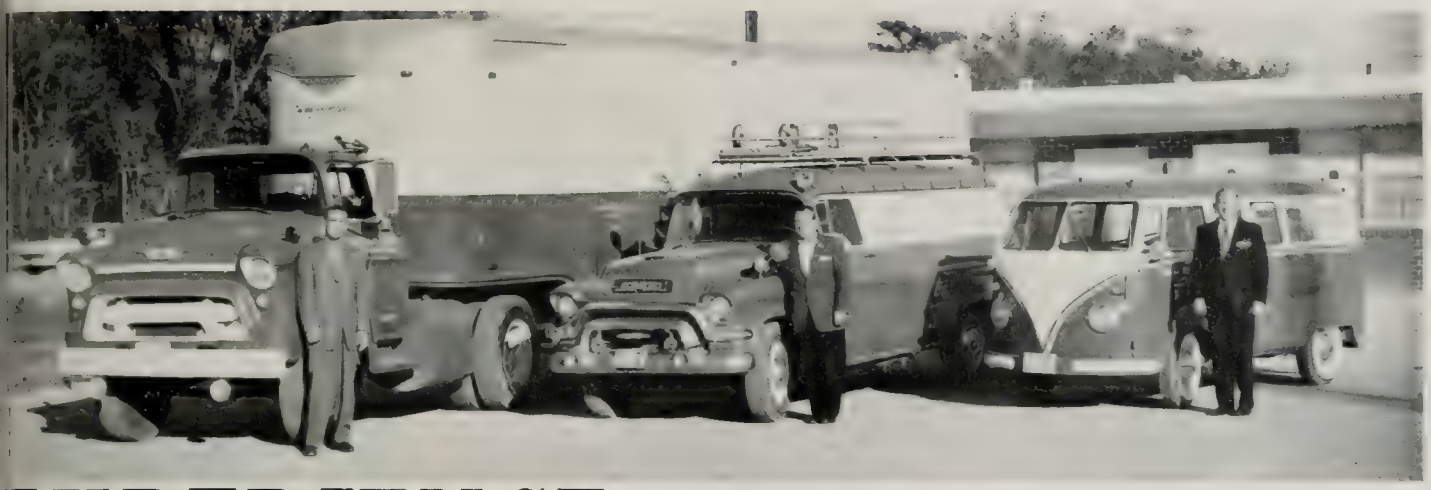
OFFICE OF EMERGENCY PLANNING

National Headquarters: Washington 25, D.C

Nat S. Linden, *Director, Audio-Visual Office*
Phone: EXecutive 3-3300, ext. 3092

ACTIVITIES: This office plans and produces n tion pictures to support programs of OEP.

FACILITIES: At the present time, all production contracted to commercial film producers, or p formed by other agencies of the Federal Gove ment under OEP supervision. For all informati on motion pictures, contact the audio-visual off in Washington.



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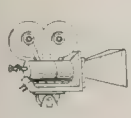
PERFORMANCE IS THE YARDSTICK OF ABILITY

CREDITS INCLUDE: *Electronics and the Wonderful World of Tomorrow* (Delco-Radio Division, General Motors); *Temperatures Made to Order* (Harrison Radiator Division, General Motors); *Black Fury* (Warner Bros.); *Land of the Trembling Earth* (Warner Bros.); *Bayou* (United Artists); *Force of the Wind* (United Artists); *Firebird Two* (General Motors); more than five hundred television clips . . . and many others.



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FEDERAL AUDIO-VISUAL PROGRAMS - PERSONNEL

UNITED STATES

ATOMIC ENERGY COMMISSION

Division of Public Information

Audio-Visual Branch

Washington 25, D. C.

• The Audio-Visual Branch of the Atomic Energy Commission has as its primary function responding to requests from the public media in all the audio-visual fields for assistance in the preparation of films, stills, and other audio-visual materials on atomic energy.

Edwin L. Wilber, *Branch Chief*
Phone: HAzelwood 7-7831, ext. 5365
Elton P. Lord, *Deputy Chief*
Phone: Hazelwood 7-7831, ext. 5476

ACTIVITIES: This branch plans and carries out audio-visual and still picture projects to advance specific Commission Programs, and acts as advisor to Commission and contractor personnel in Washington and nationwide on audio-visual problems and projects. This branch also places Commission- and contractor-produced motion pictures into loan and commercial sale channels, determines the content of the 10 domestic and 4 overseas film libraries, and issues popular-level and professional-level film lists.

FACILITIES: AEC has no motion picture production facility or motion picture laboratory, but uses Government and or commercial services.

DISTRIBUTION: AEC operates an 8,500 still photo library, and distributes films through 10 domestic film libraries which cover particular geographical areas. All films are for free-loan. The Commission also has four overseas libraries at its offices at the U. S. Embassies at London, Brussels, Tokyo and Buenos Aires, stocked with semi-technical and technical films. The Brussels and Buenos Aires libraries have about 50 films each in French and Spanish respectively. Information on libraries available from Washington office.

STOCK FOOTAGE: The Commission has more than 120,000 feet of 35mm black-and-white unedited film footage on peacetime uses of atomic energy available for purchase. Information may be obtained from Washington office. Color stock footage is also available from any of the completed documentary films produced by or sponsored by the government. Films may be borrowed from libraries in geographical areas for footage counts prior to purchase of duplicating materials from the various laboratories holding the originals. Unedited stock film footage in black-and-white and color on nuclear or thermonuclear detonations sold at Lookout Mountain Air Force Station, USAF, 8935 Wonderland Avenue, Hollywood 46, California.

PRODUCTIONS: During 1961, the AEC and its contractors produced films as follows: *Introduction to High Vacuum; Nuclear Reactors for Space; Plutonium Fuel Fabrication EBR-1 Mark IV; Atomic Weatherman; ST-90 Isotopic Applications; Understanding the Atom; Alpha, Beta and Gama Atoms at Work; The Latin-American Exhibit; Opportunities Unlimited; Friendly Atoms in Industry; Atoms on the Farm.*

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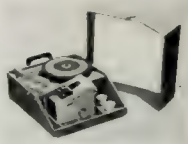


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Civilian Departments & Agencies

EPARTMENT OF AGRICULTURE

Office of Information

Motion Picture Service

Washington 25, D. C.

The Motion Picture Service of the USDA oduces motion pictures in color and black-and-hite on agricultural and related subjects for rious agencies within the Department and, on casion, for other Government agencies. Proction and laboratory services are also available a cooperative basis with land grant colleges d universities.

Al Carrello, *Chief, Motion Picture Service*
Phone: DUdley 8-6072

Sid L. Schwartz, *Assistant Chief for Planning, Distribution, Promotion*
Phone: DUdley 8-2073

Martin Lobdell, *Assistant Chief for Production Laboratory Services*
Phone: DUdley 8-3628

Homer Boor, *Chief of Directors, Cameramen*
Phone: DUdley 8-3628

Judd Scott, *Chief of Editorial, Animation, Sound*
Phone: DUdley 8-6524

Arthur Foster, *Chief of Laboratory*
Phone: DUdley 8-6747

James E. Alford,, *Chief of Distribution*
Phone: DUdley 8-5246

Mrs. Anne Ware, *Stock Footage Librarian*
Phone: DUdley 8-3628

TIVITIES: The USDA currently has 300 films distribution with an estimated audience of 198 illion persons. These films cover such subjects conservation, forestry, agricultural research, sect eradication, nutrition and marketing. In dition, the Department is perpared to coerate with qualified non-government organizaons in the production and distribution of agriltural educational motion pictures and TV films hich are related to agricultural programs, if e non-government cooperator is a non-profit ganization or association concerned with the ssemination of agricultural information or the oduction or handling of one or more agricultral products.

CILITIES: The USDA Motion Picture Service s complete in-service production and laboratory cilities which have been in continuous operaon since 1912.

STRIBUTION: Films for school and group showgs are distributed through 72 cooperative film braries located in each state. Films for TV lokings are distributed directly from Washingn, and prints of all films may be purchased from ited World Films of New York. Catalogues e available of motion pictures, films suitable TV showing, state produced films and of ockfootage, which is for sale at a nominal cost.

ODUCTIONS: 1961 productions include: *More hod for the Needy*, a report on the President's w food-for-the-hungry program; *Agriculture's w Showcase Abroad*, shows millions of the orld's potential customers viewing American rm Products at International Trade Fairs: *Cotn Warehousing* and *Handling Fruits and Vegeables in Wholesale Warehouses*, both deal with gricultural Marketing subjects on the storage, ndling and transportation of commodities; *The ast is Dying*, shows how farmers and ranchers Great Plains are working to prevent disaster ring the next drought; *Voice of the Forest, Wilderness Encampment*, and *Wilderness Trail*, show the multitude of uses to which Americans put their National Forests.

DEPARTMENT OF COMMERCE

Washington 25, D. C.

• The U. S. Department of Commerce produces and circulates motion pictures dealing with those domestic and foreign subjects relating to the offices which are under the jurisdiction of this Department.

Business & Defense Services Administration

Nathan D. Golden, *Director, Scientific, Photographic and Business Equipment Division*
Phone: WOrth 7-4378

Geo. R. Donnelly, *Chief, Motion Picture & Photographic Products Branch*
Phone: WOrth 7-2778

Earl Young, *Motion Picture Analyst, Motion Picture & Photographic Products Branch*
Phone: WOrth 7-2911

• The Motion Picture and Photographic Products Branch was established to serve the motion picture and the photographic and motion picture apparatus, equipment and supplies industries. It performs many functions, some of the more important being to foster, promote, and develop the foreign and domestic trade of these industries. It provides market development counsel to producers and exporters as to where and how to cultivate and expand their overseas sales, acquire distributors, facilitate the acquisition of frozen remittances, and render assistance in other problem areas. It also participates in tariff and trade negotiations, and maintains constant surveillance of foreign trade trends, and periodically issues concise basic information releases for industry guidance. Furthermore, the Branch acts as the focal point for industry with reference to advice and guidance to other agencies and use of other agency facilities.

Coast & Geodetic Survey

G. P. Meredith, *Chief, Technical Service Div.*
Phone: WOrth 7-5749

• This bureau has produced, in the past ten years, five documentaries on the following subjects: general activities of the Coast and Geodetic Survey; tides and currents; wire drag; surveyors at work; and oceanographic cruise of Ship Explorer. Certain aspects of these productions were contracted to industry.

In addition, the Coast and Geodetic Survey recently collaborated on the National Academy of Science's *Planet Earth* series. Film information is available through the Technical Services Division.

National Bureau of Standards

William T. Tilley, Office of Technical Information, Connecticut Ave. & Van Ness St. N. W., Washington, D. C.
Phone: EMerson 2-4040, ext. 7093

• This Bureau produces scientific and technical motion pictures about the research programs of the National Bureau of Standards. Films are available from the above address.

Bureau of Public Roads

William F. Hall, *Head, Photographic Section*
Phone: DUdley 2-3008

ACTIVITIES: This Bureau produces films on subjects pertinent to highway development and improvement, safety, and other related subjects for government agencies, state and local highway departments, engineering colleges and universities, and other interested organizations. Films are often produced in cooperation with these organizations and schools.

FACILITIES: In-house capability.

DISTRIBUTION: These films are available on a loan basis, with borrower paying transportation charges both ways, from the Chief, Motion Picture Branch, Bureau of Public Roads, Washington 25, D. C. Safety films on winter driving are available from the National Safety Council, 425 N. Michigan Blvd., Chicago 11, Illinois.

U. S. Weather Bureau

James M. Beall, *Public Information Coordinator*
Phone: ADams 2-3200, ext. 456

Phillip Crofford, *Film Librarian*
Phone: ADams 2-3200, ext. 217

• The Weather Bureau occasionally contracts for films and film shorts to be used in warning programs associated with hurricanes and tornadoes. In addition, it provides technical assistance for films on weather related subjects. The Bureau has an extensive library of other weather films produced elsewhere; loan information is available from the Office of Public Information or the Film Library.

Office of International Trade Fairs

John D. Leonard, *Chief, Industrial Promotion*
Phone: DUdley 6-1454

ACTIVITIES: This office produces films for business executives on the dynamic government-industry International Trade Fairs Programs.

FACILITIES: These films are contracted out for production.

DISTRIBUTION: The color films varying from 13½ to 28 minutes in length and which are available on a free loan basis, and handled through the Industrial Promotion staff of this office, and through the Department of Commerce field offices. Black-and-white prints also are available for TV use.

PRODUCTION: *Uncle Sam Goes To the Trade Fairs; Showcase for Freedom; Tradeways to Peace; The Trade Fair Story.*

Maritime Administration

Richard Shea, *Public Information Officer*
Phone: DUdley 6-4461

• This administration engages in limited film production to promote American Merchant Shipping. At present, the Maritime Administration is engaged in a cooperative project with the Atomic Energy Commission and commercial industry on a special film report about the N. S. Savannah, the world's first nuclear merchant ship. Films are available through the Director, Public Information.

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FEDERAL AUDIO-VISUAL PROGRAMS

DEPARTMENT OF HEALTH, EDUCATION & WELFARE

Washington 25, D. C.

United States Office of Education

Dr. C. Walter Stone, *Director, Educational Media Branch*
Phone: WOrth 3-7581

Dr. Seerley Reid, *Assistant Director, Educational Media Branch*
Phone: WOrth 3-7582

• The Office of Education administers Title VII of the National Defense Education Act, which provides for research grants in the uses of new educational media, and for the dissemination of information about such media. The office also provides a loan service of captioned films for the deaf. For information about this program write to the office of:

John Gough, *Chief, Captioned Films for the Deaf Program*
Phone: WOrth 3-7563

The Office of Education also conducts studies and surveys, prepares catalogs and bibliographies, and provides consultive services on educational uses of audio visual materials. It has recently published a 1961-62 directory of U. S. Government film personnel, copies free on request.

United States Public Health Service

J. Stewart Hunter, *Assistant to the Surgeon General*
Phone: WOrth 2-2125

James J. Culhane, *Information Officer*, Office of the Surgeon General
Phone: WOrth 2-2134

Dr. James Lieberman, DVM, *Chief*, Audio-Visual Section, Communicable Disease Center, Atlanta 22, Georgia
Phone: MElrose 4-5131

Miss Muriel Weins, *Chief*, Utilization & Distribution Unit, Audio-Visual Section, Communicable Disease Center, Atlanta 22, Georgia
Phone: MElrose 4-5131

ACTIVITIES: Motion pictures and filmstrips produced by the Public Health Service are designed, as informational and instructional aids, to assist in disseminating knowledge for the prevention and control of diseases of national and global import.

FACILITIES: The Audio-Visual Section of the Service is fully staffed and equipped to produce PHS films for both commercial and non-commercial showing. The Service also cooperates with private organizations and groups in the production of health films.

DISTRIBUTION: Public Health Service films, as listed in the PHS Film Catalog, are available on loan from the Film Library, Communicable Disease Center, Atlanta 22, Georgia. In addition, many of the films listed are available for purchase from the Government contractor, United World Films, Inc., 1445 Park Avenue, New York 29, New York, and other sources. Information concerning distribution of PHS films may be obtained from the Information Officer, Office of the Surgeon-General, and from the Chief, Utilization & Distribution Unit.

PRODUCTIONS: Motion pictures and filmstrips produced either for, by, or in cooperation with the Public Health Service, both general interest and technical subjects for professional personnel are listed in a complete up-to-date catalog available from the Film Library, Communicable Disease Center, Atlanta 22, Ga.

Social Security Administration

Baltimore 35, Maryland

Roy L. Swift, *Information Officer, Bureau of Old Age & Survivors Insurance*
Phone: 944-5000, ext. 2187

Wallace Kendall, *Chief, Production Branch, Office of Information, Bureau of Old Age & Survivors Insurance.*
Phone: 944-500, ext. 2985

ACTIVITIES: The Social Security Administration produces and distributes films on Old Age, Survivors and Disability Insurance. These are public information films designed to explain the rights and duties of the citizen under the Social Security Law. All films are designed for TV audiences, and both spots and film shorts are produced.

FACILITIES: The Administration, located in Baltimore Headquarters, has a small studio and limited production facilities. Most film work is contracted to commercial producers.

DISTRIBUTION: Through 600 District Offices throughout the country, prints may be obtained on a free loan basis. Prints may also be bought from United World Films, Inc., 1445 Park Avenue, New York 29, New York.

PRODUCTIONS: Recent productions: *Before You Day; Sam'l and Social Security; Something for Tomorrow.* To be released early in 1962: *The Social Security Story.*

Office of Vocational Rehabilitation

W. Oliver Kincannon, *Chief, Publications and Reports Service*
Phone: WOrth 2-2040

• This office produces TV spots on vocational rehabilitation for state agencies which then distribute them through local TV. Through contract, the office is producing a major film, tentatively *To Live Again*, scheduled for release in May, 1962.

DEPARTMENT OF INTERIOR

Washington 25, D. C.

• The Department of Interior produces films which are concerned with the management, conservation and development of natural resources in every section of the Nation. Films are available from the bureau in which they have been produced.

Office of the Secretary

Harlan Wood, Division of Information
Phone: REpublic 7-1820, ext. 3171

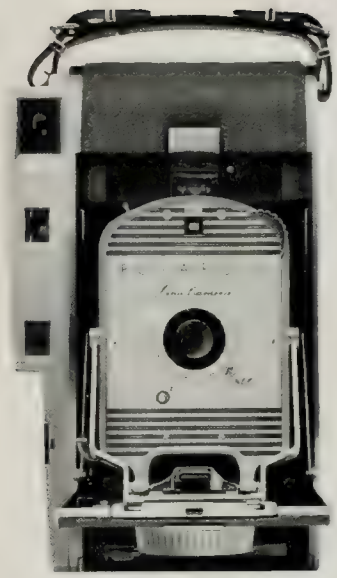
Inquiries concerning the use of Department of Interior films for television should be addressed to this office.

The Bureau of Mines

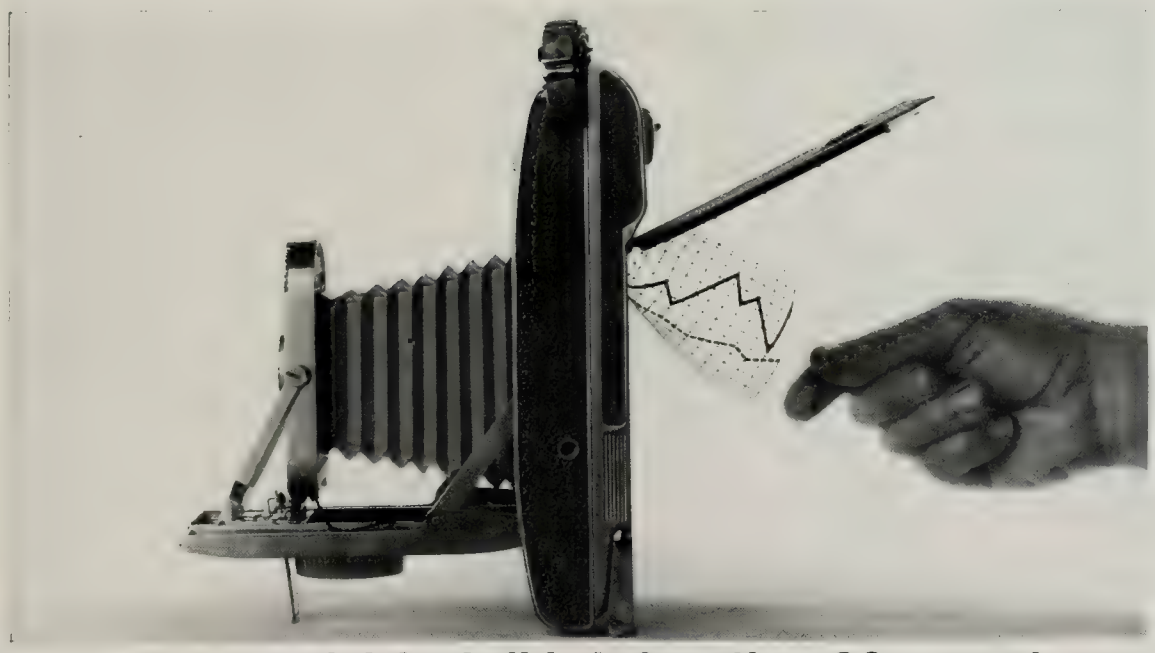
A Nicholas Vardac, *Motion Picture Representative*, Bureau of Mines, Washington 25, D. C.
Phone: REpublic 7-1820, ext. 3359

Meyer Reiness, *Chief, Bureau of Mines Distribution*, 4800 Forbes Ave., Pittsburgh, P

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FEDERAL AUDIO-VISUAL PROGRAMS

INTERIOR: U. S. BUREAU OF MINES

ACTIVITIES: The Bureau of Mines has a broad film program dating from about 1920. Motion picture subjects deal with natural resources of states and areas and with mineral commodities including metals, non-metals, coal and petroleum.

FACILITIES: All films are made in cooperation with private industrial firms which pay production costs and select commercial film producers. The Bureau maintains no production facilities of its own.

DISTRIBUTION: About 6,000 prints of films are distributed to the public on a free loan basis from the principal film center of the Bureau of Mines, 4800 Forbes Ave., Pittsburgh, Pa., and from depositories in 40 states. Annual number of bookings is 225,000. Most films are cleared for free TV use. Single or block bookings arranged. Catalogues available.

PRODUCTIONS: Films in current production include: *Copper the Oldest Metal; The World of Phosphorous; Natural Synthetic Rubber; The Story of Potash;* Educational TV Program Series: The following television series are available: *Down to Earth; States of the Union; Out of the Earth.*

The Bureau of Reclamation

Otis Peterson, *Assistant to the Commissioner, Information*
Phone: REpublic 7-1820, ext. 4662

ACTIVITIES: The Bureau of Reclamation produces one or two pictures a year on water resource development in the seventeen western states. These films are usually "low budget," sound-color films which run 28 minutes for TV use. Film catalogs are available from regional offices and from Washington D. C. office.

FACILITIES: Most of the film work for the Bureau of Reclamation is contracted by the appropriate regional office commercial producers. There are seven regional offices, supervised by the Washington office.

DISTRIBUTION: Each of the seven regions, and the Washington office, has its own distribution channels. On occasion, prints are loaned to educational institutions for short periods of time.

PRODUCTIONS: Recent productions include: *Key to the Future*, a film about the Colorado river storage project in Utah, Wyoming, Colorado and New Mexico; *Operation Glen Canyon*, which documents construction of Glen Canyon Dam on the Colorado River in northern Arizona. Key unit in the Colorado river storage project; *Water for the Valley*, the story of Central Valley project, between the coastal and Sierra ranges in California.

The Bureau of Land Management

Dwight Rettie, *Information Officer*
Phone: REpublic 7-1820, ext. 3609

• Three films are available from the Bureau's Washington, D. C., office and from 11 State offices in western states.

Available for loan and for TV showings are: *Our Public Lands*, a 28-minute color film on conservation and development of the national land reserve; *Alaska, Land to Grow On*, 28-minute color film on public lands and resources in Alaska; and *Watershed Conservation*, demonstrating water conservation on the national land reserve. State BLM offices having film libraries are: Portland, Sacramento, Phoenix, Reno, Salt Lake City, Santa Fe, Denver, Cheyenne, Boise, Billings, and Anchorage.

The Geological Survey

J. O. Kilmartin, *Chief*, Map Information Office
Phone: REpublic 7-1820, ext. 2446

This department has a small collection of training films of a technical nature on topographic survey subjects. The films were produced in cooperation with the Pan American Institute of Geography & History, and are circulated through the Washington, D. C., office.

U. S. Fish & Wildlife Service

Elliot A. Macklow, *Chief, Audio Visual Services*, Branch of Marketing, Bureau of Commercial Fishies, Fish & Wildlife Service
Phone: REpublic 7-1820, ext. 2151

ACTIVITIES: Using commercial contractual motion picture facilities, this organizational unit plans, produces and distributes fishery marketing and educational motion pictures sponsored by both Government and industry. Other audio-visual materials such as fishery television spot announcements, radio spot announcement disc slides, specialized publications, etc. are also produced and distributed by the Unit.

FACILITIES: Commercial contractual motion picture facilities.

DISTRIBUTION: Utilizing about 185 Government and private film libraries, about twenty fishery motion pictures are distributed free of charge upon request. Provision has been made so that most of the films are cleared for televisions, though special permission is required before telecasting. Stock footage is not available. A catalog entitled *Fishery Motion Pictures* may be obtained free of charge upon request. A central Audio-Visual Services film library is maintained in College Park, Md. Films and information may be obtained by writing Audio-Visual Service, Bureau of Commercial Fisheries, Post Office Box 128, College Park, Maryland.

PRODUCTIONS: Recent productions include *Sponge—Treasure From the Sea*, an Edinburgh Film Festival honor film; *Salmon—Catch to Cook*; *Fishing Five Great Lakes*. Two documentary motion pictures will go into production early in 1962. Tentatively titled *Columbia River Heritage*, sponsored by the States of Maryland and Virginia; and *Watermen of Chesapeake Bay*, that will be in production for more than one year.

GENERAL SERVICES ADMINISTRATION

Federal Supply Service, Washington 25, D.

Mrs. Marjorie Britt, *Acting Chief, Photographic & Reproduction Section*
Phone: WOrth 3-5772

• This office makes Federal Supply Schedule contracts for photographic supplies for all of the government agencies.

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FEDERAL AUDIO-VISUAL PROGRAMS:

POST OFFICE DEPARTMENT

Washington 25, D. C.

J. F. Kelleher, *Special Assistant to the Postmaster General*, Public Relations (Public Relations films)
Phone: STerling 3-3100, ext. 500

Meyer Hanson, *Visual Aids Specialist*. Bureau of Personnel (Training Films)
Phone: STerling 3-3100, ext. 8023

ACTIVITIES: The Post Office Department currently uses training and engineering photo reports.

FACILITIES: This Department has complete in-house capability for making films. For information on contracts, write to Bureau of Facilities and Supplies Division, Room 4206, Post Office Department, Washington 25, D. C.

DISTRIBUTION: Public relations film clips for public service are distributed through U. S. Postmasters in all regions. Training films are distributed through Regional Directors in fifteen regions.

PRODUCTIONS: Training films for 1961 include: *How to Accept and Deliver Registered Mail; Drive the Fleetvan Safely; Drive the Mailster Professionally; Stamps in the Making*, revised; *Responsibilities of the Transfer Clerk; Engineering Modern Postal Plants*, revised; *Engineering Modern Postal Machines*, revised.

UNITED STATES INFORMATION AGENCY

Washington 25, D. C.

George Stevens, Jr., *Director, Motion Picture Service*. Phone: DUdley 3-2315.

Anthony Guarco, *Deputy Director, Motion Picture Service*. Phone: DUdley 3-3373

Jack W. Evans, *Special Assistant to the Director*. Phone: DUdley 3-2343

Alan Fisher, *Acting Chief, Domestic Production Div.* Phone: DUdley 3-2343

Jack R. Wheeler, *Chief, Administrative Staff*. Phone: DUdley 3-4558

Wilbert H. Pearson, *Chief, Attestation & Review Staff*. Phone: DUdley 3-3567

Miss Becky Sanford, *Chief, Acquisitions Branch*. Phone: DUdley 3-5651

ACTIVITIES: USIA acquires and distributes motion pictures in the overseas information program which it conducts. These films show American life and support and United States foreign policy.

FACILITIES: USIA contracts with private commercial companies to produce films to specifications and under supervision of the motion picture service. In addition, the agency contracts to use selected films in overseas programs.

DISTRIBUTION: In addition to theatrical distribution for many of these films, the films reach a wide non-theatrical audience through the 213 film operation centers at the U. S. Information Service offices overseas. In addition to the 213 film libraries approximately 300 mobile motion picture units are used to show the films. The address of the local U. S. I. A. can be obtained from any American embassy or consulate. In the United States, the USIA films are available from Norwood Films, Washington, D. C., recently awarded the contract for distribution of all U.S. Government motion pictures and filmstrips.

AGENCY FOR INTERNATIONAL DEVELOPMENT

Communications Resources Division

State Department, Washington 5, D. C.

Gerald F. Winfield, *Acting Chief*
Phone: STerling 3-6400, ext. 7143

V. M. Commeree, *Motion Pictures*
Phone: STerling 3-6400, ext. 7303

ACTIVITIES: This organization is composed of a group of specialists whose prime duties are to provide professional technical advice and assistance to a large number of functionaries working in conjunction with approximately seventy U.S. AID Missions in various cooperating countries of the free world. They are responsible for the Communications Resources program within AID, including all communications media instruction and training, the development of the media of mass communications, and the training of personnel in the professions and skills of technical information. The responsiblity includes planning, development and use of communications media ranging from hand-made indigenous devices through more complex media such as motion pictures, radio and television. Such support extends itself into all technical fields with which AID programming is involved.

FACILITIES: With respect to film productions, some missions have complete professional staffs and facilities: others vary widely in degrees of completeness. All rely on the Washington staff to a greater or lesser extent for "backstop" guidance and services.

DISTRIBUTION: Except for a limited number of films produced under contract in the United States, motion pictures, film strips and slides are made in cooperating countries and are designed for overseas distribution. Approximately fifty films have been selected for showings to Educational and Civic groups in this country. They are available upon request from Educational Film Libraries in 10 geographic locations. Further information is available from AID, or the Educational Film Library Association, 250 West 57th Street, New York 19, N.Y.

DEPARTMENT OF THE TREASURY

Washington 25. D. C.

Internal Revenue Service

Charles M. Lammond, *Public Information Officer*. Phone: WOrth 4-4037

John Burleson, *Audio Visual Training Officer*. Phone: WOrth 4-3465

ACTIVITIES: The Internal Revenue Service prepares, from time to time, motion pictures for either internal or external use. Those prepared for training purposes are produced under the jurisdiction of the IRS Training Division and are used at district and major local offices throughout the United States to instruct new personnel or those being assigned to different tasks in the work they are to undertake. *The Public Information Division* supervises the production of films and television spot announcements intended to acquaint taxpayers throughout the nation with matters of presumed interest to them involved in IRS operations.

FACILITIES: The public information films of IRS are produced professionally, usually utilizing the agency's own office facilities and personnel for background scenes but hiring professional talent for action bits, narration, etc. Laboratory pro-

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FEDERAL AUDIO-VISUAL PROGRAMS

TREASURY: INTERNAL REVENUE SERVICE

duction facilities are contracted to complete the film after the first rough cut. Training films are sometimes produced with IRS personnel and sometimes with professional talent.

DISTRIBUTION: The 62 district offices, and several of the larger local offices, distribute IRS film productions. All clearances and releases have been obtained for general showing of all IRS films.

PRODUCTIONS: IRS has two 28-minute films, 16mm color or black and white, *Since the Beginning of Time*, and *The Inevitable Day*, dealing generally with its highlight activities. A third film *Push Buttons and Taxes*, 16mm color only, 10-minutes, has just been produced and released. It deals with the forthcoming automatic data processing by which tax returns of all Federal taypayers will be handled within the next few years. Two new presentations for 1962, to be available in the fall or winter, are planned.

United States Coast Guard

Don Farran, *Chief, Motion Picture & TV Branch, Public Information Division*
Phone: WOrth 4-5305

ACTIVITIES: The U. S. Coast Guard produces information and training, as well as recruiting films. The majority are in 16mm color-sound with running time of 14 or 28 minutes. For the past three years, CG films have consistently been selected by the United States government for entry in foreign film festivals, and have won a number of awards, three films having been sent to the Edinburgh International Film Festival in 1961.

FACILITIES: In-house capability. The CG uses its own facilities, including writing, directing, shooting, and editing to final cut of its productions.

DISTRIBUTION: Distribution of the films is made through the various Coast Guard District offices and from Headquarters to television stations, schools, colleges, various organizations providing information to their members. Usually, the films are cleared for non-theatrical and television use, and no charges are made for use. An annual Film Catalog is issued by Coast Guard Headquarters and separately by each District office.

PRODUCTIONS: Recent subject matter of the films has ranged widely across the world, including LORAN stations on Pacific isles, discovery operations in the Arctic and Antarctic, Search and Rescue, International Ice Patrol, Aids-to-Navigation, Merchant Marine Safety, small boat safety operations, including training films on navigation and rules-of-the-road.

U. S. Savings Bonds Division

Jacob Mogelever, *Promotion Manager, U. S. Savings Bonds.*
Phone: EXecutive 3-6400, ext. 4157

• The U. S. Savings Bonds Film Program is completely dependent on the volunteer support from the non-theatrical and theatrical film industry and other industries. Over the past 20 years it has received over 1 billion dollars worth of promotional support.

Production Review Supplement

☆ A supplement to this 12th Annual Production Review will include additional listings and corrections received after deadline dates. Please send text to our Chicago offices.

VETERANS ADMINISTRATION

Washington 25, D. C.

Manager, Administrative Services

Mrs. Grace Moore, *Administrative Assistant, Visual Aids Division*
Phone: DUdley 9-2715

Charles H. Glazer, *Chief, Motion Pictures, Visual Aids Division*
Phone: DUdley 9-2724

ACTIVITIES: Veterans Administration film programs are controlled through the Manager, Administrative Services, which produces and procures educational, training, informational, technical, and medical films for use within the agency on a loan basis and for use by participating hospitals, schools, etc.

FACILITIES: VA films are produced in collaboration with the Department of Agriculture Motion Picture Service. VA has no in-service capability.

DISTRIBUTION: There is a central agency library in the Washington headquarters of the Veterans Administration, which controls and issues copies of all films used by this agency. There is no rental fee.

PRODUCTIONS: The most recent VA film is titled *The Giant Step Forward*, and depicts all the program activities of the VA.

LIBRARY OF CONGRESS

Washington 25, D. C.

Dr. Edgar Breitenbach, *Chief, Prints and Photographs Div.*
Phone: STerling 3-0400,ext. 217

Willard Webb, *Honorary Consultant in Motion Pictures*

James H. Culver, *Head, Motion Picture Section, Stack & Reader Division*
Phone: STerling 3-0400, ext. 721

Joseph W. Rogers, *Chief, Copyright Cataloging Division, Copyright Office*
Phone: STerling 3-0400, ext. 458

Mrs. Katharine W. Clugston, *Audio-Visual Specialist, Descriptive Cataloging Div.*
Phone: STerling 3-0400, ext. 484

Miss Frances L. Menges, *Head, Special Services Section, Card Division*
Phone: STerling 3-0400, ext. 839

• The Library of Congress has an unrivaled collection of American films dating from the infancy of the motion-picture industry, which it has acquired through the operation of the copyright law and through gifts, and it also has a large body of foreign films turned over to it as a result of wartime seizure. The Library's activities in the motion-picture field include the registration of claims to copyright, the acquisition of films, the cataloging of films and related bibliographic service on the collection.

The Library's Copyright Office has registered claims to copyright for motion pictures since 1894, when the first examples of this medium were deposited in the Library in the form of photographic paper prints; since 1912 the copyright law has provided for the registration and deposit of motion pictures as such. Generally, under the provisions of the motion-picture copyright agreement between the Library of Congress and the motion-picture proprietors, the films are returned to the copyright proprietor by the Library after registration, but the Library has a

(CONCLUDED ON PAGE TWO HUNDRED EIGHT

Film Is Helping the Fight on Bait Advertising

Association of Better Business Bureaus' "Too Good to Be True" Is Helping Inform Consumers About Harmful Practices on Fringe of Business Community

by William Maki
Director of Industry Relations
Association of Better Business Bureaus, Inc.

A NEW 20-MINUTE color film on bait advertising, titled *Too Good to Be True*, was released in January by the Consumer Education Division of the Association of Better Business Bureaus. The latest BBB motion picture was produced by Audio Productions, Inc.

Moderated by television personality Bud Collyer, the picture dramatizes and explains the "bait and switch" technique, one of the oldest problem areas known to the Better Business Bureaus.

Better Business Bureaus' Third Picture

The title, taken from a line in the script, announces the theme of the story: "When an advertised bargain sounds too good to be true . . ." This is the third in the BBB series, preceded by *The Better Business Bureau Story* and *To Serve The Living*. (See BUSINESS SCREEN, No's. 3 and 4, Vol. 19, 1958.) By definition, "Bait advertising is an alluring but insincere offer to sell a product or service which the advertiser in truth does not intend or want to sell . . ."

With thousands of case histories and fifty years of BBB experience at their disposal, the BBB Business Relations Committee decided on a double-edged approach to the interpretation of the problem. "Bait and switch" had to be explained to the consumer public in a way which would be generally palatable and non-technical.

Constructive Approach Is Emphasized

A "racket-busting" treatment would not be satisfactory. The committee also wanted to give full consideration to the positive values of advertising and selling, a theme found in other pictures of the series, and consonant with traditional BBB policy. In other words, they wanted a script which gave constructive treatment to a subject which is negative in concept. Out of discussions with writer Les Bennetts of Audio Productions came a script which warns the consumer, explaining the basic patterns of technique found among "bait and switch" operators. It also places the responsibility with the buying public, whose continued patronage of the abuse has made it a perpetual feature of the fringe market.

Because it is intended for the "layman," technical merchandising terms and hybrid refinements are avoided. At the same time, legitimate advertising and selling practices are contrasted with misleading bait techniques, so that there will be no question in the consumer mind as to the validity of honest bargains and sales.

Rather than lead disgruntled customers to the complaint facilities of local Better Business Bureaus, the story attempts to enlighten them before the trouble begins. The idea behind it, again like the others in the series, is that informed customers are better for business than those who have been victimized by the unscrupulous minority. The script for *Too Good To Be True* demanded a production which would play the story with a combination of impact and sensitivity.

Sets, Actors Give Memorable Impression

Director Erwin Scharf designed unusual sets, some of them whimsical facsimiles of merchandise called for in the story. Casting called for actors who would leave memorable impressions on the audience, without overplaying. The reason for this appears in an exchange between Bud Collyer and Herbert Nelson, playing the BBB representative:

Mr. Campbell: " . . . You see, baiters don't don't *look* dishonest."

Bud Collyer: "They don't wear black hats, like the bad guys in the TV westerns."

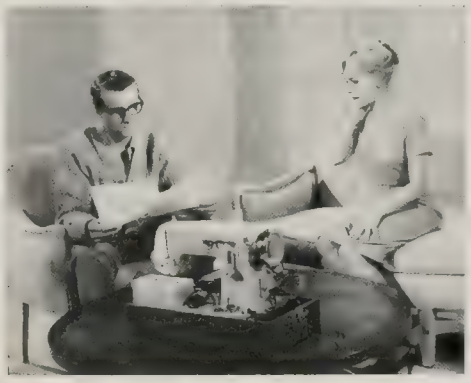
Mr. Campbell: "No, they look and act just like any honest salesman — in a store or at home."

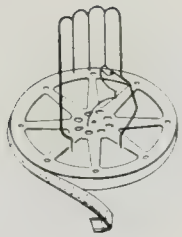
As the finished production unfolds, three short dramatizations of "bait and switch" situations are shown, with commentary by Collyer and Nelson. Sid Stone plays a refrigerator salesman, attempting to "switch" shopper

Shopper Grace Carney is greeted by salesman Sid Stone is this appliance store scene from BBB's consumer film on bait advertisting.



Husband Chuck Green examines the contract for a sewing machine purchased by wife Elisa Loti in example of bait-and-switch advertising.





Business Screen Previews the Sponsored Films of the Month





Used car salesman Jim Kane looks at ad which Stan Carlson found of fantastic car bargain.

EDUCATING THE CONSUMERS: Grace Carney from a $129 "bait" refrigerator to an expensive, unknown brand. He refuses to deliver, telling her the $129 model is sold out and can't be delivered for six months.

Jim Kane appears as a used car salesman, playing opposite Stan Carlson, who wants to buy a "sensational" advertised used car bargain. Then Charles White, as a sewing machine salesman, calls on Elisa Loti, who has responded to an ad for a $19.95 rebuilt sewing machine. White disparages the machine, demonstrates that "it sounds like a coffee grinder," and convinces the young housewife that she should buy an unknown new machine at $217. When her husband, played by Chuck Green, gets home, there is a battle scene. Green can't even get the "company" on the phone to cancel, and the scene ends in tears.

Some Good Advice on Honest Bargains

Collyer and Nelson conclude with examples from home improvement sales and other situations, along with some strong advice about honest bargains and the responsibility of the buyer. After the close of the picture, and separated from it, there is a one minute trailer prepared for use with group audiences or television.

Bud Collyer interviews BBB President Victor H. Nyborg on a subject which is a basic motive for the work of the Better Business Bureaus, and the film series — voluntary self-regulation by business.

Nyborg speaks of the "more than 120 Bureaus in the United States, Canada, Puerto Rico, Mexico, Venezuela and Israel" with "more than 100,000 member firms" who are "corporate citizens helping to preserve the system which makes business, as we know it, possible and profitable."

Too Good To Be True is the first Better Business Bureau film made available for sale to business. This was done to give responsible members of the business community a vehicle to help promote self-regulation and consumer enlightenment.

Prints Available for Sponsor Purchase

Prints have been released for purchase at $200 for employee or community showings. Some corporations plan to assign prints to local Better Business Bureaus to help meet the demand for group and television distribution. Since 1958, the widespread network of Bureaus has proved an effective distribution facility, promoting showings of the previous films.

It is expected that the new picture will receive even greater attention from the public, since it has such specific customer appeal.

Research: the Sense of Wonder Put to Work

This Fascinating New IBM Picture Explores the Genesis of Basic Research

A Boy, a Beach, and the misty light of an early autumn morning.

Slipping and scrambling up a dune in a sudden explosion of curiosity. Pausing to ponder the sculpture of a sea-shell. Like a million boys on a million beaches, skimming a pebble from wave to wave. Filling his eyes with the down-sweep of a gull . . . and his pockets with a dozen minor mysteries drawn up by the tug of the tide.

What does all this have to do with giant laboratories where men probe the relationships of matter to energy . . . time to space . . . the atom to the universe?

Film Was Produced by Henry Strauss

A very great deal, according to *The Question Tree;* new thirteen-minute motion picture produced for IBM by Henry Strauss & Co. Because, as the film sums it up: "Research is the sense of wonder put to use."

This sense of wonder . . . and the use science has made of it from Da Vinci's day to our own . . . is *The Question Tree's* basic theme. To *define* what a research scientist does . . . explain why he does it . . . and show how his



Machines can be made smaller, simpler through vapor growth, metal layers only atoms thick.

work may shake and shape the world we live in is obviously beyond the scope of any film. But *The Question Tree* does convey a *feeling* of these things . . . and makes the human constant in the equations of science vivid and understandable.

With light and shadow, sound and silence, this film creates a language which expresses both the passion for precision that rules research and the deeply emotional, completely human, urges motivating men who pursue it.

But . . . the language of the research scientist doesn't lend itself to facile translation. Words like "cryogenics" or "vapor growth" aren't exactly table-talk even among well-educated laymen. And ever since that innocent-sounding question . . . $E=MC^2$ . . . exploded into the atomic bomb, terms like these have had a vaguely sinister ring.

Fear has always been the father of misunderstanding. The feeling that science is pushing us too far, too fast is widespread. While science in our society commands an awe akin to reverence, the scientist himself tends to be thought of as not wholly "human".

The practical returns from pure research



"Out of a million questions in the Univer which are ready to be answered . . . which c of value? Questions, like seeds, must ripen . . .

are also difficult to predict. Often, many ye must pass before promising projects produ anything but expensive price-tags.

Finally, from a film-makers standpoint, t research laboratory leaves a good deal to desired. A computer at work just doesn't ma a very dynamic visual.

Used Combined Talents of Four Arts

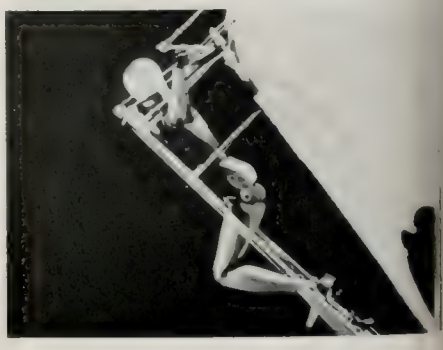
Fortunately, the motion picture, used cr atively, puts at your disposal the combin *ability to communicate* of painter, poet, pla wright, and musician. In this film, all four we needed . . . plus the ability to strike aw from conventional film techniques and gi the camera free rein.

The result is a film of quick and sha transitions. Scenes . . . moods . . . tempos . colors . . . even ideas give place to one anot er with a seemingly total lack of respect f classic dramatic disciplines. But the film h a basic unity . . . because every sequence w written, shot, and edited with one guidi principle. Strip away surface details . . . foc on the central thought behind them . . . a illustrate that thought with the simplest, m striking visual or narrative symbol availab

For example . . . move from the boy the beach to the teeming universe within single drop of water; and in a moment y convey a sense that *everywhere* lie limitl horizons still to be explored . . . a feeling th every answer opens up new questions.

Take an ancient map where the unkno

Leonardo da Vinci in 1495: "Now, having s served the birds in the air, I ask what are t mathematical rules of flight?"



as dismissed with the legend "Here There e Dragons." Counterpoint it with a model hereby Da Vinci sought to learn the mathematical rules of flight . . . and you bring to ght the long, slow growth of the scientific ethod.

Capture with your camera . . . half in ght, half in shadow . . . the clutter of centries jumbled together in an antique shop. wiftly and simply you've synthesized the normous problem created by our rapid acmulation of facts . . . given life and meang to what the scientists call "data storage nd retrieval".

Take a relatively static process like vapor-owth . . . or an infinitely complex structure ke a human cell. You can't give movement to e one . . . or simplicity to the other. But ou can so visualize both that their striking semblance to abstract painting and sculpture aps from the screen. And you illustrate unistakeably that the scientist . . . like the tist . . . works to uncover the pattern that hifies everything in nature.

IBM has a machine that will translate an ticle from Izvestia into understandable Engh. The actual process by which this is acomplished can't be photographed with either sual interest or clarity. But it can be *symbolzed* in dancing, whirling patterns of light acompanied by an accelerated, scrambled sound ack. At the same time you've shown an imrtant practical application of pure research.

Approaches like these made it possible for e Strauss organization . . . working with e IBM Film Department . . . to complete *he Question Tree* in three-and-a-half months om start of research to delivery of 35mm swer print in color. They also met IBM's in objectives in commissioning the film. One is to show its stockholders at their 1961 nnual Meeting how deeply the company is engaged in basic research over and above oduct development. The other was to create public relations vehicle that would enhance mpany prestige . . . *and* perform a valid blic information service.

Release so far has included in-company owings, key customer groups, and picked ucational institutions. Plans are now underay for more general public exposure . . . st theatrical, and then via television. The sponse so far gives every indication that *The uestion Tree* may be one of the most import-t, well-received films of the year.

"he long journey of the human race . . . driven the restless passion to explore . . . by the nse of wonder, and always . . . the questions."





Aerial shot of Waikiki shows many new buildings erected in recent years.

Hawaii Travel Film Is a Real Selling Tool

Travel Agents Across U. S. Find That "Hawaii Was Never Easier to Sell"

TRAVEL FILMS ABOUND in glamour and their appeal to armchair gadabouts is noteworthy — but a new 42-minute color film sponsored by the Hawaii Visitors Bureau has the first truly "different" slant on travel promotion seen in many years!

Hawaii Was Never Easier to Sell, produced with the fine sense of scenic framing and artistry that set Cate & McGlone apart among makers of airline and outdoor pictures such as this, is specifically aimed at a nationwide audience of travel agents and has been shown to them in 17 cities across the country. It describes island facilities in detail, including the number of rooms available, rates, etc. Aimed to promote Hawaii tourism in '62 among the key men and women who can do the most good, this Visitors Bureau effort is "on target" and winging away.



Sunbathers, a beached catamaran and outrigger canoes are glimpsed in telephoto shot from the film along famed Waikiki beach.

Initial showings to agent groups on the west coast were highly successful and quickly brought follow-up screenings in Midwest and Eastern cities. Once planned for video tape presentation, the Bureau turned to color film as a much more flexible and the *only* medium which could serve both closed-circuit and projection audiences within budget and time.

In just three weeks, Cate & McGlone turned out this picture replete with important live action sequences, plus a large amount of film from the studio's extensive Islands' library. Featured are Webley Edwards, radio network star of "Hawaii Calls;" Fred Clark and Bea Benadaret, both well-known television performers.

Edwards, as narrator, points up the new hotels, restaurants, transportation, shops and entertainment now available in Hawaii. The film also covers the scenic beauty and new resorts on the neighbor islands of Hawaii, Maui and Kauai. Clark plays the role of a frustrated travel agent and Miss Benadaret acts as a very vexing customer.

Hawaii Was Never Easier to Sell — and this kind of direct, uncompromising use of the visual medium will make the Island State even more inviting to America's enterprising travel agents. Why doesn't somebody unveil this kind of picture for *really serious* traveler audiences? There's enough glamour in Hawaii's picture *plus* the kind of facts you really want to know before making a travel *and* budget decision. Let's have more like it!

Royal Hawaiian Hotel is in left foreground of this aerial shot; Moana Surfrider Hotel is near beached catamaran at the right . . .



REPRESENTATIVES OF THE FILM MANUFACTURERS

A convenient reference listing of field offices and technical specialists for America's leading film manufacturing companies:

ANSCO
MOTION PICTURE DIVISION

Vestal Parkway East, Binghamton, New York. Phone: RAymond 9-6555

H. B. Davis, *Professional Sales Manager*

E. G. Stamboulian, *Marketing Manager*

Motion Picture Specialists

John D. Barry, Chrysler Bldg., 405 Lexington Ave., New York 17, N. Y., Phone: OXford 7-6161

George Boemler, 1001 N. LaBrea Ave., Los Angeles 38, Calif. Phone: OLdfield 4-0550

Regional Sales Offices

Prof. Regional Sales Managers

Northeastern

R. G. Tourangeau, 80 Federal St., Boston, Massachusetts
Phone: HUbbard 2-0850

Eastern

H. W. Gost, 763 Penobscot Bldg., Detroit 26, Michigan
Phone: WOodward 2-7028

Southern

J. D. Coil, 1219 Williams St., Atlanta 9, Georgia
Phone: TRinity 6-0351

Central

W. D. Hopkins, 4255 W. Touhy Ave. Chicago 46, Illinois
Phone: ORchard 5-6015

Western

L. E. Purcell, 1001 N. LaBrea Ave., Los Angeles 38, California
Phone: OLdfield 4-0550

Canadian

F. A. Cripps, 1450 Queensway, Toronto 18, Ontario, Canada
Phone: CLifford 5-0141

EASTMAN KODAK COMPANY
Motion Picture Film Department

General Offices: 343 State Street, Rochester 4, N. Y., LOcust 2-6000

D. E. Hyndman, *Manager.*

(Four Territorial Divisions)

East Coast

E. M. Stifle, *Manager*, 342 Madison Ave., New York 17, N. Y.
Phone: MUrray Hill 7-7080

Southern

Gordon A. Chambers, *Manager*, 343 State St., Rochester 4, N. Y.
Phone: LOcust 2-6000

Midwest

K. M. Mason, *Manager*, 130 E. Randolph Dr., Chicago 1, Ill.
Phone: RAndolph 6-7476

West Coast

Dr. N. L. Simmons, *Manager*, 6706 Santa Monica Blvd., Hollywood 38, Calif., Phone: HOllywood 9-3101

EASTMAN KODAK COMPANY

W. J. German, Inc., agent for sale and distribution of Eastman professional films: Fort Lee, New Jersey; 6040 N. Pulaski Rd., Chicago; and 6677 Santa Monica Blvd., Hollywood, Calif. *See adv. this issue.*

E. I. DU PONT DE NEMOURS & CO.
Photo Products Department
Wilmington 98, Delaware

H. L. Graham, *Director, Sales Division*

F. B. Astley, *Assistant Director, Sales Division*

H. T. Harding, *Motion Picture Product Manager*

Regional Sales Offices

Atlanta

W. M. Springer, Jr., *District Manager.* D. P. Hurley, *Field Sales Manager*, 1737 Ellsworth Industrial Drive, N.W., Atlanta 18, Georgia, Phone SYcamore 4-9581. *Technical Representatives*: D. W. Chandler, Atlanta District Office; C. D. Nesbitt, Birmingham, Alabama (TRemont 9-2232); J. R. Shull, Charlotte, North Carolina, (EM 6-4108); K. E. Stalnaker, Doraville, Georgia GLendale 7-7360); J. H. Wilcox, West Hollywood, Florida (989-9306).

Boston

W. J. Cannon, *Field Sales Manager* 45 Fourth Avenue, Waltham 54, Mass., Phone: TWinbrook 9-8300. *Technical Representatives*: R. C. Dykins, Glastonbury, Conn., (MEdford 3-4398); T. G. Fillos, Cochituate, Mass., (653-6921); R. W. Parmenter, Hingham, Mass., (749-0139); C. H. Peterson, East Hartford, Conn., (BUtler 9-8158); A. T. Smith, Chelmsford, Mass., (ALpine 6-7345).

Chicago

I. A. Lundgaard, *District Manager;* R. B. Sutherland & D. F. Jones, *Field Sales Managers*, 4560 Touh Avenue, Lincolnwood, Edgebroo Station, Chicago 46, Illinois. *Tech nical Representatives;* E. R. Baro Hinsdale, Illinois, (FAculty 8883); G. G. Cambanes, Minn apolis, Minn., (KEllog 7-5344 R. W. Eaton, Omaha, Neb., (TE rrace 391-0669); R. H. Gallaghe Chicago District Office; C. Perry, Parksville, Missouri, (SHe wood 1-0396); B. B. Personius, Mi waukee, Wis., (HOpkins 1-8604 D. E. Pierce, St. Louis, Mo (WOodland 1-7891); J. E. Thon Chicago District Office.

Cleveland

W. D. Baker, *District Manage* R. E. Nase, *Field Sales Manage* 20575 Center Ridge Road, Rm. 11 Cleveland 16, Ohio, Phone: EDisc 1-1375. *Technical Representative* R. A. Aubrey, Detroit, Mich (KEnwood 5-0293); R. I. Byr Cincinnati, Ohio, (522-5286); J Croskell, Indianapolis, Ind., (CLi ford 5-6509); R. W. Knudse Sheffield Lake (Lorain), Ohio, (A lantic 8-6975); D. L. Rittenhous Troy, Mich., (689-2385).

Dallas

F. H. Lines, *District Manager.* J. V Blocher, *Field Sales Manage* 1628 Oak Lawn Avenue, Dall 7, Texas. Phone: RIverside 1-140 1-1405 9-3007). *Technical Repr sentatives*: J. D. Boladz, Memphi Tenn., (MUtual 3-8567); D. R. Cl hessy, Jackson, Miss., (FL 3-7905 R. G. Coffman, Houston, Texa (PArkview 3-7038); W. A. Gatli Houston, Texas, (HOmestead 4124); W. P. Lowden, Littleto Colo., (798-5426); F. J. Mantz, T sa, Okla., (RIverside 2-0668); D. Sands, Lubbock, Texas, (SWift 6150); R. J. Trinkle, Dallas Distri Office.

Los Angeles

M. A. Hatfield, *District Manage* H. A. Gladden & R. C. Axo *Field Sales Managers*, 7051 San Monica Blvd., Hollywood 38, Cali HOllywood 9-5147. *Technical Re resentatives*: R. H. Allen, Morag Calif., (DRake 6-5387); W. A Cushman, Los Angeles District O fice; J. W. DuVall, Los Angel District Office; W. R. Holm, L Angeles District Office; S. E. M gill, Salt Lake City Utah, (CRe wood 7-7367); R. L. McCallist San Mateo, Calif., (DIamond 2822); F. M. Rogers, Portland, Or gon, (ALpine 3-0986); A. W. Sta Seattle, Wash., (LIncoln 6-2610 R. B. Walters, Chula Vista, Cali (GArfield 2-2580).

New York

F. G. Headley, *District Manage* L. E. Barron & D. J. Phelan, *Fie Sales Managers*, 380 Allwood R Allwood Station, Clifton, New Jers Phone: GR 3-4004, WAtkins 4-31 (for N. Y. use). *Technical Rep sentatives*: J. N. Bennett, New Yo City, (PLaza 7-0573); J. Dougherty, New York City, (PLa 7-0573); J. B. Gross, Tonawan New York, (NX 3-8164); L. Zwilgmeyer, Scotia, New Yor (EXpress 9-3132).

New! PACKAGE PROGRAMS
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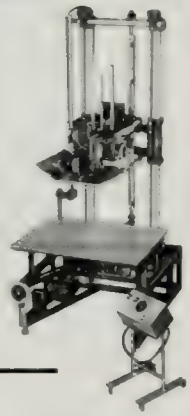
FOR SLIDE-FILMSTRIP

OXBERRY AUTOFOCUS SLIDE-FILMSTRIP STAND Model FS-4300

This Master Series Stand has been designed for high speed, top quality film strip production. Autofocus combined with automatic rackover and lamp that projects aperture onto table top are invaluable in quickly positioning various sized pieces of art work. Receives up to 35" art work. Accessories may be ordered to include animation components, other lenses, double aperture shuttle, top lighting, etc.

BASIC STAND: Welded steel base, ground steel 4½" diameter dual columns. Ball bearing camera carriage, manual drive. Foursided zoom scale. Shadowboard. Fixed table top 36" x 48" has 9" x 12" hole in center with removable glass and wood inserts. Overall height 11'4", width 48", depth 58".

CAMERA: OXBERRY 35mm with rackover and viewfinder. Fixed pin registration. 47mm lens. Autofocus. 400-ft magazine, automatic take-up and single speed stop motion motor. Price, complete $9,700



FOR ANIMATION

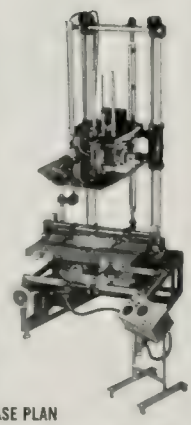
OXBERRY AUTOFOCUS ANIMATION STAND Model MP-4200

This is a standardized package unit incorporating all the basic requirements necessary for shooting full animation. A full line of accessories available for individual requirements. The difference between this unit and the OXBERRY Custom stand is primarily on rarely used special features.

BASIC STAND: Welded steel base, ground steel 4½" diameter dual columns. Ball bearing camera carriage, manual drive. Four-sided zoom scale. Shadowboard. Height 11'4", width 48", depth 58".

COMPOUND: 28" x 34" table top. Two 12-field peg tracks, hand-wheel controlled, with counters and locks. Two 18-field "push type" peg tracks calibrated in 20ths. 9" x 12" cut-out in table top for underlighting. Ball bearing compound movements. N.S., E.W. and 360° rotation. All movements have handwheel control with counters and locks. Gimbal-mounted platen with 12-field, 18-field glass.

CAMERA: OXBERRY 35mm with fixed pin registration. 47mm lens. Autofocus. Automatic take-up. Single speed stop motion motor. Straight through viewing device. 400-ft. 35mm magazine. Price, complete $10,900



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Philadelphia

R. K. Perrine, *District Manager*. W. F. Lockwood, *Field Sales Manager*, 308 E. Lancaster Ave., Wynnewood, Pa., Phone: TRinity 8-2700. *Technical Representatives*: A. L. Bartlett, Charleston, West Virginia, (DIckens 6-5203) J. L. Davidson, Jr., Pittsburgh, Pa., (LOcust 1-5161); L. D. Field, Jr., Gladwyne, Pa., (MIdway 9-2695); F. W. Gerretson, Washington, D. C., (NAtional 8-0330/8-7027); A. R. Hobbs, Baltimore, Md., (VAlley 5-6645); R. E. Stewart, Levittown, Pa., (WIndsor 5-7721); A. S. Wagner, Richmond, Va., (ATlantic 8-1210).

GEVAERT COMPANY OF AMERICA

321 West 54th Street, New York 19, N. Y., Phone: JUdson 6-2770. Motion Picture Sales Manager: Elias J. Drexler

Chicago

Joe Berounsky, 6601 N. Lincoln Ave., Lincolnwood, Illinois; Phone: FR 2-3485

Dallas

Jack Gilbert, 9109 Sovereign Row, Dallas 19, Texas; Phone: FLeetwood 2-7529

Los Angeles

Joe Alexander, Jack Goetz, 6370 Santa Monica Blvd., Los Angeles 38, California

San Francisco

Kent Rooks, 1485 Bayshore Blvd., San Francisco 24, California

Atlanta

F. Cole, 1297 Spring Street, N.W. Atlanta, Georgia

Van Praag Aids Clients by "Instant Casting" Via TV

☆ Van Praag Productions has installed a complete closed-circuit TV system on the premises at 1600 Broadway, New York for the purpose of inaugurating a service to advertising agencies and clients, which, for want of a better name is called "Instant Casting."

The new set-up gives viewers a chance to have a remote transmission center for on the air viewing of motion pictures, slides and filmstrips. A small audition studio has been equipped with a television camera and it is possible, through the inclusion of three monitors located in separate parts of the office, to have producers and clients see actors and narrators on the screen in front of them during an audition.

William Van Praag, president, said the new system in his shop will save valuable time and help bring about quicker casting decisions.

To test the equipment and its workability, last month, on one working day more than 50 actors and narrators were auditioned and in six cases, final selections were made on the spot.

* * *

Klaeger Associates Formed With Staff of 32 in New York

☆ Robert H. Klaeger Associates, Inc. has been formed at 35 West 45th Street, New York. The new firm, which will specialize in motion pictures for industry and television, is composed of a permanent staff currently of 32, most of whom joined the company at its inception after the break-up of Transfilm-Caravel, Inc., at the year's end.

Many of the staff were with Bob Klaeger in his highly successful production firm of 1957-1960, including John Fenton, Steve Kambourian and Dave Quaid. In fact, Klaeger's business seems to be going on very much as usual after the year's unhappy hiatus at T-C. During the firm's first 30 days, 26 TV commercials for New York's top advertising agencies went into production.

Allied with the New York concern is Robert H. Klager Associates of California, Inc., under Robert Drucker, with headquarters at Republic Studios, 4024 Radford Avenue, Studio City.

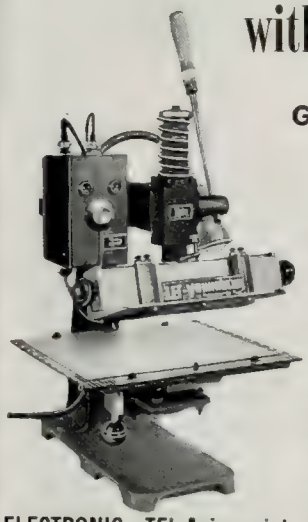
Form Synchro-Sound in N.Y.

☆ A new firm, Synchro-Sound, Inc., has been formed at 24 West 45th Street, New York, by Winston Sharples, Jr., president, and Harold Robins, vice-president.

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TEL-Animaprint Hot Press is specially designed to produce more attractive titles in less time and at far less cost. Ideal for Motion Picture Producers, TV Stations, Film Titling and Artwork, Special Effects Labs., Animators, Advertising Agencies, Commercial Photographers, Art Studios, Etc.

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Western Branch: 6301 Hollywood Boulevard, Hollywood 28, Calif.—Phone: HO 7-2124

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Bob Velazco

ci 6-4061

Filmstrip Kit on Modern Sewing for Schools

☆ An interesting new kit of teaching filmstrips on modern sewing methods is now being offered to schools by Training Films, Inc., New York.

Called *Fashion Sewing . . . the Bishop Way*, the filmstrip kit features the system developed by Mrs. Edna Bryte Bishop, widely recognized from the success of her workshops and acclaimed since the publication of her best-selling book on fashion sewing.

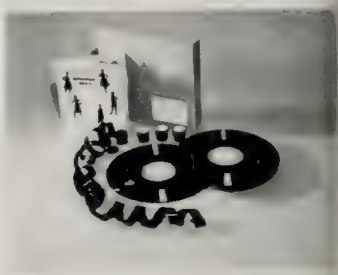


A scene in "Fashion Sewing"

The films are partly sponsored by five leaders in the home sewing industry: Advance Pattern Company, Coats & Clark, John Dritz & Sons, J. C. Penney, and Talon. These companies have underwritten part of the production cost of the films, thus making them available at a most reasonable rate. However, the filmstrips are pedagogically pure and non-commercial.

The complete kit includes four filmstrips of approximately 55 frames each, photographed in color, two double-face 12-inch 33-1 3 RPM discs, and a complete teacher's guide with the descriptive narration from the discs, boxed in a library-size container for storage and protection.

Titles of the films are: (1) *Basic Learnings*, (2) *How to Make a Simple Skirt and Blouse*, (3) *Cutting to Fit, and Fitting*, and (4) *How to Make a Simple Dress*.



Here's the complete sewing kit.

Bishop Method sewing kits are available at $10 each from TFI, 150 West 54th Street, New York.

* * *

Human Life Values Is New Insurance Marketing Film

☆ A significant film development in the insurance industry comes from the Institute of Insurance Marketing, Southern Methodist University, Dallas, Tex., in a 28-minute, full color, 16mm motion picture entitled *Human Life Values*.

Featured in the film is C. E. (Chuck) Gaines, director of the Institute, giving his presentation of Dr. Huebner's famous concept of legal reserve cash value life insurance — exactly as it has been presented to thousands of agent students of the Institute for over 15 years.

The Institute reports the film is not only a sales education aid but has been carefully produced for public education as well.

Preview prints are available on request either from the Institute or the film producers, Carlocke Langden, 2808 Oak Lawn, Dallas 19, Tex.

Robert Fisher
Productions

If you're looking for a modest-budget film that looks like it cost a lot more money, look for Bob Fisher.

He has produced motion pictures and filmstrips for American Motors, Bendix, Burroughs, Chrysler, Dow Chemical, Frigidaire, Stran-Steel, Dura, and a few others. Most of these films look like they cost a lot more money than they did.

Robert Fisher Productions
Grosse Ile, Michigan • ORleans 6-0440

MOTION PICTURES FOR
THE LIVESTOCK INDUSTRY



MAX HOWE
ROUTE 1 — BOX 185
Rapid City, South Dakota
FILLMORE 3-6800

Helping Retailers Put "Profits in the Bag"

SPONSOR: The International Paper Company

TITLE: *Profits in the Bag*, 12 min, color, produced by Elektra Studios, Inc.

International Paper sells good sturdy bags to supermarkets — but even the very best bag can tear or burst if it is improperly packed. Unfortunately a great many bags are packed by part-time



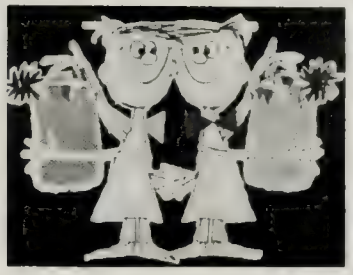
checkers — often clumsy, if good-natured kids. If these kids could be taught, somehow, to pack those bags better — International Paper would have happier customers, sell more and more bags.

So, to reach the checker and hip him to the real jive of bag packing, International Paper is offering a film which goes through the whole procedure informatively, entertainingly and repeatedly, so it will stick in.

The style is molded closely to the sponsor's last — it is "animation" but with sprightly paper cutouts — animated paper dollies, if you will — in brilliant luminescent colors. The narrator is Frank Gallup, whose pseudo sombre voice is familiar to all youthful fans of the Perry Como show, and the modern music is original from the pen of (and under the baton of) Raymond Scott.

Because the bag-packing training sessions are envisioned as often being before — or after — hours, it was felt that the film would have to be amusing to get past the teen-ager's traditional resistance to this kind of good advice.

But when the bongos come on strong and Gallup intones "Fit the load for the road", "Wet means trouble, wrap it double", "Chemicals in the sidecar" and other



groovy check-out mottoes, it is highly likely that the kids will give ear and remember a line or two.

* * *

Benefits of Dry Bulk Cargo Handling Pictured by Butler

☆ The Butler Manufacturing Company is showing the advantages of its dry bulk trailers and their impact on the transportation of dry, flowable products via a new 15-minute color motion picture, titled *Shipping Containers on Wheels*.

The picture features a variety of industries served, including food, construction, chemical and cement with dry bulk deliveries ranging from pulverants to granulars shown under actual conditions. The film is available on letterhead request to appropriate companies via Butler hdq. at 7476 E. 13th St., Kansas City 26, Missouri.

(MORE FILM REPORTS ON P. 196)

sat-is-fac-tion (sat-is-fak-shun), *n.* **(see satisfy). 1,** the act of gratifying a want or wish, or of supplying enough of something; **2,** the act of paying off, compensating, contenting, etc.; **3,** the state of having one's wishes filled, or of being gratified; **4, the good feeling one has about the quality, service and price of special effects done by Hal Scheib and his associates at Cinema Research Corp.**

Want "satisfaction?" Try us!

Cinema Research Corp.

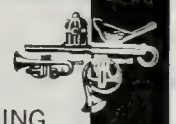
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DO YOU KNOW WHY
MOTION PICTURES SELL?

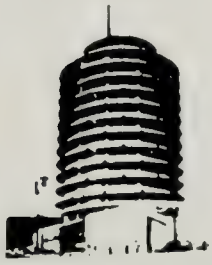
The power of motion pictures to motivate people has never been better explained than it was in L. Mercer Francisco's recent book, "The More You Show, the More You Sell". We thought so much of his chapter on motion pictures that we obtained permisson from the publisher to make some reprints. If you would like a few, just let us know.

As we enter our 35th year, we are proud to have the largest film production staff and facilities in the Pacific Northwest. Complete 35 and 16 facilities including creative ideas, script, photography, music, Westrex sound recording, art, animation, editing, interlock.

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Why not score your next film with Hi-Q, too? Get the facts by sending for this FREE demo disc now.
HOLLYWOOD, CALIF.

Filmstrip Series For Remington's Salesme

☆ Remington likes to point out to retailers that there is a vast untapped market for portable typewriters. Unlike TV sets—or other appliances of near-saturation—70 per cent of American families do not have typewriters, yet most of them are pretty good prospects for the alert salesman.

To translate these statistics effectively and present them interestingly, the Remington Portable Typewriter Division of Sperry Rand Corporation is now using three new filmstrip presentations produced by Rossmore Productions and titled *The Remarkable Remingtons*. Field men are carrying these 10-minute color and sound films into retailer's stores across the country on Salesmate portable projectors.

Shows Four Stars in Line

Film number one in the series is about the product. *Remington: First Name In Typewriters* shows the four stars in the line—Holiday, Starfire, Monarch and Fleetwing—and it describes, with clever combinations of art and photography, the unique features which have made them outstanding in their field.

Making the Most of Your Market, the second film, shows how retailers can improve sales and profits while making their business life easier. Over a million portable typewriters are expected to be sold in 1962—lots of them Remingtons, for Remington (with the first machine on the market in 1873) is growing apace. Sales went up 72.3 per cent last year.

Market Know-How Behind It

The company knows what most customers want (bright colors, modern styling, mechanical excellence) and it has the product and the sales aids to help the retailer reap a bountiful harvest from this rich market potential.

Film number three—*Merchandising*—goes over Remington's scientifically planned campaign, national and local, to build a demand for portable typewriters. It advises retailers to back Remington's many messages with their own ads—especially in highly productive but low cost local school and college papers.

* * *

Slidefilm Tells Public About Los Angeles Welfare Council

☆ *Design for Action*, a 14-minute sound slidefilm has informed many Los Angeles people about what the Welfare Planning Council, Los Angeles Region, does in its year-round work.

The film made the job of explaining WPC's services much easier, said Kathy Mays, the council's director of public information.

The film tells the whole story — what a council does, how it works, who participates, and how it is supported. The film covers WPC's progress in planning for some 900 health, welfare and recreation services in the Los Angeles area.

With flashbacks covering the council's activities when it was organized in the early 1900s, the film highlights present work with such community problems as urban renewal, mental health and the aged.

Design for Action is a 35mm, 14-minute filmstrip with 86 frames of photography and artwork in vivid color. A 12-inch, 33 1/3 LP record, adaptable for both manual and automatic projectors, accompanies the filmstrip.

Produced as a package deal by Doug George Associates, Los Angeles, with the WPC staff providing resource material and the





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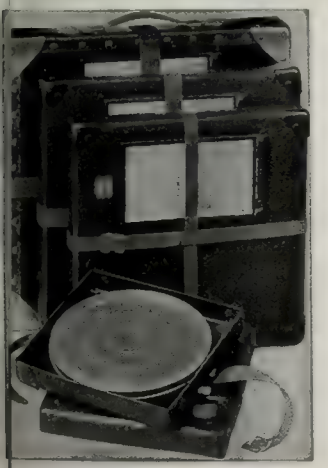
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nical assistance, the film was prevewed at WPC's annual meeting in 1961.

A promotional and distribution schedule was set up to make use of the film in WPC's public relations program.

* * *

Record 50-Millionth Viewer for "The Mayflower Story"

☆ The motion picture story of Mayflower II's re-enactment of that historic earlier voyage, first released in October, 1957, has recently certified its 50 millionth viewer. Sole distributor of *The Mayflower Story* through these years has been Modern Talking Picture Service, Inc.



50-millionth viewer is commemorated by Aero Mayflower president, John Sloan Smith (left) as he presented inscribed photo of Mayflower II to Mrs. Fred Poor. Arthur R. Bach, vice-president of Modern Talking Picture Service, looks on.

Commemorating that enviable audience record, a ceremony was held at the English-Speaking Union in Chicago where an inscribed photograph of the Mayflower II was presented by John Sloan Smith, president of Aero Mayflower Transit Company, sponsor of the film, to Mrs. Fred A. Poor, vice-president of the Union's Chicago branch.

* * *

Oxberry Opens New Sales, Service Office in London

☆ Oxberry film equipment has opened a new sales and service office at 33 Liberty Lane, Addlestone, Surrey, a suburb of London. Peter Neilson is in charge and also serves as European manager for the company.

The Oxberry U.S. organization manufactures animation and filmstrip stands, optical printers, aerial image units, combination 35-16mm process cameras, and many film studio accessories. The London office will service Animation Equipment Company installations in England and on the continent.

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News Along the Film Production Lines

Tuberculosis Assn. Picture to Vision Associates, N. Y.

☆ The National Tuberculosis Association has selected Vision Associates, New York, to produce a new motion picture on TB.

Lee R. Bobker will produce and direct the film, which deals with TB today—its pathology, its effect on the patient, research and development on treatment of this disease. The film will be shot on location in clinics and hospitals using both actors and real patients.

* * *

Pace Productions To Make Pacific Finance Sales Film

☆ Pace Productions, Inc., Los Angeles-New York audio-visual consulting firm, has announced it will develop an audio-visual sales and training program to augment existing procedures for Pacific Finance, consumer financing company, and its affiliates, Pacific Fidelity Insurance Co., and Olympic Insurance Co.

Earlier this year, Pace designed and produced audio-visual divisional reports. These were shown to the Transamerica Corporation board of directors to acquaint them with Pacific Finance corporate development and services. Pacific Finance and affiliates were recently acquired by Transamerica. Pace is producing two more films that will serve as a progress report to 5,000 employes of the company in 450 branches in the U. S. and Canada.

* * *

Paris Office for Van Praag Begins Expansion Overseas

☆ Van Praag Productions is now engaged in the first phase of an overseas expansion program. A Paris office has been opened at 127 Champs-Elysees, Paris 8.

Elliot Saunders will head the operation in France. Before the year is out it is hoped that a similar arrangement will be made to get office quarters and a representative on the scene in London.

According to William Van Praag, president of the firm, an ever increasing exchange of ideas and contacts involving the high fashion world has made it necessary to service clients with production facilities in Europe.

Van Praag Productions maintains offices in Hollywood and Detroit as well as main headquarters in New York.

Southern Calif. University Offers 5 Animation Courses

☆ Five courses in film anima are offered at the University Southern California's Spring which began in February.

University College and the partment of Cinema and Fine are co-operating in the Spring ses which will include: anima art, filmic expression, anima layout and design, animation s planning and camera techni and animation.

The classes will run to J

* * *

Pan Media Company Begi Audio-Visual Production

☆ The Pan Media Company, newly formed, and located at East 46th St., New York, has tered the field of audio-vi business communications.

The company announced through its creative and pro tion services, it will help indu deliver its message to any dience through any medium, cepting only paid space and

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This modern 27,000-square-ft. building houses new Moviola plant.

Moviola in New Building

Moviola, pioneers in the field of motion picture film editing equipment, moved into its new building on February 1.

Located at 5539 Riverton Ave., North Hollywood, Calif., the new plant provides 27,000 square feet of space for factory and offices. The property is large enough to allow for future expansion, according to Mark Serrurier, president.

* * *

Firm Jack Moss, Inc. for Film Scripts, Consultation

Jack I. Moss, a free-lance filmstrip, motion picture and audio visual presentation writer, has formed Jack I. Moss, Inc., with offices at 19 West 44th Street, New York.

The company offers a writing and consulting service in the sales training, sales promotion, sales meeting and industrial presentation areas to producers and agencies, as well as companies with in-plant production facilities.

Included in Mr. Moss' list of credits are such names as Pepsi Cola, AT&T, Koppers Co., Seagram's V.O., American Express, 7Up, Schaefer Beer and Nabisco.

* * *

New Rental Studio in N. Y.

A new rental studio for films producers has been announced by City Film Center, Inc. at 66-40 56th Street, Queens, New York. Among the facilities announced are such necessities as a large, high-ceiling, sound stage, big entrance doors for car shots, control room, dressing and rest rooms, down to optional air-conditioned Rolls Royce limousine service for the ten-minute trip to Manhattan.

* * *

Four Musifex Sound Effects Records Available at F & B

☆ "Musical" sound effects LP records produced by Musifex, Inc., are now being sold by Florman & Babb, Inc., New York.

The records have been moving so briskly for the past several months, according to Musifex president, Bob Velazco, that the establishment of an F & B dealership should make them even more readily available to future customers.

The "musical" sound effects records — four 33 1/3 rpm sides on two 12-inch discs — are proving to be most useful to motion picture, radio, TV and slidefilm producers for such purposes as animation sequences, comedy accents and product "pop-ons."

The records are sold for $12.50 each and include all rights — no licenses or royalty payments required.

Further information may be had from Musifex, Inc., 45 West 45th Street, or Florman & Babb, Inc., 68 West 45th Street, New York.



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BUSINESS SCREEN EXECUTIVE

NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMEN

Bell & Howell Appoints Lane General Mgr. of Photo Products

☆ James J. Lane has been appointed vice-president and general manager of the photo products division of Bell & Howell Co., Peter P. Peterson, president, announced.

Lane formerly was vice-president of Murray Corporation of America, Pittsburgh, and general manager of its Eljer division, manufacturer and distributor of plumbing fixtures, and president of Ram, Inc., Murray subsidiary engaged in development and licensing of specialized patented processes.

* * *

Emeritz Appointed to Head Camera Maintenance at F&B

☆ Ray Emeritz has been appointed head of the Florman & Babb Camera Maintenance Department, N. Y., under the general supervision of Chief Engineer Dom Notto.

Prior to his new appointment, Mr. Emeritz had been with Camera Equipment Company for seven years in its camera maintenance department. He was in charge of camera maintenance at U. S. Army Pictorial Centers in England and France during World War II. After the war, Mr. Emeritz started his own company, Camera Services, Inc., which for a period of ten years specialized in camera design and modification.

Ray Emeritz is acknowledged to be a leading expert in the East on Auricon and Mitchell cameras; he has designed and built many varieties of unique motion picture equipment accessories.

Florman & Babb, Inc., will soon market a new and improved Cine-Voice 400-ft. conversion model designed by Mr. Emeritz.

Keenan on Special Projects for Sterling Movies U. S. A.

☆ Charles F. Keenan has be named Director of Special Pr jects at Sterling Movies U. S. A Inc., New York..

According to Charles F. Dol president of the company, M Keenan's responsibilities will ce ter on audience development well as supervision of the tele



Charles F. Keenan

sion program series, *For Your I formation* and *News Screen.* will also work on other creat means of film distribution.

A former writer-director General Electric Company for 1 years, Mr. Keenan produced 1 *Progress Report* series which a pear weekly on the G. E. Thea television show. He also wro directed and produced two trav ling exhibitions for G. E. entitl *The House of Magic Show* a *Adventures in Science.*

Before joining the public re tions department of G. E. in 19 Mr. Keenan was Assistant Ma ager of Promotion and Public for radio station WGY a WRGB-TV in Schenectady, N. He is a graduate of Holy Cr College.

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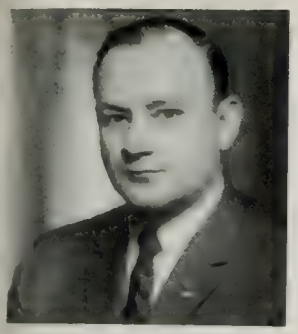
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Carl V. Ragsdale

Ragsdale to Head Eastern Production for Roland Reed

☆ Roland Reed Productions, Hollywood, pioneer producer of motion pictures for industry and television, has appointed Carl V. Ragsdale as Vice-President. In his capacity, Mr. Ragsdale will be in charge of sales and production in the East, with headquarters in New York.

In augmenting his Hollywood studio operation, Roland Reed, president of the firm, said the opening of an Eastern facility is in keeping with his plans for added service to his advertising and industrial clients.

The Roland Reed "banner" has been on credit lines of more than 1,000 filmed programs for television, representing over $25 million in production costs. Some of Reed's best known programs include *My Little Margie*, starring Gale Storm and Charlie Farrell; *Waterfront*, with Preston Foster; *Trouble with Father* starring Stuart Erwin and June Collier; *Mystery Theater*, featuring Tom Conway; *Beulah*, with Ethel Waters; and *Space Ranger*, with Richard Crane.

Mr. Reed estimates that the firm, founded in 1936, has also produced over 325 motion pictures for industry and government, and well over 500 television commercials.

Horton Joins Norwood Film Studios as a Vice-President

☆John E. Horton has joined Norwood Film Studios, Inc., Washington, D. C., as a vice-president, Philip Martin, Jr., president, announced.

Horton has 16 years of experience in all phases of motion pictures. He was with Warner Brothers Studio in Burbank, Calif., following five years of military service in World War II. In 1948, he went to Washington as Chief, Pictorial Division, Public Information Division, Department of the Army, moving in 1949 to Chief of Motion Pictures in the Office of the Secretary of Defense. In 1949, he was detailed also as a White House aide.



John E. Horton

Later he went to California with Universal Pictures Company, where he was a production assistant to the vice-president in charge of production. Horton returned to Washington in 1958 as consultant in the Office of Chief of Research and Development of the Army.

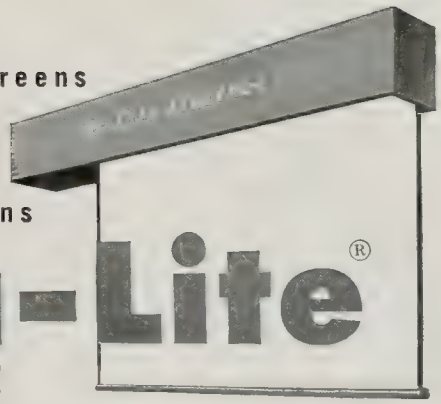
* * *

Baker to State Department

☆ Douglas Baker, vice-president of Van Praag Productions, has recently been on loan to the State Department to produce and direct special motion picture projects concerning Latin America.

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EXECUTIVE APPOINTMENTS THAT MADE NEW

Consolidated Films Appoints Ted Fogelman Laboratory Supt.

☆ Ted Fogelman, for 12 years supervisor in the 16mm division, has been appointed laboratory superintendent for both 35mm and 16mm operations, it was announced by Sid Solow, general manager of Consolidated Film Industries, Hollywood, Calif.

Lew Mansfield, studio contact man, will assume additional duties as 16mm division associate superintendent. Val Osborne, veteran timer, will also function as studio contact man.

* * *

B. G. Tubbs Joins Mitchell As V. P., Operations Manager

☆ B. G. Tubbs has been appointed vice-president and operations manager of Mitchell Camera Corp., Glendale, Calif., manufacturers of professional and military



Mitchell's B. G. Tubbs

motion picture cameras and equipment.

Tubbs will also be responsible for operations of the Mitchell Astromics Division, Glendale, designers, engineers and manufacturers of precision devices and instruments for commercial and military airborne and ground support applications.

He previously was president of the Vard Division of Royal Industries Inc., Pasadena.

* * *

Wight a Magnasync Director Hammond is New Controller

☆ Ralph W. Wight was elected to the board of directors and Kent A. Hammond was named controller of the Magnasync Corporation, North Hollywood, Calif., D. J. White, president, has announced.

Wight is vice-president of Litton Industries and general manager of its Westrex Division. Hammond previously was with Kennison Manufacturing Corp.



Malcolm Scott . . . . . to LCD

Malcolm Scott Now Sales Hea At the Lane-Cole-Dietz Corp

☆ Joining Lane-Cole-Dietz Cor oration, New York, as head sales, Malcolm Scott renews decade's relationship with t firm's creative head, Joseph Col with whom he served at Wildin Inc., and at On Film.

Most recently director of i dustrial film sales for MG Scott will now direct Lane-Col Dietz's expanding activities commercial and industrial moti pictures, production of which headed by Herbert R. Dietz.

The new team is at work the script announcing and de onstrating Fairchild's synchron ed sound, 8mm camera.

* * *

North Joins Film Finders

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s, Inc., New York, as supervisor of research. The film research company serves film-TV producers, industrial film companies and advertising agencies.

* * *

Norlin Musical Productions Formed by Leading Composer

☆ Lloyd Norlin, widely-known composer and arranger of film music with many successful original scores to his credit, has organized Lloyd Norlin Musical Productions. The former music director at Wilding, Inc. (since 1956), Mr. Norlin composed or-



"Music Man" Lloyd Norlin

ginal scores for 42 films and original music and lyrics for 24 industrial shows. The total number of songs during this period was 21.

He will continue to serve Wilding, Inc. in the same capacity but his services are now available to sponsors, agencies and other producing companies. Jingles for radio and television as well as background music for television spots are also in his repertoire. Until a permanent office address is announced, Mr. Norlin will continue work from his home studio at 2209 Thayer, Evanston, Illinois.

* * *

Lauder Named General Mgr. Of Ralke Audio-Visual Center

☆ Appointment of Harry Lauder as general manager of Ralke Co. Audio-Visual Center, has been announced by Bill Ralke, president.

Lauder, a native of Los Angeles, has had experience in photo supply and equipment, as well as industrial film service. His previous affiliations include Farnan & Seemann, Inc., Paillard Products and Industrial Film Services.

Ralke Co. is internationally known for its work in installing Circarama at the Brussels World's Fair, and installing and maintaining all audio-visual effects at Disneyland for many years. The company has developed such items as a 35mm film strip continuous loop; the Ralke 16mm sound Repeater, and a master control system for operation of all types of audio-visual equipment at Stanford University.

Ralke Co. Audio Visual Center is headquartered at 849 N. Highland Ave., Los Angeles.

* * *

Idema Represents Video Films for Outstate Film Sales

☆ Video Films Inc., Detroit, announces appointment of David G. Idema as outstate sales representative, with offices at 320 E. Fulton St., Grand Rapids, Mich.

Idema formerly was an officer of C. C. Wortman, Inc., in Grand Rapids. His World War service included three years photographic experience in the European theater of operations.

* * *

Rosenberg a Vice-President of McGraw-Hill Book Co.

☆ Albert J. Rosenberg has been appointed a vice-president of the McGraw-Hill Book Company.

Mr. Rosenberg joined McGraw-Hill in 1945 to begin correlating text-books with films. In 1947 he was appointed manager of the newly-formed Text-Film Department, a responsibility he will continue to hold.

Prior to 1945, Mr. Rosenberg was a teacher and administrator with the Baltimore Board of Education, Johns Hopkins University and the University of Baltimore. During World War II, he was assistant director with the Airline War Training Program and technical advisor to the U. S. Office of Education, in Washington.

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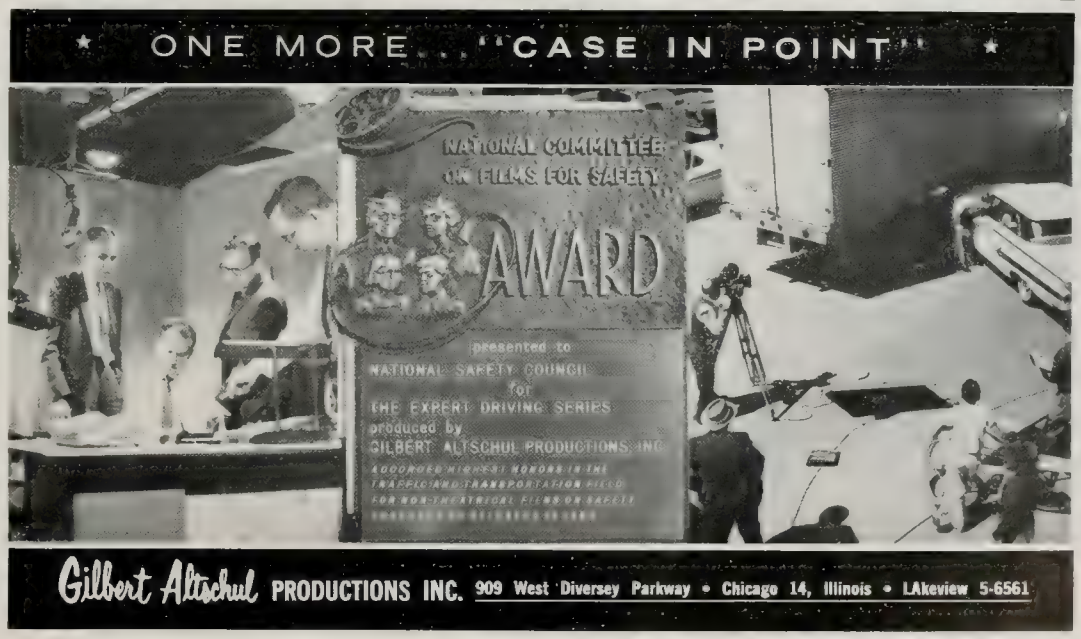
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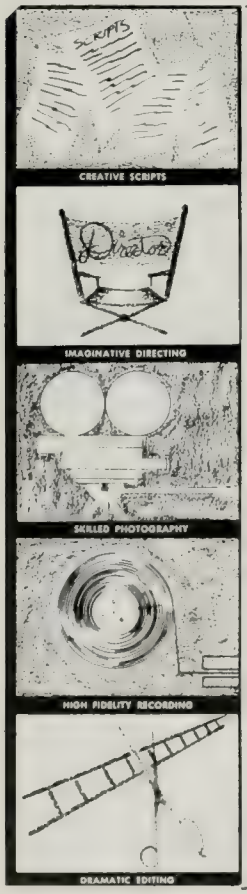
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News Along the Film Production Line

Camera Equipment Announces Burt Zucker Memorial Award

☆ To commemorate the late Burton Zucker's contribution to the film industry, and at the same time to give deserved recognition to a class of creative talent that too often goes unhonored and unsung, Camera Equipment Company has announced, the Annual Burt Zucker Memorial Award. This will include a $1,000 cash prize, plus a suitably inscribed trophy, to the cameraman from Local 644, IATSE, who is judged to have done the finest cinematography during the previous calendar year.

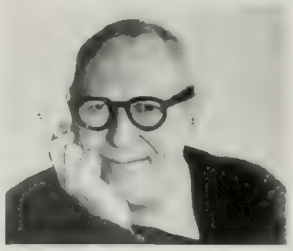
The judging will not be done by Camera Equipment Company, but by a committee appointed by CECO, with the advice of the officers of 644. The first award will be made early in 1963 for 1962.

There are no restrictions on the type of work done. Outstanding film, whether it is in the area of theatre motion pictures, commercial pictures, documentaries, education films or TV, is the only requisite. The name of each year's winner will be further inscribed on a placque to be displayed at the union headquarters. Further data on applications will soon be announced.

* * *

Wm. Langdon Joins Goldsholl

☆ William L. Langdon has joined Morton Goldsholl Design Associates, Northfield, Ill., as administrative director. The company is



William L. Langdon

engaged in visual and product design, packaging and motion picture production. Langdon formerly was art director and vice president of Ross Wetzel Studios (now Zapel Studios).

* * *

Kirshner Group in New Offices

☆ New quarters four times the size of former space have been occupied by W. N. Kirshner & Associates, Inc., at 53 W. Jackson Blvd., Chicago. The firm of sales consultants offers services in many phases of marketing.

Visual Presentations, Inc. New Film Company in Dallas

☆ Visual Presentations, Inc., new company, has been formed H. Pope McDonald, James Guthrie and Miles Middough Dallas, Texas.

The new firm will specialize production of motion pictur



Above (l to r): James Guthr Pope McDonald, Miles Middou

commercials, slide films as w as sales meetings, conventions a other "live" presentations. Fi assignment of the company was "live" production for the eigh annual seminar of the World G Company, Dallas.

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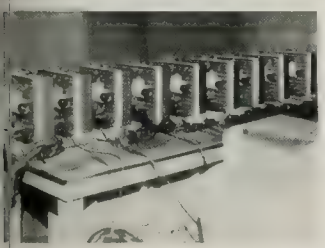


This visual display held attention at U.S. "Italia 61" exhibit.

DuKane Projectors Perform at U. S. Trade Fair Exhibit

An attention-getter at the "Italia 61" trade fair attracting nations and major manufacturers from around the world in Turin, Italy in 1961 was the display created by the Office of International Trade Fairs, U. S. Department of Commerce.

A battery of DuKane "Auditorium" sound slidefilm projec-



Battery of DuKane "Auditorium" projectors used at Turin fair.

tors rigged for continuous operation was an important key to the success of this display.

The projectors operated continuously for 12 hours a day from May 1 through October 31 — a total of 2,208 hours of operation in 184 days. Based on average hours of use for sales and/or training purposes, this would equal many years of normal operation.

A similar battery of projectors for continuous operation will be used at the World's Fair, Seattle, Washington.

* * *

Hill Joins Staples-Hoppmann

A. B. Hill has joined Staples-Hoppmann, manufacturer of audio-visual training aids, as director of marketing. He formerly was industrial marketing manager for LogEtronics, Inc.

Located at Alexandria, Va., Staples-Hoppmann plans to expand into the field of automatic photographic processing equipment, in addition to its present function of design engineering and subcontracting.

Dow Chemical Visual Program Described to NVPA Chapter

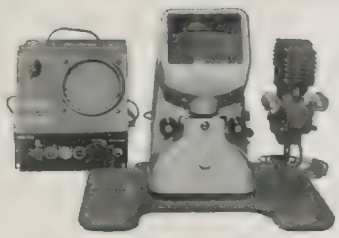
☆ A case history on the integrated use of visuals in all phases of a company's new product introduction was on the program agenda of the National Visual Presentation Association's meeting March 8 at the Overseas Club, New York City.

The a-v presentation was introduced by Miss Emma Treadwell, retail coordinator, Dow Chemical Co., and Hugh Robertson, creative director, Porter Henry & Co., Inc.

The case history covered all phases of a visual program introducing a new product — presentation to manufacturers, presentation to buyers, sales training sales meetings, and sales promotion.

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Edit single and double system 16-mm or 35mm optical sound. Edit single system Magnastripe or double system magnetic sound. Use with any 16mm motion picture viewer to obtain perfect lip-sync matching of picture to track. (Works from left to right or right to left.)

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Kit includes 5 lights, case, Gaffer tape, $34.95
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Eta Kappa Nu and Tau Beta Pi, Engineering Honoraries

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Saizis Brothers Specialize in Teamwork

Shoot Top Pictures on Wide Range of Location Assignment

A TEAM of veteran cameramen, backed up by a highly-experienced crew, is responsible for some recently-successful motion pictures in a variety of fields. They are two brothers, Ted and Vincent Saizis, who make their headquarters in Birmingham, Alabama but more frequently find themselves "on location" for an industrial film assignment, a television news series, a wide-screen color entertainment feature or a "special" for one of the country's studios who frequently call upon the Saizis' talents.



The Saizis Brothers in action on scene for "Temperatures Made to Order" with Doug Edwards (at right) in this Harrison Radiator Division 16mm color and sound picture.

20 Years of Experience

What does it take to meet a wide latitude of "challenges?" If experience counts most, Ted and Vince Saizis have tallied over 20 years behind the lens. They are veteran members of IATSE Local 666.

And if it depends on the quality and quantity of equipment to meet the many varying kinds of location work, the Saizis' team rolls with a 32-foot Fruehauf equipment van, backed up by one-ton sound and panel trucks (equipped with camera platform). They carry Ampex, Mitchell, Bell & Howell gear in both 16 and 35mm types and know that each job potentially requires maximum lighting and grip equipment.

Around this nucleus of Saizis experience, the brothers have gathered other veterans — their gaffer has been lighting films since 19; chief grip and construction supervisor is an industry "top hand". Another "vet" is in charge of sound. The combination has been brought together over a long period and it works like the well-oiled machine it should be.

"Bayou" Won Critical Acclaim

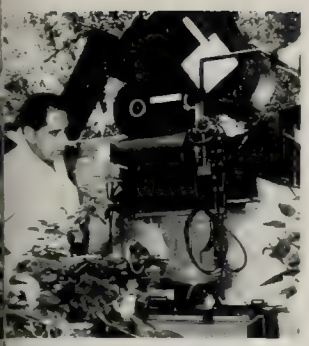
From the newsreels of the 30's, the Saizis brothers began filming short subjects, two of them for Warner Brothers in the 50's, and also worked as second unit cameramen for other major film companies. Their film, *Bayou*, lensed in 1956 in the Cajun country of Louisiana, earned many plaudits from trade, magazine and newspaper film critics when it was released through United Artists.

Their work came to the attention of sponsors, like General Motors, (for whom they have filmed several Motoramas in color for theatrical release). Another GM (Harrison Radiator Division) sponsored picture was *Temperatures Made to Order*, a 27½-minute color film for educational release, narrated by Douglas Edwards. The subject covers all phases of the division's manufacturing, testing, engineering and liability activities. In a segment filmed at Birmingham, narrator Edwards explains the basic principles of heat transfer.

Wide Variety of Assignments

From heat transfer to the *Chez Trace*, (an historic feature) to the mammoth job of lighting and filming a cave at Natural Bridge, Tenn., is all in the line of





ent Saizis is pictured with one this service company's many es of camera equipment.

ing challenges for Ted and e Saizis. There's a special rea- why you'll find them in Bir- gham, Alabama when they 't out in the field . . . it's home town and they like the g!

* * *

Color Line at Southwest

A new color processing de- ment offering daily processing 6mm Ektachrome color films, tive March 1, was announced Southwest Film Laboratory, Dallas, Texas.

he laboratory will process kchrome commercial, ER and rsal print stock under a spe- license agreement with the man Kodak Company.

* * *

& Opens Surplus Stocks Non-Profit Institutions

Florman & Babb, Inc., has ped its large stocks of sur- motion picture equipment non-profit institutions such niversities, high schools, re- gious and philanthropic organ- ations.

hese surplus stocks include ion picture cameras, gun eras, aerial cameras, lenses, magazines, filters, wire d recorders and supplies of master recording discs, ds, rewinds and hundreds ther varieties of equipment.

his equipment is offered *of charge* to non-profit in- tions.

terested organizations are ested to mail their listings **equipment** requirements to B. 68 West 45th Street, York, attention Charles w. This free offer will re- in effect until the surplus ks are depleted. Florman & b will service requests on a t come, first serve" basis.

Studio in Australia Wins a Co-Production Assignment

☆ A co-production arrangement between Cambridge Film and TV Productions, Ltd., Victoria, Australia, and Marathon International was sparked by the 11th BUSINESS SCREEN *Production Review*.

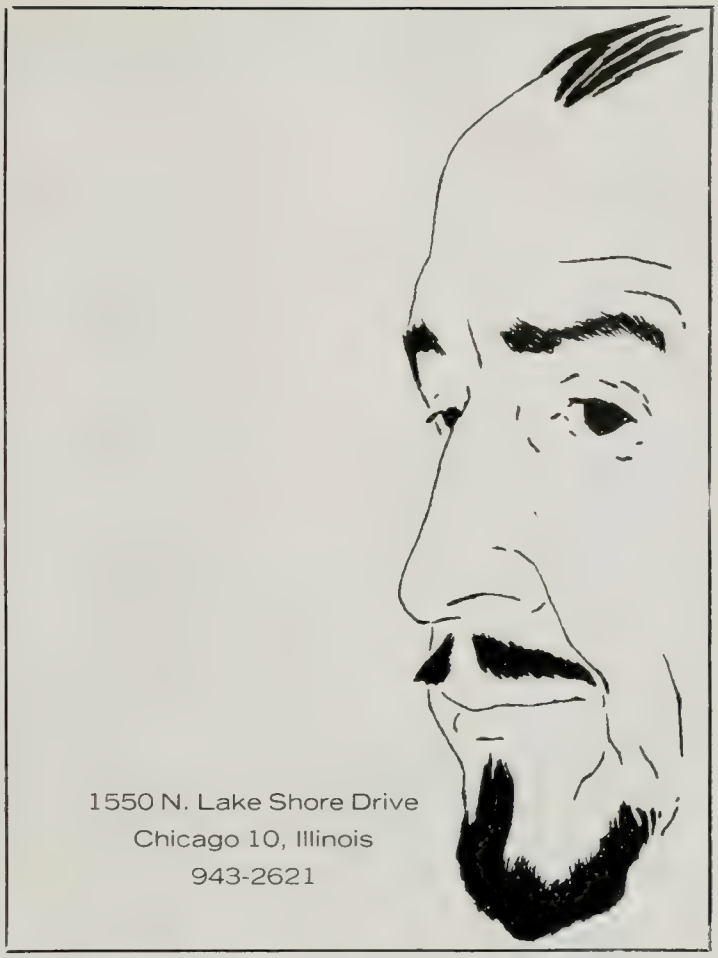
This was noted recently in a letter from E. G. Morcom, general manager, Cambridge Film, to the publisher of BUSINESS SCREEN.

Partly through Cambridge listings in Business Screen Production Review "we were given an assignment by Konstantin Kalser, president and executive producer of Marathon International, for Melbourne footage for his film *The Purest Treasure*," Morcom wrote.

Marathon's extensive shot list included all types of situations, in and around Melbourne; also factory interiors of a Volkswagen plant.

The testing aspect of this operation, Morcom wrote, was brought about by the fact that "we did not see any rushes of the material after we shot it, as the thousands of feet of Eastman color negative we photographed were processed by a New York laboratory which meant an exacting test for Cameraman John Atkinson.

"We appreciate that this type of co-production arrangement was sparked off by your comments."





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Visual Exhibit Techniques at the Seattle World's Fair:

(FEATURE CONTINUED FROM PAGE FOURTEEN)

planets, then riding through the Milky Way to explore other galaxies. The journey takes in a billion light years of travel in a 12-minute motion picture exhibition.

For the first time, the Spacearium offers a motion picture technique of sufficient scope to match the new dimensions to which man's imagination is expanding. Through the use of ultra-wide-angle lenses, this show presents its image on a screen built in the form of an all-encompassing dome. It measures 78 feet in diameter and stands 39 feet high.

Image Completely Encircles the Audience

A standing audience of 700 will be completely encircled by the image projected from the center of the theater's floor. Horizontal projection coverage takes in a full 360°. Vertically, the image is projected to 160°. The resulting picture completely surrounds the audience and covers all visible area starting at 10° above the horizon.

The "route" of the Spacearium show's flight is purposely large in scope so as to portray the vastness of space and to illustrate that man is just on the threshhold of this new type of existence. Because knowledge is a keynote of the entire USSE, a panel of experts was retained to document the showing and to counsel with the producers during every phase of the show's planning.

An Outstanding Achievement in Animation

The actual film, probably the outstanding achievement to date in animation and stop-motion photography, is being created by Fine Arts Productions, Inc., Hollywood. Because of the size of the screen to be covered, this animated show was produced in 70mm. Believed to be the first show of this type done in 70mm, the Spacearium presentation will couple conventional animation techniques with live-action, stop-motion photography of models. Animated, background and stop-motion sequences are filmed separately and combined in a single release print.

As the Spacearium trip begins, the receding Earth is pictured through stop-motion photography of an actual model of our globe. Then, the spaceship approaches, circles and passes the moon.

In filming these sequences, models of the Earth, moon and sun have been positioned on the studio floor in the proper relationship to each other. In this sequence, the camera represents a spaceship. It is moved about a quarter of an inch for the shooting of each frame. Then the planets and the sun are adjusted in scaled perspective.

Conventional animation techniques — with the cels scaled to fit the size of this show — have been used to depict the phenomena of space. Individual cels for this animation job are as large as five feet square.

This survey of the Seattle World's Fair will be concluded next issue.

U. S. FILM PROGRAMS

The Library of Congress:

(CONT'D. FROM PAGE HUNDRED EIGHTY-EIGHT)

right to claim the deposits for its collection later.

The Copyright Cataloging Division of the Copright Office prepares a semi-annual *Catalog of Copyright Entries: Motion Pictures and Filmstrips*, which lists all such materials registered for copyright in the United States and which published by the Library and sold by the Government Printing Office. It has also prepared four cumulative catalogs entitled *Motion Pictures* which together cover registrations of films for the years 1894-1959 and which are for sale by the Government Printing Office.

In addition, the Library's Descriptive and Subject Cataloging Divisions catalog educational films, using data submitted largely by producers and distributors, and the Library publishes this cataloging information in two useful forms for purchase by other libraries or individuals. One form is the printed catalog card, which any film-user may purchase to establish his own card-catalog for the control of his collection and for the dissemination of film information. The other is a book-catalog reproduced photographically from the printed cards and containing a detailed subject-index, adequately cross-indexed, entitled *Library of Congress Catalog — Motion Pictures and Film-Strips*, this publication is issued quarterly and in annual cumulation, and it also appears as a volume in the quinquennial cumulation of the Library's *National Union Catalog*. Both the printed catalog cards and the book-catalog may be purchased from the Card Division, Library of Congress, Washington 25, D. C.

The Library's collection of motion pictures now comprises more than 126,000 reels and is in the custody of the Prints and Photographs Division in the Reference Department. It is primarily an archive in nature, and reference service is limited to scholarly research. The Library does not lend motion pictures, but some films may be copied under certain conditions; copying requires the signing of a standard loan agreement concerning the selection of laboratory, the clearance of copyright, insurance coverage, and the copying of equivalent footage for the Library.

The National Archives

May E. Fawcett, Motion Picture Branch
National Archives
Phone: WOrth 2-2513

• This branch has an increasing amount of retired government motion pictures (about 50,000 reels at present). Films are available for viewing by anyone. No films are reproduced without the consent of the depositing agency.

☆ Not an agency of the U. S. Government but an active user of films is:

ORGANISATION FOR ECONOMIC COOPERATION & DEVELOPMENT

Regional Office: 1346 Connecticut Avenue, Washington, D. C.

Mabel Le Fevre, *Films Consultant*

Phone: DUpont 7-4237

• OECD selects technical training, scientific, educational, business management, labor relations and sales films for inclusion in the Paris reference library of OECD for distribution among the 20 member countries. This organization has two offices, one in Washington and headquarters in Paris, which deal with the productivity centers in the governments of member countries.

uide to A and B Editing" Available from Movielab

Detailed background for the producer is offered in a convenient, well-illustrated new booklet titled "The Movielab Guide to and B Editing," currently being de available (on company or anization letterhead request) Movielab, 619 West 54th St., w York 19, N. Y. The booklet ers technique for preparing A B rolls, 16mm negative and ersal color and black and white as well as techniques for 35 negative color and black and te stock. A well-defined "gloss- of terms" used in the pamet adds clarity to a useful piece literature.

* * *

dio-Visual Insurance Selling scribed at Sell-A-Bration

A Sell-A-Bration for life inance agents in the Milwaukee was sponsored recently by Milwaukee Association of Underwriters and the Milkee Vocational and Adult ools.

Howard Turner, sales manager the audio-visual division, Dune Corp., was one of the tured speakers. He told how development of the self-con-ed, audio-visual unit with its built-in TV type screen has ed a major revolution in the ng of insurance.

ffectively produced sound films projected on this type equipment present a sales dy to the customer that is new, amic and motivating.

urner explained that the ques- is no longer whether or not modern method of sales comnications should be used but or can it be used to best adtage.

e told how thousands of ts representing hundreds of panies are selling more inance, that stays sold, faster easier.

Results have been so phenoal," said Turner, "that many panies are planning their sales ram around the use of a comsponsored film presented on ip-top slidefilm projector."

* * *

onal Cine Equipment quires Wall Camera Line

The John M. Wall Company, ufacturers of the professional ll" line of cine cameras, has en acquired by National Cine ipment, Inc., 209 West 48th et, New York City.

NATIONAL DIRECTORY OF VISUAL EDUCATION DEALERS

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• NEW JERSEY •

Association Films, Inc., Broad at Elm, Ridgefield, N. J.

• NEW YORK •

Association Films, Inc., 347 Madison, New York 17.

Buchan Pictures, 122 W. Chippewa St., Buffalo 2, N. Y.

Crawford, Immig and Landis, Inc., 480 Lexington Avenue, New York 17, New York.

The Jam Handy Organization, 1775 Broadway, New York 19.

National Cinema Service, 71 Dey St., N.Y. 7, WO 2-6049. N.Y.C. RCA audio-visual distributor

S. O. S. Photo-Cine Optics, Inc., 602 W. 52nd St., New York 19.

Training Films, Inc., 150 West 54th St., New York 19.

Visual Sciences, 599BS Suffern.

United World Films, Inc., 1445 Park Ave., NY 29, TR 6-5200

• PENNSYLVANIA •

Appel Visual Service, Inc., 963 Liberty Avenue, Pittsburgh 22.

Audio-Visual Equipment Rental Service, International Film Center, Sales and Repairs, 1906 Market St., Philadelphia 3, LOcust 3-7949.

Oscar H. Hirt, Inc., 41 N. 11th St., Philadelphia 7, WAlnut 3-0650.

James Lett Company, 221 N. Second St., Harrisburg, CEdar 3-5651.

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

• WEST VIRGINIA •

B. S. Simpson, 818 Virginia St., W., Charleston 2, DIckens 6-6731.

SOUTHERN STATES

• GEORGIA •

Colonial Films, 71 Walton St., N. W., JA 5-5378, Atlanta.

United World Films, Inc., 287 Techwood Dr., NW., Atlanta.

• LOUISIANA •

Stanley Projection Company, 1117 Bolton Ave., Alexandria.

Delta Visual Service, Inc., 715 Girod St., New Orleans 12. Phone: JA 5-9061.

• MARYLAND •

Stark-Films (Since 1920), Howard and Centre Sts., Baltimore 1. LE. 9-3391.

• TENNESSEE •

Southern Visual Films, 686 Shrine Bldg., Memphis.

MIDWESTERN STATES

• ILLINOIS •

Robt. H. Redfield, Inc., 1020 So. Wabash Ave., Chicago 5.

Association Films, Inc., 561 Hillgrove, LaGrange, Illinois.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago.

Midwest Visual Equipment Co., 3518 W. Devon Ave., or 27 N. Franklin St., Chicago.

United World Films, Inc., 542 S. Dearborn St., Chicago 5.

• MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit Zone 11.

• MISSOURI •

Swank's, Inc., 621 N. Skinker Blvd., St. Louis 30, Mo.

• OHIO •

Academy Film Service, Inc., 2100 Payne Ave., Cleveland 14.

Films Unlimited Productions, 137 Park Ave., W., Mansfield.

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Qualified audio-visual dealers are listed in this Directory at $1.00 per line per issue on annual basis only.

Fryan Film Service, 815 Superior Avenue, Cleveland 15.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

Twyman Films, Inc., 329 Salem Ave., Dayton.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

WESTERN STATES

• CALIFORNIA •

LOS ANGELES AREA

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28.

The Jam Handy Organization, 1402 N. Ridgewood Place, Hollywood 28.

Photo & Sound Company, 5515 Sunset Blvd., Hollywood 28.

Ralke Company, Inc. Audio-Visual Center 849 N. Highland Ave. HO 4-1148, Los Angeles 38, Calif.

S. O. S. Photo-Cine Optics, Inc. 6331 Hollywood Blvd., Hollywood 28.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.

United World Films, Inc., 7374 Melrose Ave., Los Angeles 46

SAN FRANCISCO AREA

Association Films, Inc., 799 Stevenson St., San Francisco.

Photo & Sound Company, 116 Natoma St., San Francisco 5.

Westcoast Films, 255 Minna, San Francisco 3.

• COLORADO •

Cromars' (formerly Audio-Visual Center) 28 E. 9th Ave. Denver 3.

Davis Audio-Visual, Inc. 2149 S. Grape St., Denver 22.

• OREGON •

Moore's Motion Picture Service, 1201 S. W. Morrison, Portland 5, Oregon.

United World Films, Inc. 5023 NE Sandy Blvd., Portland 13

• TEXAS •

Association Films, Inc., 1108 Jackson Street, Dallas 2.

United World Films, Inc., 2227 Bryan St., Dallas 1

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Deseret Book Company, Box 958, Salt Lake City 10.

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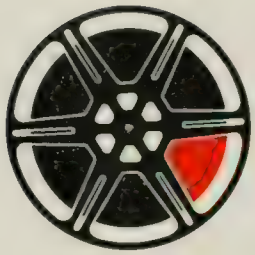
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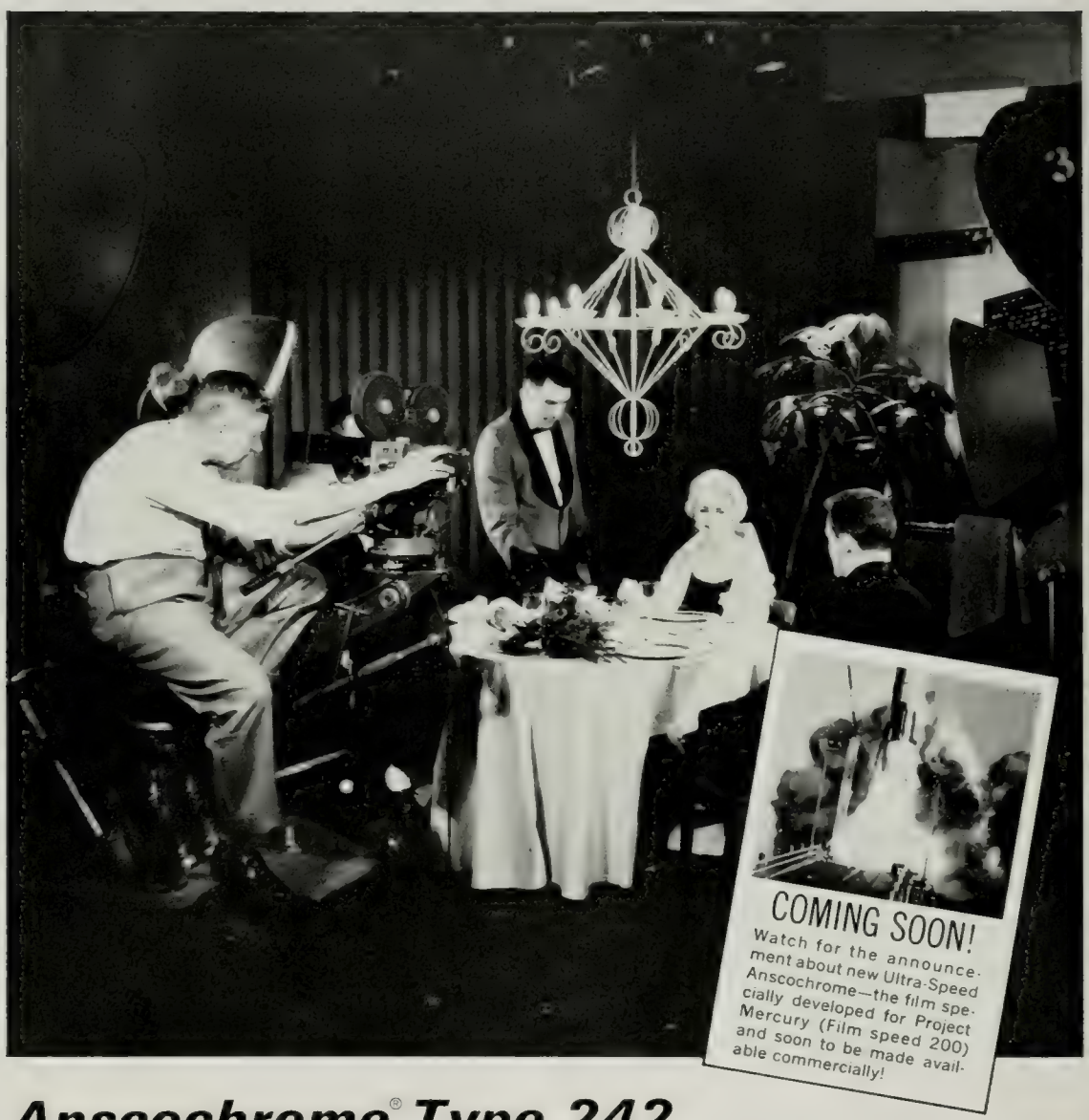
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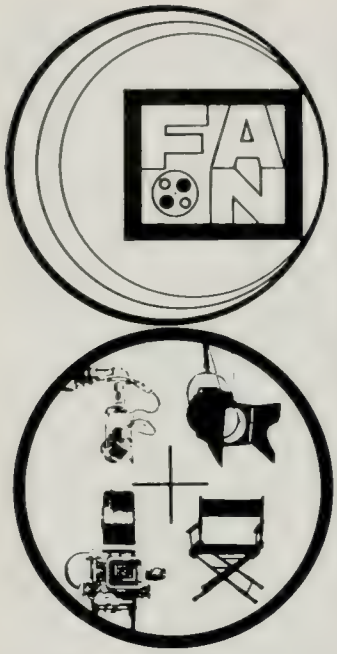
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Issue Two, Volume Twenty-Three of Business Screen Magazine, published April 30, 1962. Issued 8 times annually at six-week intervals at 7064 Sheridan Rd., Chicago 26, Illinois by Business Screen Magazine Inc. Phone BRiargate 1-8234-5. **O. H. Coelln, Jr., Editor and Publisher. In New York: Robert Seymour, Jr.,** 250 W. 57th St. Telephone CIrcle 5-2969 or JUdson 2-1957 **In Los Angeles: H. L. Mitchell,** 1450 Lorain Road, San Marino, Cal. Telephone: CUmberland 3-4394. Subscription $3.00 a year; $5.00 two years domestic ; $4.00 and $7.00 foreign. Second class postage paid at Chicago, Illinois and at additional mailing office. Entire contents copyrighted 1962 by Business Screen Magazines, Inc. Trademark registered U. S. Patent Office. Address editorial and subscription inquires to the Chicago office.

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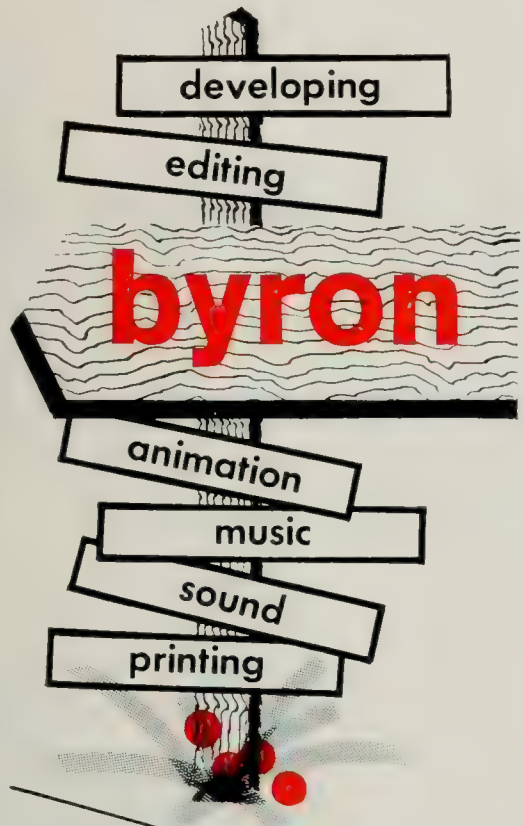
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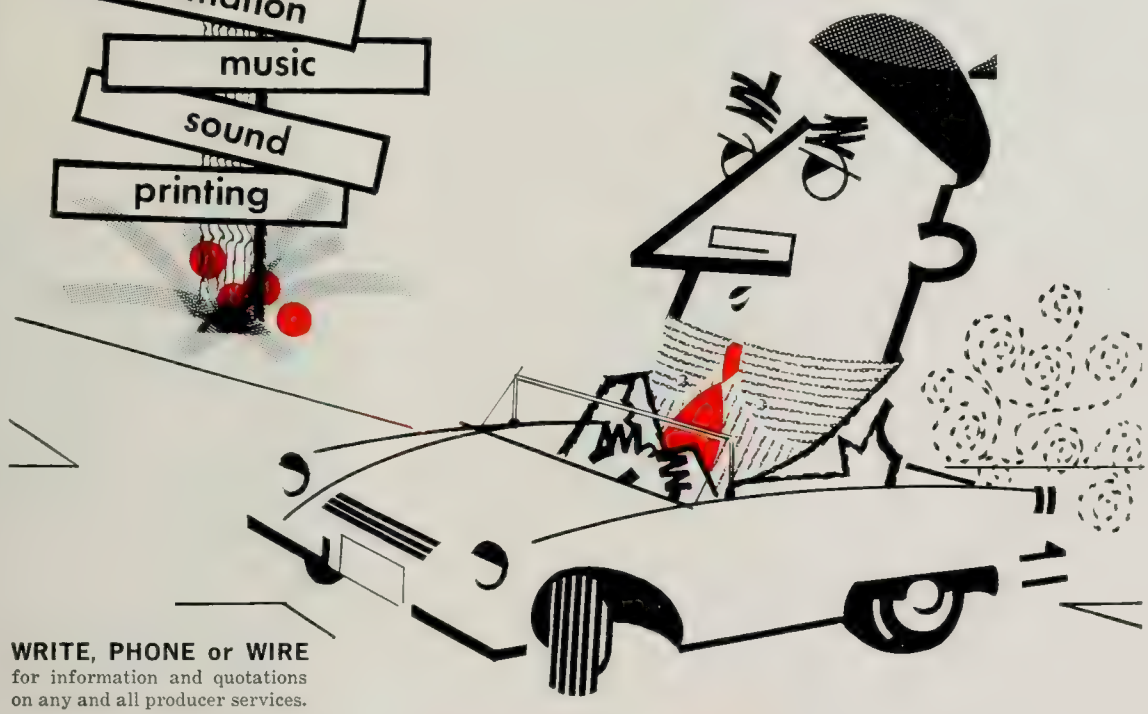
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Everote Succeeds Mitchell as President of EB Films

☆ Dr. Warren P. Everote has been named president of Encyclopaedia Britannica Films, Inc., according to EBF Board Chairman William Benton.

With EBF since 1946, Dr. Everote succeeds Maurice B. Mitchell who was elected president of Encyclopaedia Britannica on April 11. He has recently served as vice-president in charge of EB Films' research and production.

Dr. Everote received his bachelor's degree in chemistry and history at UCLA in 1935 and master's degree there the following year. His doctorate was awarded by Teachers' College, Columbia University, for work in the natural sciences. He has served as a high school science instructor, an associate instructor in chemistry, an instructor in physics and finally as instructor in science education and instruction at Columbia University.

During World War II he was in the Navy's Bureau of Personnel, and in Ordnance and Aeronautics.

Born in Farmington, Minnesota, the 48-year-old president of EBF is a member of numerous professional societies including the National Association for Research in Science Teaching. Dr. and Mrs. Everote and their two children live in Deerfield, Illinois.

* * *

Standards for 8mm Sound on SMPTE Convention Program

☆ More than 1,000 engineers and technicians from the motion picture and television industries took part in the annual SMPTE Convention in Hollywood April 30-May 4.

Los Angeles County Board of Supervisors' Chairman, Ernest Debs, welcomed convention delegates and presented a citation to president John Servies, head of National Theatre Supply Corp., in recognition of the technical contributions the Society's members have made to the advancement of the motion picture and television arts.

The keynote speech delivered by Cinerama executive vice-president Max Youngstein at the opening luncheon was titled: "Hollywood's Disregard of Research and the Price It has Paid For that Disregard."

In addition to papers on advances in color and the space and military applications of photography and television, other important items on the agenda were [illegible] cussion and analysis of 8mm s[illegible] on film which will make pos[illegible] rapid expansion in setting st[illegible] ards for the industrial and ec[illegible] tional fields; a new high qu[illegible] color negative and film; and a [illegible] liquid gate projector that [illegible] nates scratches.

* * *

U. S. Steel Reports 8½ Mil[illegible] Saw Corporation Films in [illegible]

☆ The U. S. Steel Corporatio[illegible] ports that more than 8½ m[illegible] people viewed the corporat[illegible] motion pictures in 1961. A to[illegible] 942 persons per hour, aroun[illegible] clock, saw U. S. Steel films.

The top popularity conte[illegible] were *The Coming of Christ*, [illegible] *ern Steelmaking*, and *Jonah* [illegible] *the Highway*. *The Comin[illegible] Christ* is the film version o[illegible] telecast on the *Project* 20 [illegible] during the 1960 and 1961 C[illegible] mas seasons.

* * *

Contract to Mariner Films for Seattle Fair Photograp[illegible]

☆ Mariner Films, Inc., a new[illegible] tion picture production com[illegible] has opened a Seattle office[illegible] sound stage to handle all con[illegible] cial 16 and 35mm photograp[illegible] the Seattle World's Fair.

The contract for all motio[illegible] ture production in connectio[illegible] the Fair was awarded to M[illegible] Films by Morley Studios wh[illegible] the exclusive license for all [illegible] mercial film work to be do[illegible] the fairgrounds.

John P. Heverly, vice-pre[illegible] of Mariner Films, who will [illegible] the Seattle operation, said, [illegible] World's Fair will offer proc[illegible] a ready made one hundred n[illegible] dollar set of the most moder[illegible] extravagant design, and we a[illegible] pate thousands of feet of co[illegible] cial film will be required by[illegible] ducers, advertisers and exhib[illegible]rs.

The new firm is located a[illegible]50[illegible] Aurora Avenue, Seattle.

* * *

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☆ Humble Oil & Refining [illegible] pany is expanding its publi[illegible] vice film program through t[illegible] cilities of Modern Talking F[illegible] Service. Distribution of H[illegible] motion pictures will now be [illegible] led through 21 free-loan H[illegible] film libraries operated by M[illegible] in key cities of the United S[illegible]es.

The 31 titles currently [illegible] Humble library will be s[illegible] (CONTINUED ON PAGE EIGH[illegible]

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THE EDITORIAL VIEWPOINT

"Mastery of Space," Official Film of Glenn Orbital Flight, Released for 16mm Showings

☆ The National Aeronautics and Space Administration's official film of America's manned space flight project, *The Mastery of Space*, is now in wide-scale distribution through all offices of Association Films, Inc.

The hour-long film contains footage never seen before of Astronaut John Glenn's orbital flight. It shows the Astronauts' training program, scenes inside a spacecraft during flight, wind-tunnel tests to determine the shape of the Mercury capsule, highlights of Alan Shepard's Freedom 7 flight and views of the earth from various distances. Filmed sequences explain weightlessness and animation depicts orbiting and re-entry of a spacecraft. The picture was lensed at Cape Canaveral, the Marshall Space Flight Center at Huntsville, Alabama, Goddard Space Flight Center, Greenbelt Maryland, and at tracking stations throughout the world where contact with Glenn and his Friendship 7 capsule was maintained during his triple-orbit.

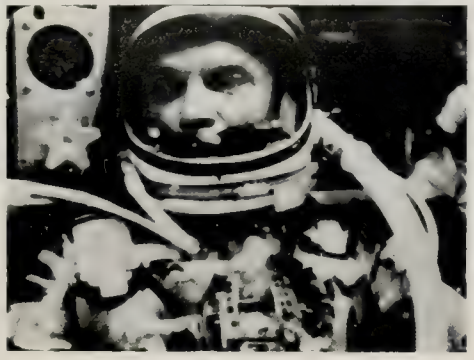
The Mastery of Space explains that the NASA Project Mercury program is but another step in man's unrelenting urge to probe the mysteries of the earth, sea, air and space beyond.

Special footage taken through a periscope mounted in a Mercury capsule shows the curvature of the earth at a distance of 100 miles, land masses and oceans as they appear on maps, and the sun "reflected like a gold coin on the sea."

Actual footage taken inside the Mercury spacecraft shows Astronaut Glenn experiencing weightlessness, maintaining voice contact with Mercury Control at Cape Canaveral and tracking stations, and controlling the attitude of the spacecraft manually.

Dramatic sequences recreate Glenn's historic flight, his entry into the capsule, the countdown, launch and ascent, his recovery, and the lowering of the spacecraft on to the carrier deck where Glenn receives President Kennedy's telephoned congratulations. Brief scenes of Glenn's triumphal parade in Washington bring the film to a close.

Astronaut John Glenn is photographed in space by automatic sequence motion picture camera.



The grueling and exacting training program demonstrates how each Astronaut is prepared for almost any eventuality, including misfiring of the launch vehicle, erratic behavior of the spacecraft, and other unexpected conditions. The Astronauts' reactions are shown in centrifuge rides, mock-up models of spacecraft, orbital flight simulators and a particularly demonic device known as MASTIF, designed to throw the Astronaut violently into any attitude, conventional or otherwise, duplicating the worst possible conditions in a spacecraft.

The Mastery of Space concludes with a projection into the future and the projects that will take man to the moon.

* * *

Here Are Seminar Program Details for the "Ninth Day of Visuals" Coming June 4-5th

☆ Details of the two-day seminar programs planned for the "Ninth Day of Visuals", sponsored by the National Visual Presentation Association, have been released. Programs will be held at the Roosevelt Hotel, New York, on June 4th and 5th. Here are the events for Monday, June 4th:

9:30 A.M. "Progress in Visual Presentations." The latest developments in audio-visual equipment and techniques will be presented.

12:15 Noon (luncheon program): "How a Leading National Magazine Uses Visuals for Sales." W. J. Connelly, President, NVPA, presiding.

2:30 P.M. "The Target Shoots Back." Panel discussion with audience participation on what's right and what's wrong with the way audio-visuals are being used.

3:45 P.M. "1,001 New Ideas." Live demonstrations of the various techniques of audio-visual presentation (charts, slides, filmstrips, opaque and overhead projectors, motion pictures, etc.).

Events for Tuesday, June 5th are as follows:

9:30 A.M. "The Future of Visual Presentations." A panel of educators will discuss progress and techniques in training the audio-visual specialist of tomorrow.

11:00 A.M. "Tomorrow's Visuals . . . Today." A showing of and discussion on 1961's best visual presentations from a-v schools.

12:00 Noon (luncheon): Sales Executives' Club of New York "Day of Visuals" annual luncheon.

2:30 P.M. "Visual Presentations Around the World." Authorities from lands overseas discuss visual presentation developments in their respective countries.

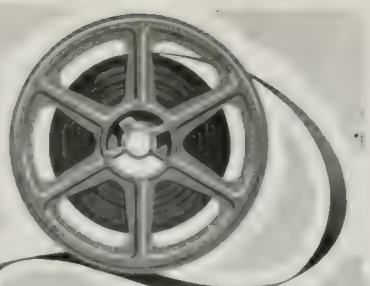
3:45 P.M. "Looking at Overseas Visual Presentations." Demonstration and viewing of overseas visual presentations.

* * *

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(VIEWPOINT CONTINUES ON PAGE SIXTEEN)



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small WORLD

FROM ROBINSON P. RIGG'S VIEWPOINT

BOTH THE UNITED STATES and Britain are faced with the question of entering an economic and quasi-political alliance with the European Common Market. If we go in, both our nations will have to sacrifice some of our economic protection; if we stay out, we will be kept out of Europe's lush pastures by a solid wall of tariffs. Whichever way it goes we will all have to be better businessmen and more effective producers — that is the challenge to be faced by the young people of today.

A convention is being held in the Atlanta hotel where this column is written — not an unusual event in springtime U.S.A. But the convention is different, for the delegates are the businessmen and women of the future rather than the present who are attending the Southeastern Junior Achievers' Management Conference and for two days will discuss such affairs as "Taxes & Insurance", "Salesmanship", "Stocks & Bonds", and "Free Enterprise and Communism". And, from what some of the achievers have told me, there are many similar conferences taking place in the United States this year.

Youth Needs Answers to Its Problems

If the Southeastern Junior Achievers are anything to go by we need not worry about the eagerness of youth to tackle the problems ahead, but it would be advisable to consider how we can help them. One way is to provide motion pictures which will speed up their understanding of the problems and prepare for their solution in the future.

It is really a matter of public relations and planning which each commercial and industrial organization can tackle. Every year new staff is taken on from College and High School but very few sponsored films are really addressed to the boys and girls who have the potential to become the leaders and opinion moulders of the future, the people whose opinion of companies and products will influence others.

How Costain's Uses "Management Bait"

Some years ago Costain's, a British construction firm, sponsored a film costing the equivalent of $60,000 as "Management Bait" to encourage job applications from boys with the qualities needed for the planning and control of international building operations. The firm needed an annual intake of eight boys who would be put through college and trained for the higher management posts of the future, and they could not afford to make mistakes in their selection. The film, called *A World to Beat* is still being shown personally by the company's recruiting officer to nearly 100,000 senior high school students, every year.

That is one example, but there are many others. Business and industry sponsor films for classroom use to help the teacher. Some of the films refer to the sponsor's commercial interest and are rejected by the teacher as being difficult to include in the curriculum o cause they are said to contain too stro sales message.

Time to Put Our Basic Needs First

In addition U.S. Business spends millio dollars each year on public service telev programs for adults — money well if the programmes are widely seen and the right effect on their viewers. But are also many areas of public concern need to be covered by motion pictures dir

Introducing a New Columnist . . .



This new column feature is an "exclu sive" from Robinson P. Rigg, a leadin British advertising and business film con sultant and Industrial Films Correspon dent of the FINANCIAL TIMES of London Mr. Rigg is currently visiting the U. S as a guest of the State Department. H will cover international film develop ments and news of the Common Marke countries on his return to England late in the month. —OHC

exclusively at the different school gr especially at those students who are like get the most out of them through subse discussion and private study. Such film welcomed by teachers in the classr and impress P.T.A.s and community lea

Starting at first principles — films badly needed to teach discussion methods leadership techniques at school level. The needed to cover the subject in general but also to prepare for discussion techn in areas of special knowledge — in educa management, salesmanship, or even on h get on with your boss!

All of us learn these things in time through experience, but the youngsters t day have so much information to absorb they need some help in mastering the niques of using and communicating their k ledge effectively at a very early stage in working life. There are a number of this of motion picture available already, but too many have been sponsored by indu However some years ago General El sponsored *All I Need is a Conference* has become a classic in many cou throughout the world and I am sure the sor has gained much in prestige for h made the film possible. Henry Strauss & pany in New York produced *More than W* and *Feedback* which have provided stude communication methods with excellent la ing pads for further studies.

But all these films are designed for

PUBLIC RELATIONS · EDUCATIONAL · TECHNICAL · TRAINING · FARM . . . and

Medical motion pictures have grown-up. The layman sees only a very few of the many screened for physicians, surgeons and hospital staffs. All of them, nowadays, are designed to bring new and vital information to the greatest number of professional people in the shortest possible time. Medical motion pictures are helping to save lives. But remember: Doctors are the toughest audience a motion picture can face. Some of us are bug-hunters. Doctors are lint pickers, bless them.



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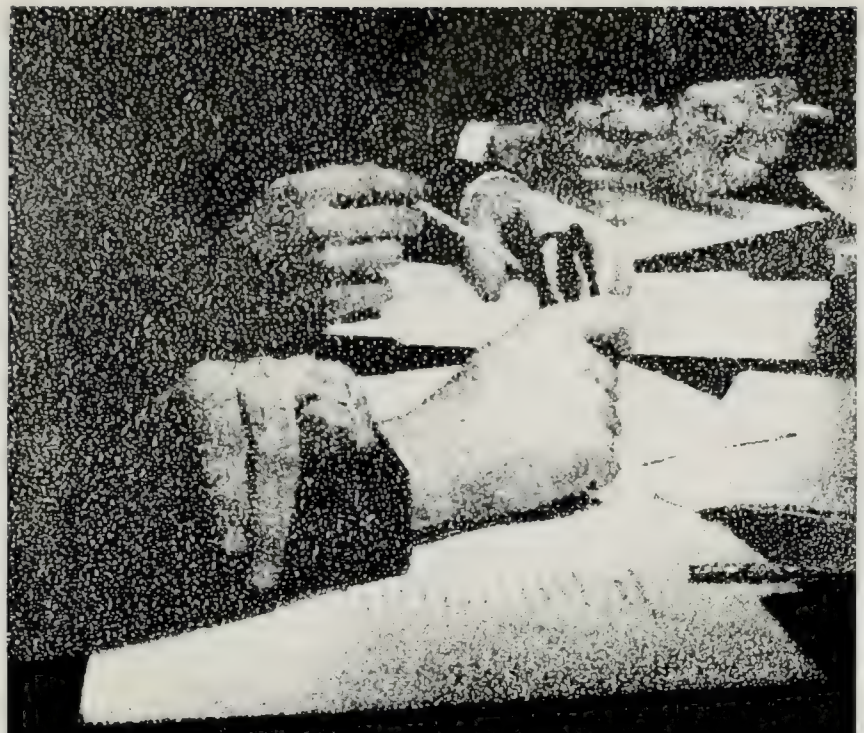
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PETER RIGG'S COMMENTA

(CONTINUED FROM PRECEDING PAGE TWE

and they deal with adult situations with v even today's sophisticated youngsters are familiar.

In every State of the Union, in univers industrial organizations, schools and film duction companies men and women are s ing ways in which information can bett presented by audio-visual means.

Two Few Businessmen at the DAVI

Recently I attended a convention of sp lists at the 1962 Department of Audio-V Instruction (DAVI) annual event in K City and I doubt if anywhere else in the would you find such a concentration of e knowledge and opinion on this very subject.

Yet I saw very few industrial exec there. There were hardly any, but I am that the representatives of the Shell Oil pany and Nationwide Insurance who di tend will take back to their companie formation which will be invaluable in planning of motion pictures, filmstrips, grammed learning and other materials could influence the businessmen and strialists of the future, and they will have cussed the problem with the nation's speci at University and school level.

Lockheed Was There — on the Screen!

Did anyone sponsor a film to show a Southeastern Junior Achievers' Manage Conference in Atlanta? Yes — the Loc Aircraft Corporation took them all on a of the plant through film — not a very borate production but one which will le lasting impression in the minds of ever of those potential leaders — even those do not join Lockheed!

Trans-World Airlines Dedicates a New Transporation Training Center on Apr

Trans-World Airlines has dedic modern Transportation Training Cent Kansas City, honoring the memory of th Jack Frye, president of TWA from 19 1947. Dedication ceremonies were hel April 26. Former President Harry S. man, a personal friend of Frye, delivere commemorative address.

Facilities at TWA's Training Center in advanced equipment used in training an training of flight and ground crews. there are two full-scale jet simulators, electronically can duplicate actual flight ditions as well as the landing and tak characteristics of every air field in the wo

Frye resigned from TWA in 1947 an sumed the presidency of the General A and Film Corporation. He was killed automobile accident in 1959.

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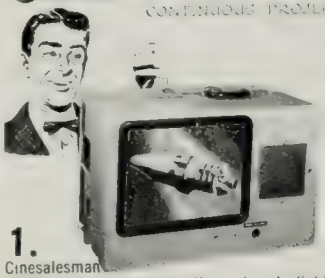
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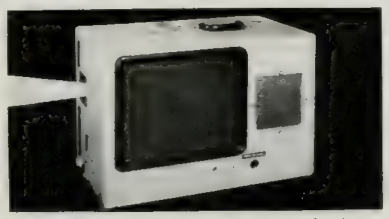
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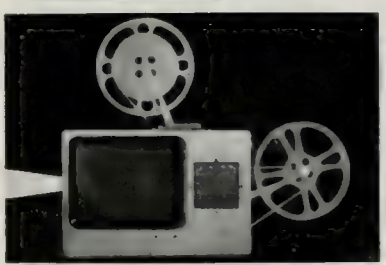
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THE EDITORIAL VIEWPOINT:

(CONTINUED FROM PRECEDING PAGE ELEVEN)

hundreds of thousands of Americans in '62 as foreign travel in this country alone shows another increase.

Reduced airline fares are spurring travel abroad; last year 1.6 million Americans visited foreign lands and early estimates indicate that it will be up at least 5% in the months ahead. 1960 was the big year and travel agents are hoping that '62's good beginning indicates a banner year.

Spending by U. S. visitors (2.6 billion in 1961) is about double that of visitors to America. While this contributes to the nation's balance of payments deficit, the residual goodwill and aid to overseas economies helps even the score somewhat.

Show Pictures of the U.S. Overseas

The great need, obviously, is to spur visitor travel *to the U. S.* and this job is now being undertaken by the special U. S. travel promotion in the hands of several agencies. Certainly an important factor influencing U. S. travelers are the hundreds of excellent foreign travel films, such as those provided by Pan-American World Airways, and the same medium should be given every opportunity via theater screens throughout the rest of the world. The lack of uniform standards for group audience service in which the U. S. is so well organized for 16mm film projection is compensated by the availability of theater screens throughout Europe, South America and the Middle East.

Underlying all of this *natural* interest is the *quality* of these travelers. Many who come to the U. S. from Europe are influential citizens in their own lands; obviously a lot of U. S. travelers are from the schools, business concerns, etc. and carry a good deal of influence in their communities. But the factor of greatest weight in the "travel picture" is the better understanding that also can come to the serious traveler.

A Program Opportunity for Television

It's becoming a smaller world each day. One wonders why the television program people, so convinced about the viewer popularity of "escape" shows, don't do something to satisfy the greatest "escape" force in the world today . . . the desire of almost every kind of viewer for a truly entertaining "inside" look at peoples, customs, "stars" and scenes from lands abroad. All of us, at heart, are "armchair travelers" if we can't do anything at the moment about going abroad.

Why not bring the literally unknown (in the U. S. at least) entertainment stars of Spain, Sweden, France, Pakistan or the Soviet Union with all the spine-tingling background of their own countries as the setting for what could really become one of *greatest* shows on U. S. television?

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View of "The Great Workroom" at Johnson's Wax headquarters, where part of film's action takes place.



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OFF THE NEWSREEL

(CONTINUED FROM PAGE EIG

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Three are scheduled for 19
Many of them are travelogs;
ers are documentaries about
oil business, and people and pl
connected with the petroleum
dustry.

* * *

Theater, Photography Tow for Kodak at N.Y. World's

☆ The Eastman Kodak Comp
has outlined plans for a 280-
film theater with unusual pro
tion techniques, and a towe
photography as the feature att
tions in their exhibit at the 19
65 World's Fair in New York

Details released by James
McGhee, Kodak vice-presiden
charge of U. S. sales and adve
ing, and Lincoln V. Burrows,
rector of world's fair planning
the company, call for a dome
design theater showing feature
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The tower of photography, a
cular tower 80 feet high and
ly 80 feet in diameter, will
huge photo illustrations in
color on the exterior. Picture
jects will provide a panoram
photography's impact in all
of life. Surrounding the tower
be a sweeping concrete plat
which will provide walkways
which fairgoers may view
photograph gardens, fount
and other exhibit attractions.

On the ground level,
transparencies, prints, and
jected visuals will illustrate
progress of photography
George Eastman's early dry
process to space-age photo sci
Exhibits which chronicle K
achievements in chemicals,
tics, synthetic fibers, and othe
lied fields are also planned.

* * *

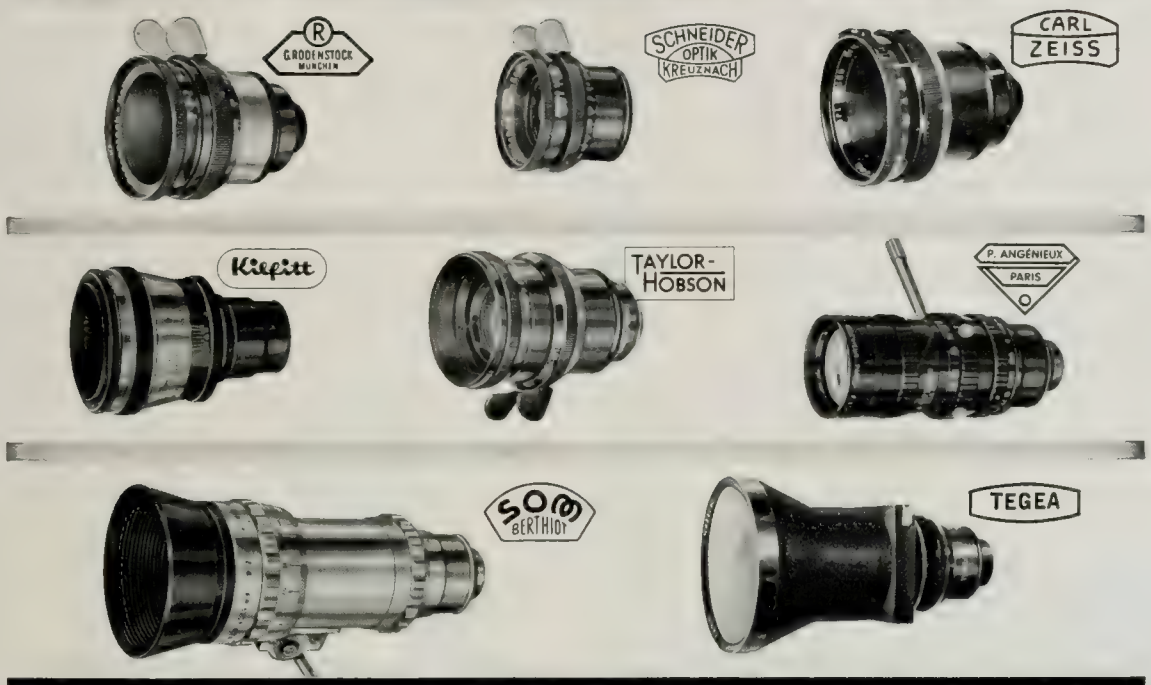
Alexander Film Company S Actor Contracts with SAG

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orado Springs, Colorado, has
cently signed collective bargai
contracts with the Screen A
Guild.

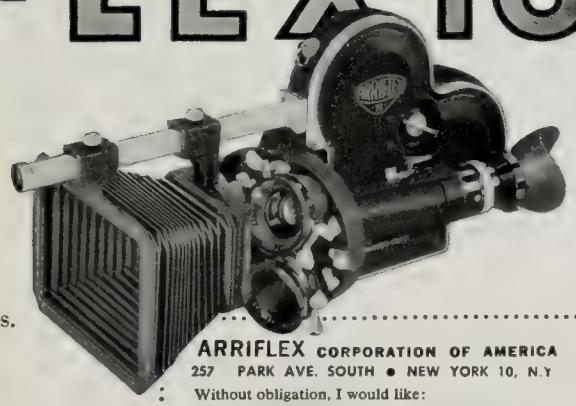
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contracts cover acting, singing
announcing work in theatrical
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AN AWARDS PROGRAM WORTHY OF THE BEST FROM U. S.

Council of European Industrial Federations Invites U.S. to Compete at Third Festival

SPONSORS AS WELL AS producers of informational motion pictures frequently ask, "what are the comparative merits of overseas film festivals?"

Through direct reports from observers who have visited the cultural events at Edinburgh and Venice they underscore the fact that both of these festivals are extremely broad in concept — that the traditional entertainment film gets *maximum attention* and that competition in this area between participating countries is especially intense, as it is at Cannes, France.

Emphasis Is On Entertainment

The 16mm motion picture, entering these competitions, is an "added attraction." Facilities for screening at Edinburgh, for example, are restricted to comparatively small audiences while larger cinema theaters present major theatrical attractions as part of Edinburgh's broad-range cultural program.

But one annual event has now become Europe's principal show place at which the Continent's best in industrial films come into direct and specializing competition. In 1962, the Third International Film Festival, sponsored by the Council of European Industrial Federations (CEIF) will take place on September 23-27th in West Berlin.

First Held in Rouen, Turin

The first event of this kind, held in Rouen, France, in 1960 was followed by the Second Festival in Turin, Italy last year.

In 1961, the CEIF, a counterpart of the National Association of Manufacturers called upon the NAM to handle participating entries from the United States and a committee of leading U. S. industrial film executives, largely from within U. S. industry, assisted Janet R. Wilkins, in charge of Audio-Visual Programs within the Manufacturers' Association in making the U. S. selections.

These films scored well, four U. S. entries drawing top honors at Turin, including the Grand Prix of the Festival.

German Industry Is the Host

The 1962 program at West Berlin is being arranged by the Federation of German Industries and the Confederation of German Employers' Association as host groups. Once again, Miss Wilkins is clearing U. S. entries through a selection committee of industrial audio-visual experts. Here are the details for prospective entrants;

Submit Entries by June 1st

1. Films must have been completed since September 22, 1960. Sponsors or producers must forward their prints for screening committee review not later than June 1, together with a letter describing the film. Letters should also indicate the entrant's acceptance of the Festival's registration fee of 200 Marks (approximately $50) in the event of its selection as a U. S. entrant. *No charge is made unless the film is one of the finalists selected to go abroad.*

2. Participating countries may not enter more than 15 industrial films each. Films purely for entertainment or advertising are excluded from the competition. No more than four pictures may be entered in any one of the following Festival categories:

(a) General Public subject industrial, economic or social terest; or on specific indu products, materials or projec enhance prestige.

(b) "Specialist" Audience jects, i.e. films on administri and technical methods for inc ing productivity, efficiency output; automation; or the cation of modern industrial te ques. Specialist films on mate ing and sales techniques or mercial practices are in this gory.

(c) "Specialist" Audience cluding Schools: films on sc fic principles and research their application in industry.

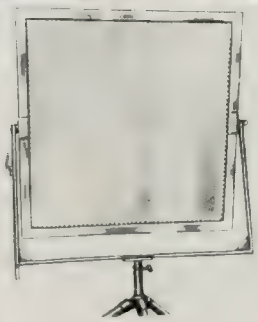
(d) Industrial Audience jects, dealing with the humar tor in industry, i.e. trainin management and work force. vention of industrial accident disease; health and welfare o ployees, etc.

Where to Write for Deta

Entries for the Berlin Fe and all relevant correspon should be addressed to Jan Wilkins, Producer, Audio-V Programs, National Associati Manufacturers, 2 East 48th S New York 17, N. Y.

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6. Sockets swivel to permit use in either horizontal or vertical positions.
7. One single light beam (due to special adjustment device).
8. Available from stock.

Price:
Lilliput Twin (without lamps) $115.00
Quartz-Iodine Uniflood Lamps ..... $9.95 each

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MU 2-2928

i be awarded in each category ined above and the national ry which achieves the greatest ess on this basis will be award- the CEIF Grand Prix. Each ll selected to represent its na- 's industries in the Festival receive a Certificate from Fes- l authorities.

Plans for 1963 call for the rth Festival to be held at Bar- na, Spain as the event moves different member country on occasion. This program car- the prestige of Europe's lead- industrial organizations and is doubtedly the most important le event of its kind for the iness film sponsor.

* * *

aert Company Will Move New Jersey Headquarters

The Gevaert Company of Amer- Inc., is moving to new head- rters in Teterboro, New Jer- Presently located at 321 West h Street in New York City, the pany maintains six branch ces and warehouses throughout country. The new facilities will vide a one-story building con- ing 225,000 square feet on a acre plot of ground.

In making the announcement, e Aerts, executive vice-presi- t and general manager of Ge- rt stated, "The integrated facili- we will have in Teterboro uld be a real help to us in serv- our customers' requirements e effectively than before."

In addition to the executive of- s and warehouse facilities, e will be modern technical oratories and darkrooms. Am- hard-top parking will be avail- e for both visitors and em- yees. Gevaert will occupy the building later in the year.

* * *

rence Productions Ends ociation With RKO General

Robert Lawrence Productions, ., has ended its two-year associ- on with RKO General, Inc. The nouncement was made by presi- t Robert Lawrence and Hatha- y Watson, broadcasting vice- sident of RKO General. Mr. awrence will continue as a con- tant to RKO General, Inc.

* * *

by Alexander Productions nounces New York Opening

Kirby Alexander Productions, . has been formed at 225 West h Street, New York.

The new company will produce evision, advertising, public re- ons, industrial and educational tion pictures and commercials.

SPECIALISTS
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"Take it from me—IT MAKES A DIFFERENCE!"



The most efficient craftsman is the *specialist*. His conception of *quality* is high. He takes *extra* pains to produce *Finest Quality*.

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150 TV Commercials Bid for Festival Honors

Coast-to-Coast Tour of Winners to Follow N.Y. Festival

Prominent advertising executives on five regional councils of judges for the 1962 American TV Commercials Festival have voted on 150 top finalists in separate meetings conducted last month by Festival Director Wallace A. Ross.

Finalists in 35 categories were selected from 1254 film and videotape entries after three weeks of preliminary judging in New York.

Regional Judging of Finalists

Finalist judging in the various regions took place in Chicago, March 26, in the studios of WBBM-TV; in Dallas on March 28 at WFAA-TV; Los Angeles, March 30 at KTTV; and Canadian judging in Toronto earlier in the month. Final results are a cumulative average of all regions.

Of the 192 companies who entered commercials, 112 were advertising agencies, 60 were production companies, 15 were stations or networks and five were sponsors. The regional breakdown shows that 86 entering companies are based in New York; 25 on the West Coast; 14 in Canada; 9 in the Southwest; 22 in the Midwest; and 36 in other parts of the country.

Ceremonies in May and June

Awards luncheons and exhibitions will be held at the Waldorf Astoria Hotel, New York, May 4; the Sheraton-Chicago Hotel, May 11; the Park Plaza Hotel, Toronto, May 16; the Sheraton-Dallas Hotel, June 7; and the Beverly Hilton, Los Angeles, June 13.

Best Awards in the competition will be given in each of a probable 35 product categories, plus Special Citations for Craftsmanship in perhaps 10 categories, and Special Citations for best commercials from special regions — Southwest, Midwest, West Coast, Canadian, etc.

ED. NOTE: Winners of the Festival will be reviewed here next month.

Ad Agency & TV Station Guide Aids Efficient Film Handling

"A Guide for Advertising Agencies and Television Stations in Handling Materials for Spot Television Commercials" is the title of a folder released recently by the Station Representatives Association as a joint recommendation of SRA and the American Association of Advertising Agencies.

The purpose of the "Guide" is to promote greater efficiency in the handling of film, video tape and other materials sent by agencies to stations for use in TV commercials. The five-page folder is organized in two sections — a guide for agencies on specifications of materials, how many copies to ship, and when and how to ship them — and a guide for stations on handling materials and instructions before and after telecast.

Copies of this informative booklet may be had from either the Station Representatives Association, 366 Madison Avenue, New York, or the American Associations of Advertising Agencies, 420 Lexington Avenue, New York 17.

* * *

Careers in Fashion Industry Outlined in New Color Film

A career guidance film about the fashion industry has been made available on a national free-loan basis through Sterling Movies U.S.A. to student audiences by the Fashion Institute of Technology, New York.

Fashion Is Everybody's Business describes the many rewarding careers open in the multi-million dollar a year business world through the Institute's two-year course of study. The film explains the varied curricula of the college which leads to certificates in merchandising, design, communications and management. It also points up the opportunities which are continuing to develop within international fields.

Festival Director Wallace Ross and judges view TV finalists in Manhattan.



WILL YOUR NEW EMPLOYEE START ON THE RIGHT FOOT?

Slidefilms Assure Accura



One of the main causes of emplo turnover is the lack of clear instruction. The supervisors' co induction of new employees, accurate instruction as to the pr job requirements, result in b work, improved productivity, greater contentment among personnel.

"INDUCTION AND JOB INSTRUCTION"

is one of a series of 8 sound s films especially created to ins on the various facets of the su visors' role: —

"SUPERVISOR TRAINING HUMAN RELATIONS"

Write today for other titles in the series and details concerning a preview.

Guided **FILM** *Missiles*

ROCKET

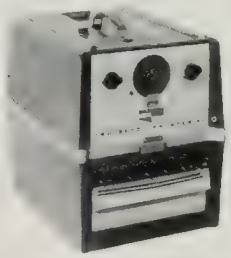


IN **PICTURES**

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Ozalid sets the world's standard for overhead projection





Projecto-Printer™ 40 makes perfect transparencies from maps, pictures or drawings in minutes.



Vary transparencies with 14 basic image and background colors on Projecto-Viewfoils and other Ozalid specialty films.



Ozalid accessories include Projecto-Mounts, tracing pads, re-usable Planotype lettering, and other tools —to make any job easier.

New Porta-Lite 7 makes the Ozalid OVERHEAD PROJECTION SYSTEM more effective than ever!

Everyone grasps your ideas faster . . . understands more clearly when you project 7 x 7 inch color transparencies *in full room light* with the revolutionary new Porta-Lite 7—the smallest, brightest, ready-to-use portable overhead projector ever designed! Or use the compact new Porta-Lite 10, companion to the Porta-Lite 7 for 10 x 10 inch transparencies. Both Porta-Lite projectors stay set up always—there's no assembly. A single handgrip and aluminum-light construction makes them easy to carry. Prepare transparencies on color foils in minutes with the Ozalid® Projecto-Printer 40 or the Ozalid Diazo copier in your repro department. Everything—foils, mounts, lettering, processors, projectors—to meet any overhead projection requirement is yours from Ozalid.

OZALID
audio visual

Send this coupon today!

OZALID, Dept. 422
Johnson City, New York

Gentlemen: Send complete illustrated information on Ozalid Overhead Projection System equipment and name of nearest Ozalid Audio-Visual Dealer.

Name_____

Firm_____

Address_____

City_____ Zone___ State____



Here's the "Thunderbird Jet" team pictured in a scene from "Breaking the Language Barrier" (see below).

WASHINGTON FILM COMMENTARY

by Mary Finch Tanham

Washington Correspondent for Business Screen

ONE OF THE BEST people-to-people films to hit Washington in many years has been produced by the U. S. Air Force and was a finalist nominee in Hollywood's recent Academy Awards as a "Best Short Subject."

The picture, *Breaking the Language Barrier*, has as it thesis "sky language" is universal and can bridge the gap between men and nations. Combining some animation and plenty of live action, the film documents a brief encounter between a holiday-spirited crowd at a Japanese airfield and the famed aerial acrobatic "Thunderbird Jet" team from the United States.

In breath-taking color sequences, the gyrations of the Thunderbirds are filmed from every angle, watching the performance through foreign eyes.

Produced by the Air Photographic & Charting Service group based at Lookout Mountain in Southern California, the film is nearly devoid of an Air Force "pitch," even though there are planes in almost every scene and a long sequence featuring the young pilots of the TBirds. Rather, there is a glorious sense of pleasure that someone back in Washington thought up the idea of taking the air show to Japan.

This film was lensed with simplicity and purpose. It provides its American viewers with rather unexpected insight. Hopefully, it may also affect those in the Orient the same way, for this film really carries a message from one people to another.

* * *

Film to Show "U.S. at Best" in Southeast Asia Campaigns

. . . Audio-visuals are definitely in the picture in a Defense Department memorandum to US Army soldiers in the guerilla-infested areas of Southeast Asia. In advisory instructions issued by the Office of the Assistant to the Secretary of Defense (Special Operations), aggressive "military civic action" is advocated as an important part of our fight against the Reds. One recommendation is that generators and projectors be utilized in the host countries so that local and American films can be seen by villagers.

Using those films with a "simple, direct theme showing us at our best" is considered good counter-guerilla planning. Hundreds of films produced by our non-theatrical industry should fit into this category—after all, what better friendship can we offer than to make available materials which teach *and* entertain at the same time?

Members of the TBird group meet Japanese fans at field after show.



* * *

Activate Civil Defense Films Through Distribution by Army

. . . Many in Washington have pondered the fact that there are disturbingly few educational and informational government films about civil defense. How, they say, can the public make up its mind about fallout shelters, blast shelters, stockpiling, etc., unless the *facts* are shown on TV, in movie chains, and at club meetings? Certainly the past educational program has not utilized films to their best advantage.

It has recently been announced, however, that the Department of Defense has assumed the responsibility for civil defense and will distribute through the Army Film Distribution and Utilization System all available Office of Civil Defense motion pictures. These films will be stored, booked, loaned, and shipped according to the same procedures established for other Department of Defense films. The same system will also be employed for motion pictures of the Office of Emergency Planning.

It can be hoped that, by lumping together all present DOD films relating to civil defense, and by adding other up-to-date educational pictures, and by distributing these through the Army's wide, streamlined service, the public will be able to form a better image of our civil defense capability today.

Government, Trade Group See Latest in A-V Equipme

. . . Representatives from go ment agencies, professional s ties and industry will be inter in the announcement that th nual Audio-Visual and Pic Equipment Show has been s uled for the Sheraton Park in Washington D.C. on Nove 6, 7, and 8, 1962.

Always well-attended, this is considered by commercia hibitors as the ideal place to sent the latest equipment to ernment contractors and educ in the capital city area. Be space has been limited in the additional facilities have made available in the Exhibit of the Sheraton Park.

The affair is being pres under the auspices of Trade ciates, Inc., 2818 Penna. N.W. Washington 7, D.C. a cooperation with the Washi Section of the Society of M Picture and Television Engi The exhibit will be open to the equipment field and q are invited.

* * *

Camp Fire Girls Premier 50th Anniversary Scrollfi

. . . Washington educators re ly met in the elegant, moder ditorium of the American ciation of University Wome view the unusual new "Scrol series of the Camp Fire Girls The four films viewed were results of three years of pione experimentation by the Camp Girls staff. Scroll Film Indu psychologists, educators, com ications, specialists, anthro gists, artists and an industri gineer.

According to Miss Wi Brown of CG National Head ters, 65 Worth St., New Yor N.Y., the project has been pletely successful and pr psychologically sound inform

TELIC, INC. ■ FILM CENTER ■ 630 NINTH AVENUE, NEW YORK 36, N.Y. JU 2-3480

ELWOOD SIEGEL, *President & Executive Director*
EDWARD F. BOUGHTON, *Vice President & Executive Producer*

CO-PRODUCERS OF FILMS TO INFORM, PERSUADE AND EDUCATE
SCENE TAKE SOUND Telic, INC.

clarity, charm and the emo- impact that makes learning ble. (For this 50th Anni- ry year, the CG's planned on ring eight film strips, decided rolls were more suitable.)

rollfilms are an original vis- id, operating in continuous ontal flow, at controlled , providing motion without tion. With a perfectly simple se projector (very light), a of film, and a blank wall, Fire counselors can pack a wallop into a meeting.

e new technique is being nized closely by those in in- who are concerned with nting specific concepts in a cheap, dynamic way.

* * *

Swartz, James Etheridge w Posts at Space Agency

Don Swartz has been named Educational Audio-Visual h of the Office of Education- grams & Services of the Na- Aeronautics and Space Ad- ration. NASA has also an- ed that James Etheridge, rly in the Motion Picture n, AFOOP, Headquarters ir Force, has been named of the Motion Picture Pro- n Section of the Space Agen- Educational Audio-Visual h of OEP&S.

* * *

d-Winning "Project Hope" Helps Raise $52,000!

Five hundred Washingtonians $52,000 to see the documen- *Project Hope* this month at d raising affair for the sea- medical aid program. H. Bixby, president and gen- manager of the Ex-Cell-O ration, which sponsored the was presented a citation by William B. Walsh, who found- e people-to-people project.

* * *

age That Refuses to Die" res Gallant Father Hoa

It is a well know fact that e ntives in South East Asia are sc ated with films of all types. n those in the jungles of Viet ar are due for excitement when ey suddenly see themselves in n v 16mm documentary. The m was produced by Stan Atkin- n KCRA TV in Sacramento, ifornia, who became interested Father Hoa of Viet Nam when ad an article about him in e SATURDAY EVENING POST. tt r Hoa's actions as a religious ad , civic leader, military plan- r nd tactician, prompted Atkin- son to make *The Village That Refuses To Die*, a film which is causing wide, favorable comment in the Pentagon.

* * *

Ten Films in Preparation at Scripts by Oeveste Granducci

. . . Scripts by Oeveste Granducci, Inc., Washington's oldest script-writing firm, is scripting ten new films this month on subjects which range from blue laws to submarine rockets. They include: *One-Day Criminal* for the Seventh Day Adventists, and *Subroc* for the Naval Ordnance Laboratory.

Granducci's staff is also writing a public relations film for the Medical College of Virginia titled *Second Blessing* (which is health). *Just To Be Needed*, which will be produced by National Film Studios, Inc. of Washington D.C., is about military nursing and is sponsored by DACOWITS. *Block That Kick—In the Teeth!* is the intriguing title of a Public Health Service film, and *Sum of the Parts* will be for Westinghouse Electric Corporation. General Motors Institute is going to film *Express To Destiny*, and the Farm Credit System will produce *Credit Where Credit Is Due.*

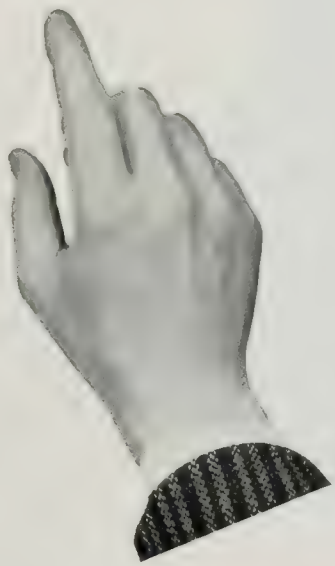
Through the Robert E. Wilson advertising agency in New York, Granducci will also write an informal film for one of the leading pharmaceutical houses on one of the current, gossipped-about, front page drugs . . .

* * *

Bonanza Air Lines to Bid for Western Travel With New Film

. . . Like to go to the mountains for a vacation? Like to go to the sea? Soon, after viewing a new 28 minute film, you'll probably stand up in the family fight and hold out for *Bonanzaland*—a glorious Utopia which includes California, Nevada, Utah and Arizona. Bonanza Air Lines in Las Vegas, Nevada is going to produce the 28 minute color film of the exciting, beautiful West — with a special challenge to other airlines for direct tie-in service.

In other words, they want to make it possible for you to stand at an airline ticket counter on a muggy day in Washington, plunk down a bit extra on your fare ticket, and take home an open ticket which will let you — at the drop of a wet bathing suit — fly over and explore the four big western states. Washington Video will produce the film and it is being written by Coe-Peacock, inc. of Washington. (*Cont'd.*)



We can count our satisfied clients with one finger . . .



• Sound • Laboratory Services • Editorial

Capital

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WASHINGTON 2, D. C.
PHONE LAWRENCE 6-4634

IN WASHINGTON:

Patterns for Science Teaching Reported in "A Probing Mind"

. . . *A Probing Mind* is the title of a new film report on current patterns of teaching High School Science. Through actual classroom scenes, the film delves into the aims of science teaching in modern schools. More specifically, a space age educational environment — which includes films, tv., recordings, teaching machines and well-equipped laboratories — is depicted.

The film was produced by the National Educational Television and Radio Center pursuant to a contract with the US Office of Education under Title VII of the National Defense Education Act. It is available for loan from most State Departments of Public Instruction and may be rented from many film libraries. It is cleared for TV and has been shot in 16mm black and white.

* * *

Government-Sponsored Study on Future of Educational TV

. . . Of special interest to those involved in educational audio-visuals is a brand new 375 pp report prepared and published by the Institute for Communications Research, Stanford University for the US Office of Education, of the Department of Health, Education and Welfare. Titled "Educational Television: The Next Ten Years", this study takes a hard look at the problems and potential of ETV in the future. Its purpose: to sum up what current instructional TV can and can't do. This report was instigated in 1960 by Dr. C. Walter Stone, Director of the Educational Media Branch of USDE, whose office commissioned the study by experts in the following groups: National Association of Educational Broadcasters, University of Nebraska, Institute for Communications Research, at Stanford, and the National Educational Television and Radio Center.

USOE Names Indiana Schoo National Film Center for De

. . . The Office of Education announced that the Indiana S School for the Deaf will serve the future, as the National F Center for the Deaf. Informa about captioned films may be tained from this depository.

(More Washington notes on other p



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One of the many reasons why Radiant continues to lead in the manufacture of Projection Screens can be seen here in this completely equipped chemical development laboratory.

Here are just a few of the investigations and experiments that are being carried on by Radiant's research team of engineers and technicians.

—Tests for the development of new lenticular and beaded screen surfaces. Pictured here is a goniophotometer being used to check the reflective quality of a run of silver lenticular fabric.

—Formulations of coating compositions for screen surfaces which will improve reflectivity, light stability and mildew and flame resistance.

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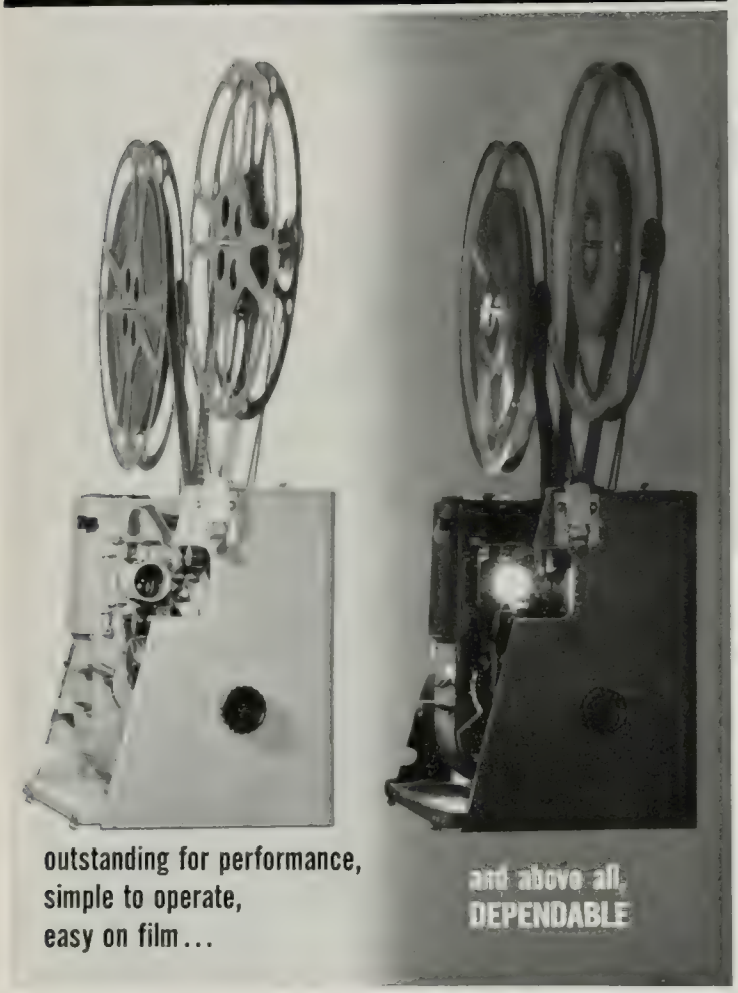
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What is there about a Kalart Victor that makes it so dependable? For one thing, its basic design ensures trouble-free performance with such features as large single drive sprocket, stationary sound drum and self-aligning pull-downs. There's nothing temperamental about a Kalart Victor. Another reason is the high standards each projector must meet. For example, no Kalart Victor ever leaves the factory unless it has passed a rigid inspection after 6 hours of continual operation.

Decide now to see your Authorized Victor Audio-Visual Dealer for complete information about the one 16mm sound projector you can really depend on.

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KALART VICTOR

World's Most Experienced Manufacturer of 16mm Projectors

VICTOR ANIMATOGRAPH CORP., DIVISION OF KALART, PLAINVILLE, CONNECTICUT

What's Ahead on the Meeting Calend

July 11-24 New Dates of the 5th Vancouver Film Festival

July 11th through 24th are the new dates for the Fifth Vancouver International Film Festival, confirmed this month by Film Committee Chairman Eric Gee.

The new schedule provides two weekends to accommodate more out-of-town patrons and provides additional opportunities for seminars, discussion groups and meetings.

Formal approval from the International Federation of Film Producers' Associations in Switzerland has been received and invitations to participate have been sent to embassies, film societies and film producers throughout the world.

* * *

Audio-Visuals in Space Age to Be NAVA Convention Theme

☆ *Audio-Visuals in the Space Age* has been chosen as the theme of the 22nd Annual National Audio-Visual Convention and Exhibit, July 21-25, 1962, at the Morrison Hotel in Chicago. According to Hal Fischer, convention general chairman, the theme is intended to suggest the parallel importance of the increasing role of communications in the progress of mankind and the increasing role of audio-visuals in the progress of communications.

It is predicted that the convention will attract a record attendance in '62. A major feature will be the National Audio-Visual Exhibit which is expected this year to include 250 booths. Firms interested in exhibiting may request data from James Hulfish, Exhibit Manager, NAVA, 1201 Spring Street, Fairfax, Virginia.

* * *

Biological Photographic Assn. Holds Conference August 20-24

☆ An extensive review of the uses of photography in science will be presented by the Biological Photographic Association and the University of California Extension in San Francisco August 20-24.

The program, designed for persons who use photography as a tool in research and industry, includes a review of the physical sciences which concern the scientific photographer, a study of applied scientific photography, and a survey of new developments in technology.

Motion pictures and a display of still photography will supplement the conference. Persons wh to submit visual materials write to Thomas S. Mast Stanford University, Stanford ifornia, before June 30. A plete conference schedule a rollment forms may be ob from University of Californ tension, Berkeley 4, Calif

* * *

Annual SPSE Meet Sched May 11-17 in Boston, Ma

☆ The annual meeting of t ciety of Photographic Sci and Engineers is scheduled held at the Hotel Somerset ton, Massachusetts, May 11

The rapid expansion of tific photography and its s ized techniques with empha *Aero Space Photography* the theme of the meeting being co-sponsored by th Force Cambridge Research oratories. The program wil sist of the presentation of sc papers, an exhibit of equi used particularly within the graphic industry, and a comm exhibit of photographic equip

THE SERVICE CEN

Display advertising in this Ser Center is available at special ra Address inquiries to Chicago off

Wanted: U.S. Agent fo Latin-American Studio

Latin American studio e quires U. S. agent es lished in New York a Must be animator and h considerable experience film spot commercials. I lance status is possible. M imum fee guaranteed $2,0 per month. Send refere to: L. E. 4332501, P. I tante — C. Central, Bue Aires, Argentina, So America.

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ARTHENON PICTURES
HOLLYWOOD

excerpt from Parthenon's first ient Proposal. It still seems to pply . . .

WHY SHOULD YOU HAVE A MOVIE?

obably you should *not* have a ovie." But your company might fit substantially by having a l, designed to do a specific job informing, persuading, or in-ring — a tool which for certain ng reasons is packaged on long row strips of cellulose acetate.

is is not meant to be whimsical; difference between a "movie" l a "Film Tool" is 180°. A ovie" is made to entertain — a m Tool is designed to inform l persuade. A "movie" is ad-ssed to an audience — a Film ol is designed for work with *in-iduals* and small, common-inter- groups. A "movie" often must y down to a mass audience, and st excite their interest in its ject by entertainment tricks and ices — the Film Tool addresses elected target group, assumes existing interest in its subject ich does not need artificial ex-ng, and assumes a determinable el of intelligence, alertness, and -information in its viewers.

y package this Tool on film? st, because film-in-motion is the y medium which guarantees attention to the entire message; printed advertisement, no TV w, no brochure, not even the st hypnotic salesman can per-de a prospective customer or iever to sit in a quiet room for or 30 minutes and concentrate on film message.

nce, film can get over our *whole* y — and get it over in the t logical progression of the mes-e-points, without the prospect ing a chance to interrupt or, se, to skip ahead.

n is free of the need to waste le on attention-getting "stoppers," ause the viewer is already seated attentive. Film "carries its ger in its tail," i.e., in its resi-l impression, and hence can im-t necessary, but perhaps dull, ndational material up front with effectiveness impossible in any er medium.

— and perhaps most impor-tly — film implants its impres-in the form of *picture-images.* l since people tend to remem-what they see rather than at they hear, the impressions le by film have a better chance ndure.

—Cap Palmer

PARTHENON PICTURES
5 Temple St. · Hollywood 26
DUnkirk 5-3911

6th International Congress on High-Speed Photography

The 6th International Congress on High-Speed Photography will be held September 17-22, 1962, at the seaside resort of Scheveningen, in the Netherlands. A full program of activities including two exhibits, technical sessions and a social program have been planned.

Session topics which have been approved include: High-Intensity Light Sources; Materials for High-Speed Photography; Intensification Techniques; and Values and Problems of High-Speed Photography. A simultaneous interpretation system in English, French, German and Russian will be available at all sessions.

A brochure containing detailed advance information is available from either, the Secretariat, 6th International Congress on High-Speed Photography, 14 Burgemeester de Monchyplein, The Hague, Netherlands, or U. S. Deputy Chairman Max Beard, 10703 E. Nolcrest Drive, Silver Spring, Maryland.

* * *

NVPA Forms Chicago Chapter, Don Smith Elected President

☆ The National Visual Presentation Association has announced the formation of a Chicago Chapter. At the January organizational meeting of the Chicago Chapter (the first local chapter to be formed outside of New York) these officers were elected:

President, Donald Smith, International Harvester; Vice-president (User Members), Joe McDonagh, Young & Rubicam; Vice-President (Trade Members) Howard Turner, DuKane Corporation; Secretary, Norman Lindquist, Fred Niles Communications Centers and Treasurer, Blair Adams, McKinsey & Co.

The Chicago Chapter holds meetings the second Tuesday of each month at Allgauer's Heidelberg restaurant at 12 noon. Prospective members are invited to drop in and get acquainted. The present roster includes representatives from thirty-eight member companies.

* * *

Plastic Reel & Core Names Braverman as Sales Manager

☆ Allen Braverman has been appointed sales manager of Plastic Reel and Core, Inc., New York. Mr. Braverman has recently been a packaging engineer for International Business Machines Corp.

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INDUSTRIAL PRODUCTS DIVISION

19th Annual Safety Film Awards

National Committee on Films for Safety Awards Honor Plaques to Eleven Pictures Award of Merit Citations to Twelve Films for Contributions to Safety Education

ELEVEN MOTION PICTURES have been honored by the National Committee on Films for Safety as the nation's best in their spective fields of Occupational Safety, Traf- & Transportation, General and Home Safety r 1961. Their sponsors will receive Bronze aques, emblematic of the Committee's highest ward, during ceremonies at the National fety Congress in Chicago next fall.

Eleven other motion pictures and one sound idefilm were also honored as the Committee warded Merit Certificates in recognition of eir contributions toward vital tasks of safety ducation.

Nation's Leading Safety Film Program

Undoubtedly this country's most authorita- ve single awards program, these selections ere made by the heads of 23 national or- nizations identified with safety education, in- uding the National Safety Council, the Amer- an Automobile Association, National High- ay Users' Conference and similar groups. ntries in the 19th Annual Contest were reened by experts in the fields represented ithin the Safety Council and then final selec- ons were made by members of the Committee a whole.

William Englander of Chicago is Secretary the National Committee.

Three Plaques for Occupational Safety

Three motion pictures will receive plaques the Occupational Safety category. *Locked n*, produced by Parthenon Pictures for Gen- al Dynamics/Astronautics, reveals the ex- ting performance necessary to avoid mishaps hen launching missiles. *Firefighting Aboard ankers,* showing how fires are extinguished oard ships, was produced and sponsored the U. S. Coast Guard.

A series of four films dealing with problems supervisory personnel in industry and show- g how management can cope with potential mployee accidents was the other winner in e Occupational category. Titled, *The Key an,* this series was sponsored by the National fety Council and produced by Gilbert Alt- hul Productions.

Honored for Traffic Safety Pictures

In the Traffic and Transportation category ere were three plaque top winners. *Anatomy an Accident,* produced by Jerry Fairbanks oductions for American Telephone & Tele- aph Co., dramatizes how tragedy can result safe driving practices required on the job e ignored in the family auto away from ork.

Another Plaque winner in this category, *The ottle and the Throttle,* tells how a teenager arned the hard way that alcohol and gasoline n't mix. Sponsored and produced by Sid Davis Productions, Hollywood, this film also describes the effects of alcohol on the body.

None for the Road, produced and sponsored by Charles Cahill & Associates, shows the results of a "social drinker" taking the wheel after a cocktail party.

The Home Safety Category produced two outstanding Bronze Plaque winners:

Just Plug It In, produced by Bay State Film Productions for a group of electric utility companies, illustrates safe practices in using electrical home appliances and equipment.

See A Pin, produced by Audio Productions for the National Board of Fire Underwriters, has a mythical character prevent fires in a typical home until a situation develops with which even he cannot cope.

A case history of how a local program for safe tractor operation was stimulated, was one of three Plaque winners in the General Safety category. Titled *Farm Tractor Safety,* it was produced by John Colburn Associates for the American Petroleum Institute.

Ten Long Minutes, produced by Pilot Productions for the National Safety Council, shows many off-the-job accident factors that may be encountered by the average family. The final film selected for a Plaque Award in the General Safety category demonstrates the various forms of water rescue techniques and artificial respiration. Titled, *Water Rescue,* it was produced by American Film Producers for Health Research, Inc.

Winners of Award of Merit Citations

Award of Merit citations were presented to two motion pictures and a sound slidefilm in the Occupational Safety category. *Design for Safety,* produced by Aerojet-General Corp., Liquid Rocket Plant, points out the importance of special safety programs in rocket plants; *Safety in the Chemical Laboratory,* explaining safe practices necessary when using chemicals in laboratories, was produced by Edward Feil Productions for the Manufacturing Chemists' Assn.; *Warn-Guide-Protect,* an instructional sound slidefilm, was the only sound slidefilm to receive an award. Produced by Chicago Kennedy Productions for American Gas Association's Accident Prevention Committee, it stresses three phrases of safety in public utility work on traffic thoroughfares.

There were five runner-up winners in the Transportation and Traffic category. *Broken Glass,* sponsored by the University of California at Los Angeles and produced by Charles Cahill & Associates, shows staged accidents which dramatically illustrate the forces involved in car collisions; U. S. Public Health Service's Division of Accident Prevention sponsored *Look Alive,* produced by WCD, Inc., taking the pedestrian's viewpoint in uncovering unsafe walking practices; *The Other Guy,* revealing the shared responsibility of three drivers involved in an accident, was produced by Sidney J. Stiber Productions for Tyrex Inc.; *The Sixth Wheel,* produced and sponsored by Sam Orleans Film Productions, tells the story of a day in the lives of three typical drivers; *Trailer Safety,* by Charles Cahill & Associates demonstrates several car-trailer situations which drivers must encounter.

Merit Awards for General, Home Safety

Two films received runner-up certificates in the Home Safety category. Aetna Casualty & Surety Company's *Fireman at Your Door,* describes a home fire inspection program which was conducted on a community-wide basis; *When Sally Fell* produced by VPI Productions for U. S. Public Health Services, shows several hazardous home situations which are responsible for serious accidents.

Award of Merit winners in the General Safety category were: *Water Safety — Guam,* a Strategic Air Command film produced by the USAF, 1352nd Photo Squadron, and *You Are the Lifeguard* produced and sponsored by Aetna Casualty & Surety Co., showing ways that parents can assist in promoting safety in swimming areas.

These Films Won Plaque Awards

"Anatomy of An Accident"
American Telephone & Telegraph Co.
Jerry Fairbanks Prods. of Calif.

* * *

"The Bottle and the Throttle"
Sid Davis Productions

* * *

"Farm Tractor Safety"
American Petroleum Institute
John Colburn Associates

* * *

"Firefighting Aboard Tankers"
The United States Coast Guard

* * *

"Just Plug It In"
Electric Utility Company-Sponsored
Bay State Film Productions

* * *

"The Key Man" (Series)
The National Safety Council
Gil Altschul Productions

* * *

"Locked On"
General Dynamics/Astronautics
Parthenon Pictures-Hollywood

* * *

"None for the Road"
Charles Cahill & Associates

* * *

"See a Pin"
National Board of Fire Underwriters
Audio Productions, Inc.

* * *

"Ten Long Minutes"
The National Safety Council
Pilot Productions, Inc.

* * *

"Water Rescue"
Health Research Incorporated
American Film Producers

Blue Ribbons to 67 at New York

Jurors Screen 379 Motion Picture and Filmstrip Finalists to Select Best 67 in 36 Widely-Ranging Categories at the Fourth American Film Festival

A DIRECT REPORT BY OUR NEW YORK BUREAU

THE EDUCATIONAL FILM Library Association attracted over a thousand film and filmstrip enthusiasts to its Fourth Annual American Film Festival held at the Biltmore Hotel, New York, April 25-28. Out of some 700 entries, festival jurors faced a staggering total of 309 motion picture "finalists" and 70 filmstrips and sound slidefilms from which they selected some 67 winners of Blue Ribbon awards during the four days of final judgment.

Emphasis was clearly on the *educational* aspects of filmed media, with 19 of the Festival's 36 varied categories devoted to films and filmstrips for classroom teaching, educational and child development, geography, history, home economics, language teaching, classroom sciences, sociology, physical education, etc. A category of "Film as Art" and another of "Films for Children" was followed by three groups of films for church use, i.e. "The Church at Work," "Doctrinal and Denominational Presentations," and "Ethical Problems."

Eight Categories Are Business-Oriented

Eight of the Festival's 36 categories were business-oriented, with films for "Industrial and Technical Training," "Public Relations" (three categories), gaining juror attention along with categories for "Sales Promotion," "Sales and Technical Training-Business Education," and "Travel" motion pictures and sound slidefilms. A final group of four categories covered such areas as "Health, Medical Sciences" (for Professional Audiences), "Mental Health" and "Safety & First Aid."

Out of this widely-diversified subject background, industrial companies drew only 11 Blue Ribbon Awards this year, two of these going to American Cyanamid Company (motion picture and sound slidefilm); two to General Electric (also for a motion picture and a sound slidefilm). Other business-sponsored Blue Ribbon winners were Ex-Cell-O Corp., Ethicon, Inc., The Metropolitan Life Insurance Company, International Paper Company, International Business Machines (Electronic Data Processing-sound slidefilm); the Shell Oil Company, and Smith, Kline & French Laboratories.

Blue Ribbons to Organizations, Govt.

Organization winners of Blue Ribbons included the Iowa Beef Producers Association, the Ontario (Canada) Department of Fisheries, Amalgamated Lithographers of America (Local 1, New York), the Jamaica Tourist Board, and the National Board of Fire Underwriters.

Federal and State government agencies sharing top awards included the Federal Aviation Agency, the U.S. Geological Survey, the North Dakota Wheat Commission, New York City's Department of Sanitation, the Port of New York Authority, and the National Film Board of Canada. The Film Board, always strongly represented at this event, was a three-time Blue Ribbon winner in 1962.

Elektra Film Studios a Double Winner

Elektra Film Studios, New York, was also a multiple Blue Ribbon Award winner with top honors in "Industrial and Technical Processes" for *Litho*, produced for the Amalgamated Lithographers of America, and for *Prof in the Bag*, the winner of the "Personnel Tra ing and Relations" category. *Profits* was pr duced for the International Paper Compar Dynamic Films won a Blue Ribbon for *Ha Litter, Will Travel* produced for the N. Y. D partment of Sanitation; MPO Productions' *T Science of Fire* was the Blue Ribbon winner "Safety and First Aid," and Vision Associa shared Blue Ribbon honors in the "Public R lations—Non-Profit Organizations" catego for adult and community use with Wilding, I Vision's winner was *Flight*, produced for t Federal Aviation Agency. Wilding was acco ed the Blue Ribbon for *Hidden City*, produc for the Greater New York Fund campaign.

"Project Hope" Won Again in New York

The American Film Festival took a l from the recent Academy Awards of the ent tainment film industry when jurors gave t Ex-Cell-O Corporation's *Project Hope* t Blue Ribbon in the "Public Relations-Comm cial Organizations" category. Robert Klae assisted MacManus, John & Adams advertis agency in producing this documentary rec of the hospital ship's maiden voyage to Sou east Asia.

A strong *Inter*-American flavor was noted the Festival as several Canadian groups a producers garnered Blue Ribbons in addit to the National Film Board awards. Craw Films won a top prize for *Beaver Dam* in "Stories for Children" category; as did United Church of Canada for *Phil M. Strip*

Moody Science Films are Honored Twice

The Moody Institute of Science won t Blue Ribbons with *Debt to the Past* shar honors with NBC's "Project 20" film, *T Real West* in the "History" category. Ot non-profit organizations among the winn were the Perkins School for the Blind (*C dren of the Night*, produced by Campb Films); the Rockefeller Foundation (*Harv* produced by Willard Van Dyke); the Men Health Film Board (*The Mental Health Ye* produced by Affiliated Films); the Old D mouth Historical Society & Whaling Muse (*Whaler Out of New Bedford*, produced Francis Thompson); and the New Hampsh Childrens' Aid Society (*Debbie*, produced Victor Weingarten).

Religious award winners were the Unid Presbyterian Church (*Through These Hars* produced by Wilson Davis Productions); "Je Hour of St. Francis, of Los Angeles (*Je Third Devil*); and the American Friends Se ice Committee (*The Language of Faces*, tributed by Contemporary Films).

Educational Film Producers Are Cited

Educational film producers and distribut sharing Blue Ribbon honors included The ciety for Visual Education, Inc. (with two fi strip winners); Film Associates of Califo with Blue Ribbons for *What's Alive* and *Gallinita Roja;* Cenco Educational Films, a top award for *Nuclear Radiation: Fall* Ohio State University, a winner for *Foot As It Is Played Today*.

The Jam Handy Organization's School vice Department received a Blue Ribbon *The Soviet Union Today*, a filmstrip series

Sponsored Films Sharing Award Honors at the American Film Festival

"Flight"
The Federal Aviation Agency
Producer: Vision Associates, Inc.

* * *

"Have Litter, Will Travel"
N. Y. C. Department of Sanitation
Producer: Dynamic Films, Inc.

* * *

"Help Wanted"
Phillips Petroleum Company
Producer: Centron Corporation

* * *

"Hidden City"
The Greater New York Fund
Producer: Wilding, Inc.

* * *

"Litho"
Amalgamated Lithographers of America
Producer: Elektra Film Studios

"Part of the Art of Eve" (SSF)
Catalina Swimwear
Producer: Pace Productions

* * *

"Profits in the Bag"
International Paper Company
Producer: Elektra Film Studios

* * *

"Project Hope"
Ex-Cell-O Corporation
Producer: MacManus, John & Adams

* * *

"The Science of Fire"
National Board of Fire Underwriters
Producer: MPO Productions

* * *

"Welcome" (SSF)
IBM, Electronic Data Processing
Producer: Lane-Cole-Dietz Corp.

'acked Screening Rooms by Day; Discussion Nightly at the Festival

TWELVE SCREENING ROOMS were in continuous use during the four days f the American Film Festival as jurors ut in day-long sessions to cope with the 79 "finalists" from which the 67 Blue ibbon winners emerged at the annual wards banquet on the night of April 7th. Many of the rooms were continuusly packed to standing room capacity, testing the enthusiasm of both jurors nd guests.

Audience participation critiques, held the conclusion of each screening sesion, provided a useful pattern of what ie film user wants in today's images. A ough consensus seemed to be that both rors and audience members thought lms were more sophisticated this year — ming for more intelligent audiences — nd that this is all to the good.

Evening programs were devoted to anel discussions of "Filmstrips: New nd Different" and "It's Nice, But Is It ecessary." The latter involved a discusion of the effectiveness of production chniques, posing the question of whethr the film with unusual color, animation, ntasy, camera angles, etc., does a better b than a straightforward presentation.

Panel chairman for this topic was FLA President Elliott H. Kone, Yale niversity. Panelists included Frederic A. hite, University of Wisconsin; Carl enz, Modern Talking Picture Service; ee Bobker, Vision Associates; Robert ell, On Film; and Francis Thompson. he audience numbered over 500.

On the same evening, producer Thompn and the Reevesound Company demnstrated a multi-screen film produced for e Atomic Energy Commission and proted with equipment engineered by eevesound. The film has been showing four Latin-American capitals for the st two years; is projected simultaneous- on three 12 x 16-foot screens in theer areas accommodating 300 persons. It rves as an exciting introduction to the S. Atomic Energy Commission's *Atoms Work* exhibit.

Designed for lay audiences, the film exores the nucleus of the atom and exains, in broad terms, the many practical plications of atomic energy in power oduction, industrial processes and agculture, as well as in medical diagnosis d therapy.

While the three-screen system utilized the presentation is similar to both the nerama and Cinemiracle processes, oducer Thompson has used it with eater freedom than has been employed retofore. Dramatic panoramic images ay be projected across the 52-foot dth of the screens, or as separate reated and continuous images. —RS

Sponsor Views on Effective Business Films

Workshop Comments of Six Experienced Users of Filmed Media Provide a Useful Short Course for Companies Who Want "Maximum Results from Business Films"

FEATURED PRESENTATIONS at the day-long workshop on "How to Get Maximum Results from Your Business Films," jointly sponsored by the Film Producers Association of New York and the Association of National Advertisers this past January, were those given by six executives of leading U. S. companies.

Outlining the effective contributions of films within their firms were C. T. Smith, General Statistician, Marketing and Public Relations, American Telephone & Telegraph Co.; Kenneth P. Donellon, Public Relations Staff, Ford Motor Company; William Torpey, Advertising Manager, Remington-Rand International; Bruce E. Sturm, Director of Advertising & Promotion, Jantzen, Inc.; George Mosley, Vice-President in charge of advertising, Jos. E. Seagram & Sons; and Jack L. Siegel, Manager, Film & Television News Activities, International Business Machines.

Highlights of Mr. Smith's comments lead-off these abstracts of their talks, which were accompanied by showings of relevant company films, so noted within individual six presentations which follow.

* * *

by C. T. Smith

We (at AT&T) think that films will help people to know more about our business and to understand it better.

We believe that films will help in the effort to have the public think favorably of our business. Furthermore, we think that having the public favorably disposed toward our business will make them more willing to listen to a sales message and more likely to buy the many products we have to sell.

Why Test Films?

Each film represents a substantial outlay — with costs going up every year. Thus, the total film program over a 10-year period, say, represents a large cumulative investment. And film provides a medium which can do us a lot of good, but because it is so potent, it can also do us a lot of harm if not skillfully used.

What Users of Industrial Films Want to Know:

- Audience: How many and what kinds of people actually see the films?
- Interest: Do they find them dull, interesting, very interesting?
- Communication: Do people get and understand the specific messages that the picture is intended to convey?
- Attitude Effect: Is it likely that the film will influence attitudes favorably?
- Behavior: Do people do anything as a result of having seen the film?
- Having tested audiences of betwen 300 and 350 with the facilities of Schwerin Research Corp. (and other testing organizations), these conclusions are noteworthy:

A. Three important things were learned from a specifically-designed test:

1. Films can affect customer attitudes negatively as well as positively.

2. It is possible, using the results of such a study, to bring about improvements in the effectiveness of a specific film and to remove negative results if they are present.

3. That the method of testing did stand up when put to a rather severe test.

B. Elements frequently found in the most effective films:

1. Those in which the story is told in terms of people rather than "things" or machines.

2. Those which have an appeal to the emotions — not just to the intellect — and which do more than just convey information.

3. Those which have a familiar frame of reference with which the viewer can identify.

4. Those which are customer-oriented and which show how customers benefit by what the film depicts.

C. Things which seem to affect the interest levels of telephone company films:

1. Trick beginnings confuse the viewer and frequently result in loss of interest.

2. Failure of video and audio to complement each other usually results in a drop in interest.

3. Montage and trick shots rarely seem to do well.

4. "Voice-over" usually produces less interest than direct dialogue.

5. People seem more interested in other people than in machines.

6. "Commercials" or sales messages that make fairly direct statements of the points which the sponsor wishes to get across are usually accompanied by a drop in interest.

7. On the other hand, if too much is left up to the viewer, the idea doesn't get across at all, and there is *no* effect on attitudes. *Cont'd.*



C. T. Smith, General Statistician, Marketing and Public Relations, at American Telephone & Telegraph.

GETTING RESULTS FROM OUR BUSINESS FILMS:

(CONTINUED FROM THE PRECEDING PAGE)

D. There can be a direct conflict between interest and effectiveness.

I'm not saying that industrial films shouldn't be interesting or entertaining. If they aren't, no one would want to show them. On the other hand, they could be made so entertaining, that the sponsor's message just wouldn't get across at all. A film apparently has the least chance of being effective in influencing attitude if it has a relatively low or a very high interest score.

E. Pre-Testing the Picture

One of the most important developments is the use of storyboards — simple sketches and recorded sound tracks — to pretest ideas and continuity of films in the early stage. Pre-testing can help in the selection of subjects, in deciding on treatment and in discovering, early in the game, potential boomerangs. It does, however, take time and cost money.

F. The Philosophy of Testing

A concluding point: superficial, spasmodic testing can be misleading to the user of films and it can be unfair to the creative people who sweat blood to produce good pictures for our companies.



Kenneth P. Donellon, Public Relations Staff, Ford Motor Company.

Ford Dealers Respond to Sales Meeting Spectaculars

SINCE WORLD WAR II, our company has relied on sales meeting spectaculars to whip up enthusiasm among our sales (dealer) personnel. Many times before we had combined film with live stage presentations, but two years ago we decided that continuing the past procedure of traveling a stage show for more than a month to our 40,000 dealers to introduce our 1962 line of cars and trucks was not nearly as practical or economical as putting the whole show on film and releasing the finished prints at showings during a 6-7 day period.

MPO produced our film and it provided certain plus values in terms of being able to show movement and road scenes and the unique effects of which film is capable. Our film *Got It Made* took eight months to make, two months of which were spent in research by MPO's writers; three months more were spent in developing the script and three months were consumed for production.

The result, through film's techniques and ability to present lavish entertainment and demonstrate the real selling points, was a real selling message to a *very* particular audience.



William Torpey, Advertising Manager, Remington-Rand International.

Film Helped Us Meet Our Overseas Market Objectives

OUR PROBLEM WAS FIVE-FOLD:

1. *We had to introduce* a new portable typewriter to our entire field force and particularly to our salesmen in 125 countries in who knows how many languages.

2. *We had to instruct* them in the features of the product and its durability.

3. *Our main sales story* was a strong one, and we had to get this across as forcibly and memorably as possible. Quote, this typewriter has all the features of an office typewriter — but it's a portable, unquote.

4. *There had to be a change of pace* between the presentation for this portable and the film strips which had been prepared for two new office typewriters being introduced at about the same time.

5. And this is a tough one that many of you have had to grapple with yourselves — *we had to make the presentation usable in any market of the world.*

Solution Called for a Motion Picture

We discussed the whole problem in detail with our International Advertising Agency, Doyle Dane Bernbach, and our production company, Vision Associates of New York, and this is the solution they came up with:

1. *We would prepare a motion picture.* It would have a sound track for musical and sound effects, etc. — but there would be no voice. This avoided the problems of translations for different language markets.

2. *We would use a talented comedian* to show in pantomime the stripping-down of an office typewriter and the building up of the new portable, using many of the same parts. He would go on to show the operating features of the machine. When you see part of the f in a few minutes we will see how the "build-u was handled. (Showing of picture followe

Found Many Ways to Use the Picture

3. In addition, *the film could be used local offices* to train their salesmen, it could used by salesmen to sell dealers, it could used to show the bigger customers the machine, and it could be used in closed-l projectors for window displays, trade fairs,

And what were the results?

After our initial presentation of the m to the managers of all of our European off they were all most enthusiastic about the machine, and some even said, *"It seems t a film for my country alone".*



Bruce E. Sturm, Director of Advertising & Promotion, Jantzen, Inc.

Jantzen's Film Proved to Be "Most Flexible of All Media"

Our film *Once Upon A Smile* was o several media used during our 19 season to launch an entirely new perso for a 50-year old company. We had a ne vertising agency (Hockaday Associates new line of merchandise and a new adv ing campaign.

The film was used to introduce this look in the broadest way. The visuals c film were used at point of sale; the sound was re-used in store promotions, in sales training programs and for sheet

The film itself was employed at sales ings, press and buyers shows and in show all over the world . . . in store audito and windows as well as women's clubs — because it was entertaining (and a film be entertaining if it is to compete with forms of recreation and entertainment) second, because it recapitulates our fifty of business while presenting the composit new image for our company.

As a result of this first five-minute which was produced for us by Elektra of New York, *film has become a cont part of our advertising.* Invariably, we found film to be one of the most media, and since we seldom repeat o vertising and merchandising approach, preciate its adaptability to the proble objectives at hand.



George Mosley, Vice-Pres., Advertising, Jos. E. Seagram & Sons.

'e, The Salesmen" Makes nverts of Seagram's Men

AGRAM HAS SOME 4,000 distributor salesnen representing 300 distributing houses coast to coast.

a business rampant with deals, partily on "secondary" brands — "off-brands" "private labels" — these men are under ic competitive price pressures and subject eat discouragements in trying to successlly transmit to the retail trade the Seagram eting philosophy that advertising and proon are "the build a market" method and deal" is "the wreck a market" method.

We Develop Programs to Fortify Men

ich year, for presentation at our annual meetings, we go to a great length to op a program which will fortify our men ast these conditions.

e spend a substantial amount of our proon budget to show and merchandise our coming advertising and sales promotion to produce in important visual form — ir by motion picture and/or other dramatic l techniques — a keynote presentation h will provide the methods and incentives eby a man may become a better salesman. e subject which we approach may be rnial: it is, after all, the subject of the d taker versus the merchandiser . . . but oncept by which we approach it is always

The *Salesman* Is One Who *Sells*

his year, in the film represented here to-y *We, The Salesmen*, the concept was to ver the point of view that: "Deal or no — a salesman is *one who sells*".

achieve this point of view — and *to pro-* the wherewithal for the salesman to ilitate" himself to that extent, we went to reatest Source of all . . . which, if I were ke it out of context now and describe it, t be misunderstood. After all, *we found cessary to use motion picture and its great nunicative potential*, to become "underod". Suffice it to say, by way of description, *a man in possession and control of what film teaches can cope with every exigency e.*

hat is a bold statement, you say. Well, the ept of having the Greatest Teacher of all to the salesman about his day to day job was a bold concept. It presented a great challenge to the "writer", which in this case was our advertising agency; Warwick & Legler. They produced a dynamic script. Dynamic and at the same time delicate — in that it gave the producer, Robert Klaeger, a delicate problem in translating its dynamics to the screen and staying in good taste. The producer did a masterful job.

I have been asked to say something about the film's success. Well, alcoholic beverage salesmen are a fairly cynical audience. They have asked to see it again and again. Some of them, on learning it was to be shown in a neighboring city again, have driven over 100 miles to get there. We have 20 prints circulating now made necessary by requests from other companies — organizations — clubs, etc. and the requests are still piling up.



Jack L. Siegel, Manager, Film and Television News Activities, International Business Machines.

I B M Wins "High Praise" With "The Question Tree"

UNLIKE MOST OF THE FILMS produced by our Divisions — which are primarily product oriented — *our Corporate Film and TV Program is directed more towards the so-called big picture* . . . the across-the-board activities and interests of IBM. I know this is also the case with most other large decentralized business organizations.

Again, like most other companies — although this may surprise some producers — *we actually have a long list of films that we'd like to produce*. The problem arises in obtaining the money to do these films — as well as the thousand-and-one others that are proposed to us by producers every year.

Shareholders Met at New Research Lab

Last year our Annual Stockholder's Meeting was to be held at Yorktown in Westchester County . . . it was to be tied in with the dedication of our new Thomas J. Watson Research Lab. What better opportunity to tell the stockholders more about our research activities?

We thought the matter over and turned down possible closed-circuit TV productions in favor of a 35*mm color film that could give the viewer an idea of some of the projects that our research scientists were involved in* . . . . a film that would impress the stockholders with our interest in research, and that would also do the same and even more for the general public.

While IBM has an enviable reputation in the field of electronic computers and office equipment, *not too much is known of our research program*. We wanted to let everyone know that we were deeply involved in basic research in addition to product research in data processing. Money was put up by our Stockholder Relations Department, our Research and Engineering organization, and the Department of Communications. Between the three, we had enough funds for a 35mm color production, and we called in Henry Strauss & Company.

Only Fourteen Weeks to Meet Deadline

We only had three and a half months from beginning to end, but Hank managed to meet the deadline. We decided to go for a temporary version with stock music for the Annual Meeting and follow up with an original score shortly thereafter. *We wanted as wide an audience as possible*, with theatrical release to be followed by TV.

In order to get wide acceptance we couldn't just talk about IBM research and what we were doing in this area . . . . this would do for the stockholder's meeting but not for later distribution. *We decided to tell the broad story behind research* . . . how it is carried on and why.

We chose as our theme, the *Question Tree* . . . how does one determine what questions are waiting to be answered?. . . and how does one know when a question is ready to be answered? We took as our central character a young boy walking along the beach . . . . he's full of questions . . . and he learns.

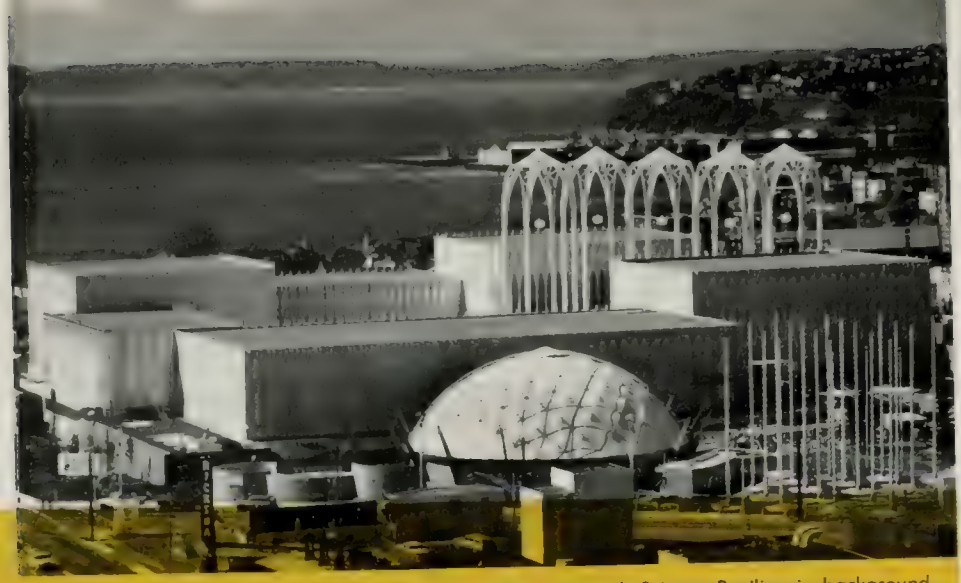
Limit Circulation While Plans Mature

The full film runs twelve minutes forty seconds. *More than* 4,500 *people saw it at the* 1961 IBM annual shareholders meeting, and the film received high praise. We are now negotiating a theatrical release. We allowed limited circulation these past few months — members of the IBM field force have been encouraged to take prints and show them to local organizations, and so forth.

Approximately 18,000 *people have seen the film since April* . . . . the groups include many of our major customers, as well as schools and colleges. Comments and "feed-back" have been universally good, and we're pleased that once again Hank Strauss has delivered the goods for us.

"The long journey of the human race, driven by the restless passion to explore . . ." Scene is from IBM's picture, "The Question Tree."





Panoramic view of the Fair; Ford exhibit dome in foreground; Science Pavilion in background.

Century 21: Wonderland of Sight/Sound

Galaxy Trip on World's Largest Screen or Choice of a Multitude of Movies

THE COMPACT 72 ACRES on which Seattle's enthusiastic builders have erected the dramatic structures of their Century 21 Exposition comprise an exciting showcase for every conceivable kind of audio and visual display technique. From the ever-changing shapes and sounds of its International Fountain to the floating, three-dimensional "dream world" and on the world's largest projection screen, spread over the planetarium-dome of the U.S. Science Pavilion . . . there's imaginative use of sight sound.

The pre-opening report that concludes in these pages (see adjoining column) gives ample details about the work of producers like Fine Arts, Rarig and others. But what TIME called a "wonderland of color, movement, illusion and eye-popping exhibits," has something more to its credit. Eighty-five percent of its structures will form a permanent $50 million civic center, including the 608-ft. Space Needle, a 3,100 seat opera house, and the clean-lined 3½-acre Washington State Coliseum.

There will be factual films on screens continuously at the Fair, in addition to the journey-through-space-projections in the U.S. Science Pavilion. Nalley's, the Forest Products exhibit and an 800-seat Fair theater among others, will bring the world to the U.S. and abroad to their viewers, as well as the galaxies beyond. They should play to capacity audiences.

Seattle's problem is to accommodate the hordes sure to descend on these comparatively limited facilities. Generous nationwide publicity should easily assure the expected 10 million visitors during the Exposition's comparatively brief six-months' duration.

But Fair builders for New York's big show in 1964 can take a good many cues from Seattle's graceful, soaring arches and towers, her well-timed look into outer space and adroit use of color, dimension and imagination in sight sound techniques worthy of the name: *World's Fair*. See you at Seattle!



Communications Building offers a science show prepared by Bell System companies of Northwest.

Below: Spaces Arches' lacy skeins cast shadows on U.S. Science Pavilion. Space Needle in the rear.



A Detailed Report on the

Visual Techniques at the Seattle World's Fair

(CONTINUED FROM THE PRECEDING EDIT

Shooting has been done with a caref chosen combination of color and black- white films. The background for most o show comes from footage shot inside a cially built star canopy. This is a circul berglass dome painted black on the in

Actually, Fine Arts had a miniature ra built for this purpose by a contractor who plies covers for lookout stations on the l line. Holes were drilled in the canopy to resent individual stars. Different sizes of indicated five different magnitudes of More than a thousand individual holes to be minutely positioned. The more di stars were represented by drill bits as as 1/64".

The star canopy has been photograph Eastman Background X film to portra basic background for most of the "fli Stop motion techniques have been used, the position and angle of the camera adj to correspond with the movement of the film story.

Five-Foot Square Animation Stand Used

Multiplane animation stands measurin feet square were used to portray the Way. These have been photographed an Eastman high contrast film to help t tain the visual distinction between this m distance subject, the star canopy backgr and the closeup materials which have shot on Eastman Color Negative Film, 5250. Color sequences also portray s animated features of the space travel These include the Beta Lyra, a doubl with a glowing hydrogen spiral around it the super nova, an expanding star.

Like the rest of USSE, the net effect Spacearium is intended to be thought-pr ing. It is obviously impossible to do more in 12 minutes than to leave people an impression and to start them thinkin the USSE and the movies on which it can stimulate enough thought in this tion, the United States Government will made a sound investment.

Other Areas Included in Science Tour

Through the rest of its tour of scienc USSE will introduce visitors to areas ing:

The scientific method. A series of di will cover the questions scientists ask an methods used in searching for answers.

The horizons of science. A presen on the challenges and opportunities in tific careers.

For the children, there will be a s area set up for "Doing Science." This w a laboratory in which youngsters can ac go through the steps of performing simp periments themselves.

The swing position among USSE se

(REPORT CONCLUDES ON PAGE SIXTY-

Ford Invites Dealers and Salesmen to

Live it up with the Lively Ones!

Company's Ford Division Unveils New Sports Models Via Fast-Paced Wide-Screen Film Shown in 38 Cities









No Stickler for Tradition with a big new market in sight, the Ford Division has been splashing the pages and screens of the nation's mass media in recent months with a lot of "get hep" talk about four new models that emphasize the swing to sports car styling. Aimed at the growing membership of this "bucket seat brigade" are two new Galaxies, a Fairlane 500 Sports Coupe and a Falcon Sports Futura.

For its nationwide family of dealers and their salesmen, long accustomed to the traditional fall unveiling of new product, the Division had a surprise in store. With agility, it gathered these tens of thousands of men along the sales front into deluxe motion picture theatres coast-to-coast, spread the curtains wide to unveil the now familiar campaign theme, *The Lively Ones* in its initial format: a colorful, tuneful wide-screen motion picture produced by Wilding, Inc.

The dealer-salesmen announcement program went off in just two weeks, thanks to the well-synchronized efforts of six presentation crews from Wilding. To assembled, enthusiastic dealer audiences, it must have looked like fun as they viewed the new models in appropriate settings and sequences as sports-minded and fast-moving as the cars themselves.

But this Spring Sales Rally program, interspersed with frequent remarks by meeting leaders at each session, came out of the rich reservoir of manpower, equipment and facilities of the producing company. For this job, *days* had to be counted like the *months* that a show like this ordinarily merits.

Sequences follow daredevil "sky divers" out of their planes high over Florida, take viewers down the step slopes of the high Sierras with skilled skiers and ride the coasters of an amusement park as appropriate settings for the *Lively* new Ford line. Titles and animation are in keeping, the soundtrack's tempo syncopated to the beat of "hot" engines. Ford's sales force came away happy and so will viewers of a new 8mm sound version which dealers will show on their new Fairchild repeater sound projectors now going into showrooms across the land. A special 11-minute 8mm version of *The Lively Ones* has been prepared by Wilding for showroom exhibition to prospects; Ford salesmen will also carry Fairchild 8's for showings in prospects' homes.



Milwaukee Hosts IAVA's Annual Meeting

Well-Attended Sessions Cover Many Fields of Management Interest as Industrial Audio-Visual Executives Exchange Views, Hear Technical Papers, Elect Officers

MEMBERS OF the Industrial Audio-Visual Association were well represented at the Annual Meeting of this organization of leading audio-visual executives within U. S. industry, held at Milwaukee's Hotel Pfister on April 24-26th. Billions of dollars in sales volume were represented by the score or more of companies whose a-v men participated in the well-filled program of reports and talks on many phases of communication media.

James Craig of General Motors was elected president of IAVA for 1962-63, succeeding Ken Penney, 3M, who received the organization's Plaque Award of Merit for his services as retiring chief executive.

Elect Connelly, McCaslin Vice-Presidents

William Connelly, Union Carbide, is the new first vice-president, succeeding Willis Pratt, AT&T, in that post; Robert McCaslin, Caterpillar Tractor, is the new 2nd vice-president and was named to head the Annual Program arrangements for the 1963 Annual Meeting.

Incumbents who will continue in their present offices are: John Hawkinson, Illinois Central Railroad, who is IAVA's vice-president for Illinois (its home state); Harold Daffer, Minneapolis-Honeywell, is secretary, and Don Peterson, Caterpillar Tractor, is assistant secretary. Fred Woldt, accorded a unanimous vote of "thanks" for his exemplary services as treasurer this past year, continues in that position for 1962-63.

Regional Directors for the Year Ahead

Regional directors of IAVA are: Charles Woehrle, 3M Company, for the Northern Region; Jack Flynn, Union Carbide, for the East; Jerry Curto, Santa Fe Railway, Central regional director; Ira Thatcher, United Airlines, Western regional director; and Joseph Stanalind, Southern Bell, is IAVA's regional director for the South.

Milwaukee program arrangements were made by Richard Piasecki and Henry Serdy of Allis-Chalmers; Russell Einwalter, Allis-Chalmers' Tractor Group photographer and Clarence Hansen, Supervisor of Photo Services in the same company photographed the annual meeting proceedings.

New Members Represent Six Companies

Among the new members introduced by IAVA membership chairman, Larry Warnock of Link-Belt, were Herbert DeLong of Pennsylvania Bell and the Diamond State Bell Telephone Companies; Tom Barnidge, Ralston-Purina company; Eugene Frein, Metropolitan Life; Henry Stolte, Chas. Pfizer Co.; Jack Hansen, Johnson & Johnson; and Alan Tulk, Dow Chemical Company.



Ken Penney (left) joins Past Presidents' ranks and receives Association's Plaque Award from another IAVA Past President, O. H. Peterson.

K. W. Haagensen, Director of the Public Relations Division, Allis-Chalmers, made the welcoming address. His remarks were followed by an audio-visual demonstration and film showing (*Just a Foreman*) presented by A. V. Gaulke, Manager, Methods Improvement Service, Allis-Chalmers.

Technical demonstrations on the opening day program included those of John Van Osch, Line Material Co. ("A New Method of Converting Optical Projectors to Play Back Magnastripe Sound Tracks"); and Don Lea[r], Janker Business Machines Corp. ("How [to] Cut Slide Retrieval Time by 600%"). R[o]bert Sogge, Director of Consumer Services, Ma[g]nasync Corp., demonstrated that company's "[Re]Kard" system, involving magnetic playback [of] print material. George T. Keene, Color Tech[-]nology Division, Eastman Kodak Comp[any] explained "Commercial Systems for M[a]gnetic 8mm Prints" and Kodak's Gene Weber [was] also on hand to present company's new [Ma]gnaflex Special 16mm Camera.



Robinson P. Rigg, IAVA's honored guest, o[n] evening, addresses annual dinner gatherin[g] Jim Craig and Ken Penney pay rapt atte[n]

Local Distributor Cites Film Experienc[e]

A program event that drew conside[r]able floor participation was Jean Larson's il[lu]minating talk on "Film Distribution from th[e] Standpoint of a Local Distributing Age[ncy]." Miss Larson is operational head of [Mo]Films, leading Milwaukee film library [and] sponsored film distributor.

The entire Wednesday afternoon pro[gram] was moderated by O. H. Peterson, an I[AVA] past-president, (American Oil Company). Peterson introduced a "workbook" pre[pared] by ten IAVA members for organization[al] within their respective companies and a[ll] groups to whom informational talks or a-v communication are frequently made. Par[ti]cipants who helped prepare the work-[book] papers are all members of the Central Re[gion].

Outlining A-V Procedures to Managemen[t]

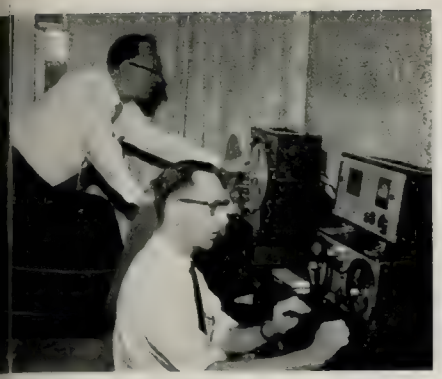
Two key program events on the final [Wed]ing day were Alden Livington's presentati[on] "How to Outline A-V Procedures and A[-V]

Shirtsleeve conclave: IAVA members are picture of concentration during one of many "working sessions" at Association's meeting in Milwaukee.



Speaker's table includes l to r): Dick Piasecki, Bill Connelly, pres[ident] Jim Craig, past pres. Ken Penney, speaker R. P. Rigg, and O. H. Pe[terson]





Hits at Milwaukee (who won deserved plaudits on meeting arrangements) were Henry Serdy (l), & Dick Piasecki (r) shown checking program tapes.



Informal discussion during "breaks" provided members the useful exchanges of experience which are among most useful benefits of membership.



Annual dinner companions (left to right) are Mr. and Mrs. Alden Livingston, of Wilmington, Del. and Mr. and Mrs. Paul Dowty, of Evanston, Illinois.



Another dinner trio — as Mr. and Mrs. Bob McCaslin, of Peoria are pictured at annual banquet with a smiling Frank Rollins, Squibb & Sons, N. Y.

proaches to Your Management" and the presentation by L. T. Adams, Ford Motor Company, of "An Extensive and Intensive Application of 8mm Sound Films as a Direct-to-Consumer Tool. Mr. Adams showed the 8mm sound use of Ford's recent Spring promotional film *The Lively Ones*, which the company's dealers are showing to prospects on the Fairchild 8mm Sound Repeater projectors.

Renew Aid to "Recordings for Recovery"

An event that upheld an IAVA tradition which began last year was the presentation to Alcoa's Ralph Hoy of a contribution from IAVA toward Mr. Hoy's famed "Recordings for Recovery" program. This personal effort by Mr. and Mrs. Hoy brings tape recordings



Alcoa's Ralph Hoy (left) receives contribution from Ken Penney on behalf of Recordings for Recovery, Inc.

of music gathered from around the world to shut-ins in hospitals and other institutions. Through this support program, IAVA has "adopted" this program as one of its annual projects.

Guest of honor at the Annual Banquet and an informal speaker was Robinson P. Rigg, industrial film columnist on the London FINANCIAL TIMES in England and International Correspondent for BUSINESS SCREEN. Peter Rigg's column, written during his extensive U. S. visit, appears elsewhere in this issue.

The next IAVA national meeting will be held this fall (in the East) with Frank S. Rollins, Squibb & Sons, as Program Chairman.

* * *

The Spirit of "Sharing" at IAVA

☆ During the decade and more in which we have enjoyed the privilege of Industrial Audio-Visual Association membership, we have seen a good many of its fellows rise to important posts in the top echelons of their companies. All of these, and every active "worker" in this society, are most heartily agreed that *the unselfish sharing of experiences*, the frank exchanges of "know-how" which highlight both national and regional gatherings, has brought *to them and to their companies* manifold rewards, helping achieve more resultful use of these vital tools of audio and visual communication in which they are truly specialists.—OHC



Retiring president Ken Penney (3M) congratulates incoming president James Craig (General Motors).



Officers-Elect seated, l to r): John Hawkinson, Jim Craig, Bob McCaslin. (Standing, l to r) Joe Stanalind, Harold Daffer, Don Peterson, Bill Connelly, Fred Woldt, and Ira Thatcher.



Greeting new members is Larry Warnock (at left) as representatives of Dow Chemical, Johnson & Johnson, Metropolitan Life, Pennsylvania Bell, Chas. Pfizer and Ralston-Purina joined IAVA.



Make It Worth While proves how a standard approach . . . made by phone or in person . . . can sell the appointment to all types of prospects.



Selling Benefits trains men to see that there are only two types of objections — valid and invalid and just two valid objections.



Prospects for Success come to a man from various sources; qualified lists are the agent's first need. **Below:** Better Selling series tells that organized sales approach can be memorized, yet made to sound natural, spontaneous.



TRAINING MEN TO SELL

New, Basic Audio-Visual Sales Course Created by Better Selling Bureau

Designed to Meet Lag in Insurance Agent Training and to Curb Turnover

PEOPLE ARE INVESTING more heavily than ever before in various forms of life insurance, and the constant need for training more men into effective life underwriters has become a primary problem with most insurance company executives.

Since selling an intangible is the most difficult of all types of selling — calling for exceptional skill — it is generally recognized that teaching the art demands an equal degree of skill, plus infinite patience. To have every detail in the training of agents shown in pictures and on records is a service which trainers have long awaited.

Now it is available — in six sound slidefilms produced in color by Rocket Pictures for the Better Selling Bureau, under the series' title: *How to Sell Life Insurance Successfully.*

Training to Match Streamlined Operation

While insurance companies continue to make great strides in the streamlining of policies, and more effective employment of advertising, one area in which improvement has lagged is in agent-training. Incomplete preparation inadequately applied by agents when they get into the field — leads to heavy turnover and a waste of manpower that all training directors deplore.

Though a few giants in the industry could create Audio-Visual courses for their own use in training, the undertaking was too costly and made demands of a too highly technical nature for most companies to consider.

The prob'em was brought to Dick Westen, President of the Better Selling Bureau — a sales agency specializing in recruiting, training, and consumer-selling slidefilms for insurance. Convinced that a crucial need did indeed exist, Dick accepted the challenge to create a complete agent-training course incorporating the tested methods of the country's top training experts.

On the theory that *"where excellence begins, competition ends,"* over a year was devoted to the scripts and production. Extensive consultations with vice presidents in charge of sales and training in a number of life insurance companies, and with experts noted for their success in building career-type agents, have brought extraordinary vitality to this training course.

Virtues of Clarity, Directness, Brevity

Already in practical daily use in various sections of the country, this new Audio-Visual training is proving its effectiveness. The filmed instruction — with the virtues of clarity, directness, and brevity — gains high mental retention by the trainees. Men readily understand *what* to do, *how* to do it, and *why* it must be done — for resultful selling.

Individual slidefilm titles: *Your Prospects for Success, Make It Worth While, Talk About Money, The End and The Beginning, Selling Benefits,* and *Keep Them Satisfied* . . . parallel the recognized steps to successful selling: prospecting, making the appointment, the presentation, the close, meeting objections, and personal delivery of the policy.

A Complete Blueprint for Success

Trainers who have long adhered to the established P-E-S-O-S principle — *Prepare, Explain, Show, Observe, Supervise* — will endorse the way this course incorporates the method, and provides motivation, participation, application, and a means for measuring progress.

In the graphic Audio-Visual instruction men are motivated to want to learn; the training is so arranged that they take an active part; the films show how the facts learned are to be applied in the field; and the conference-type meetings with questionnaires enable the men — as well as the trainer — to measure the degree of progress achieved.

To keep pace with the sales potential, insurance sales training now requires more intensive programs, if maximum results are to be realized.

Meeting Guides Increase Trainer's Power

Every word and act called for on the part of the trainer is presented in detail in the trainer's manual . . . pre-film-showing comments, ideas for trainee-participation in round-table meetings, follow-up material for additional inspiration . . . to reduce time-consuming preparation yet develop agents thoroughly equipped for effective selling.

The objective is to build underwriters who enjoy their work — because they *know* their work; agents able to earn good commissions that stimulate enthusiasm and represent a comfortable scale of living . . . men who feel a sense of responsible service to their communities.

Training *is* a Rewarding Experience

And, just as the successful underwriter enjoys knowing that his work helps clients meet the uncertainties of life without financial disaster, so the man who trains and supervises such underwriters collects rich satisfactions when he is able to see the benefits men acquire through his conscientious training.

Here is additional evidence that Audio-Visual instruction — when painstakingly developed — brings accuracy, speed, and thoroughness to sales training. In this vivid new series — where every action is pictured, every step is explained — trainees assimilate the essential techniques with the clarity and streamlined accuracy which only Audio-Visuals can provide.

he Purple Turtle" Captures

The Sights and Sounds of rt Among the Very Young

ONSOR: The American Crayon Company

TLE: *The Purple Turtle*, 13½ min, color, produced by ACI Productions, Inc.

The National Kindergarten Association, de-ated to the promotion of kindergartens for the nation's children, has long cherished the a of a film which would capture the in-sity, delight and skill with which four and e-year-olds take to paint and crayon. Its sident, John H. Niemeyer, feels, as do other fessionals in early childhood education, t among the many activities in a good kin-garten program, art is one of the most im-tant means of development.

In response to the need for a film document-children's art, and as a service to art cation, the American Crayon Company has



The faces of these young artists make memor-e scenes in Roccos' "The Purple Turtle."

uplied the funds for production of this ex-rdinarily fresh new film, *The Purple Turtle*, n is now underwriting its distribution na-idally — through Association Films, Inc.

roducer-director-camerman Stelios Roccos, ed of ACI Productions, spent a year in photographing children with their paints and ons in schools in New York and Califor-nia Intercut with his wonderfully impromptu ive action shots are pictures selected from the National Kindergarten Association's col-ecion of some 12,000 pictures, made in kin-dergartens all over the country, for its 50th niversary exhibitions. These are coordinated wi the taped conversations of the children in with rhythm of the musical score, by Richard Werneck.

working for naturalness in the film, Stelios Roccos used no tripods or other bulky equipment that would interupt normal class-room activity. He shot the film with a hand-held Arriflex, and only small floods were mounted in ceiling light sockets in the class-rooms. His introduction to a group of children was as a visitor and they were allowed to play with his camera. Ceiling lights were lit for several days before actual photographing took place, so that the young artists could get used to them. Once the relationship had been established, and the children hard at work, they became too absorbed to notice the camera. That is, most of them. Stelios Roccos says that in every group there was the born mechanic, even at five years, who trailed him with advice and reminders, such as "Hey, Mr. Roccos, you forgot to plug in the light, push the button, etc."



The Purple Turtle should be of interest to PTA and other groups working in communities for kindergartens, early childhood art education classes, etc. The film's entertainment value should also make it suitable for theatre or TV use.

Stelios Roccos is a native of Greece and graduate of the American Junior College there, as well as Cambridge University. His film, *Navajo Silversmith*, won a first prize at the American Festival and represented the United States at the Venice Film Festival. *The Purple Turtle* is also a selection of CINE to be shown at European film festivals this year.



Cruising in excess of 600 miles an hour, American's 707 Astrojet is the fastest airliner in the sky.

Picture of Power: The 707 Astrojet

New Color Film, Destined for Widespread Showing, Documents the Pioneering Efforts of American Airlines, Pratt & Whitney and Boeing in Development of Fast Transport

SPONSORS: American Airlines and Pratt & Whitney Division of United Aircraft Corporation.

TITLE: *The 707 Astrojet*, 12 min, color, produced by Audio Productions, Inc.

☆ The Boeing 707 is a familiar friend to most of today's air travelers. It has provided them with the utmost in speed, comfort and economy. But American Airlines wanted more from its 707's — more power for higher cruising speed to stay on schedule or make up time, if need be; and more power for faster take-offs and landing runs.

Combined Effort of Three Companies

This film documents AA's pioneering project with Pratt & Whitney and Boeing to achieve better air transportation — the 707 Astrojet, which has an increased climb thrust of over thirty per cent, and which cruises at over 600 miles per hour.

The film combines clever studio shots of an artist sketching the operation of the turbojet and the new fan-jet engines with on-the-spot scenes in Pratt & Whitney's East Hartford plant, and the Boeing west coast plant, where the new engines and the modified airframes were finally married into the superb 707 Astrojet.

Design Has the Lines of Powerful Fish

Strangely, the film points out, modern aircraft are modeled less on the birds of the air, more on the fish of the sea. For the new aircraft does look strikingly like a powerful fish with a ventral fin beneath the tail.

American Airlines, and Pratt & Whitney, plan widespread distribution throughout the country.



Scenes in the Health Insurance Institute's realistic documentary film of medical science progress show viewers latest developments in health care which member programs now make attainable to many.

Medical Marvels Within Reach of Millions

MPO Cameras Probe Hospitals, Laboratories to Bring Latest in Medical Science to Screen in This Timely Documentary Sponsored by Health Insurance Iinstitute

SPONSOR: Health Insurance Institute.

TITLE: *Dialogue With Life*, 26 min., b&w, produced by MPO Productions.

IMPROVEMENTS IN HEALTH care during the past 20 or 30 years had a profound effect on the well-being of most of us today. Antibiotics, new surgical techniques and life-saving hospital equipment have added years of health to our life span.

But these improvements in health care are often as expensive as they are efficacious — beyond the capabilities of the uninsured bank balance. *Dialogue With Life*, a new film produced by the Health Insurance Institute, shows how new and more flexible forms of protection have brought the very best medical care within the means of almost all of us.

Scenes of Heart Operation, Betatron Unit

The 26-minute documentary, which features Burgess Meredith as narrator, was produced by MPO Productions and filmed on location in New York and its hospitals. The film is highlighted by scenes of a delicate open heart operation, a cancer-fighting betatron unit in action, and a birth in a modern hospital delivery room.

The picture reflects a fresh approach taken by the MPO producer-director-writer-photographer team of Lloyd Ritter and Murray Lerner.

Taped Interviews Add to Its Realism

To achieve a most realistic quality in the film, the script is built around taped, on-the-spot interviews with segments of the public connected with health care; with physicians comparing health facilities of today with those of 30 years ago; with men-on-the-street defining "good health"; with an eight-year-old boy undergoing treatment, describing his reaction to the hospital.

The result is a very *human* film that shows what the average adult thinks about health, what he expects from modern health care and how he plans to pay for it.

Dialogue With Life has been designed for presentation before all types of public groups and can be booked through all offices of Modern Picture Service, or the Health Insurance Institute, 488 Madison Avenue, New York.

A Palatable Picture Abou "Vitamins and Your Healt

Presented by The Vitamin Foundatio

SPONSOR: National Vitamin Foundation

TITLE: *Vitamins and Your Health*, 18 i produced by Visualscope, Inc.

The National Vitamin Foundation, wit membership of pharmaceutical companies manufacture and market vitamin prod often finds it necessary to answer the do objections and general lack of understar of the public toward vitamins.

One means of meeting this need for p education is a new film, *Vitamins and Health*, recently completed for the Found by Visualscope, Inc., New York. This minute motion picture, written by Stan Sobel, and produced in filmagraph techn explains why vitamins are needed by the h body and why the average person should sider the use of a vitamin supplement. The shows the gradual conversion of the av viewer, symbolized by a silhouetted shado the benefits and necessity of vitamin the

He Isn't "With It" as Narrative Begin

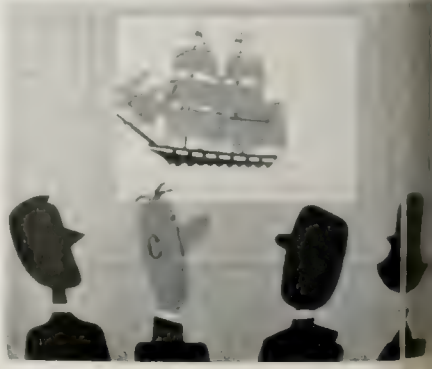
The opening sequence finds our ma tempting to beat a hasty retreat from his in the audience as we witness an encoun sea between two ships during the first h the 19th century. Knowing sailors of on help restore health to the other crew foll a scourge of scurvy by offering them vit filled fresh onions and potatoes. This se topic and tone of the film.

A humorous sequence follows in wh professor attempts a pseudo-scientific disc course on vitamins. Our bored and imp viewer, interested simply in knowing wh or not he should take vitamins, cuts the professor short — unable to be restrained b narrator.

Vitamin Facts in Understandable Term

Giving in to the necessity of a "straight proach in understandable language, the rator covers in detail the discovery and tification of vitamins — and their uses. S on by the viewer, the narrator explains th of vitamins. He describes how they not

Opening sequence from "Vitamins and Health" shows how vitamins help overcome



mbat disease, but help the body grow and nction properly, promoting a state of com-ete physical, mental and social well-being by pplementing the diet.

The nature and consequences of a vitamin ficiency and the relationship of such a ficiency to food intake and personal vitamin quirements are also described. The neces-ssity for daily vitamin supplementation is essed along with the wisdom of consulting a ysician on vitamin needs. Vitamins are com-red with insurance-protection for day-to-day alth as well as for future health. All through s, our viewer asks all the questions and rais-all the obvious objections.

He's Sold on Vitamins . . . Asks a Rerun

The film ends on a whimsical note as our old-on-vitamins" viewer asks for a review the film's pointers so he can pass them along his wife. He then asks to see the beginning the film which he had missed while attempt-to walk out. The end comes as we once in watch the encounter of the ships at sea. *Vitamins and Your Health*, is being made ilable through individual member compan-of the National Vitamin Foundation. Dis-ution to television stations is being hand-by Modern Talking Picture Service ex-nges, nationally.

or Professional Viewers:

CAPLA: a Medical Film With Ingenious Technique

NSOR: Wallace Laboratories, division of arter Products, Inc.

LE: *CAPLA*, 5 min, color, produced by udio Productions, Inc.

* * *

This short film for professional audiences cribes a new drug, CAPLA, or mebutamate, the control of mild to moderate hyper-sion.

Shows Unique Properties of Product

APLA is shown to differ from older hyper-ive drugs in that its blood pressure reduc-n action is specific at the brainstem vaso-or centers. Older drugs — rauwolfias, ver-tm alkaloids, etc., are directed at the cen-mechanism of sympathetic impulse forma-q, or the peripheral sites of meurogenic smission.

s an example of technical film-making, *PLA* displays many scenes which are in-ous combinations of intricate black and e drawings with highly stylized color over-y

Keen Professional Interest in Picture

xperiments demonstrated in the film show CAPLA (Centrally Acting Pressure Low-g Agent) exercises its effect through the ral nervous system, and thus is a truly ue antihypertensive.

he motion picture, *CAPLA*, has aroused h professional interest in the past few ths. It was displayed recently at the Amer-a Society of Internists convention in Phila-hia.



The public health nurse detects an infection hazard during a routine visit and initiates chain of events that lead to its containment . . .



The nurse as a disciplinarian and teacher, warns a lab technician not to take blood test equipment used on infected patient to other hospital areas.

Helping the Hospitals to Fight Infection

Stressing Cleanliness, This Picture Shows "Role of Nursing in Infection Control"

SPONSOR: Armour & Company (Dial Soap)

TITLE: *The Role of Nursing in Infection Control*, 20 min, b w, produced by Dynamic Films, Inc.

☆ Nothing beats good old-fashioned cleanliness for control of common infections. This is the message of a new film made by Armour for the American Nurses Association — American League for Nursing. Completely non-commercial in a brand-name sense, the film explains the importance of thorough hand-washing as the most important method of preventing the spread of infection.

The public health nurse in this dramatic film opens a chain of events which leads to the discovery of a case of staphyloccal pneumonia. Later, in the hospital the patient is placed in an isolation unit, and hospital nurses begin the painstaking job of confining the infection while the cure begins. Linen must be handled with extreme care — everything that goes into or out of the room must be carefully cleansed. Rules must be established and observed without the slightest deviation.

"Staph" infections have been an increasing problem in hospitals — this film is timely in showing the best working methods for treatment and containment.



Marion Cleveland, Director of Nursing Service at Columbia-Presbyterian Hospital, New York (left) served as consultant on hospital nursing content.

In this lecture room scene in picture, the nurse is shown in another of her many roles: as a student.



NEW CONCEPTS FOR COMMUNICATION

Integrated Audio-Visual Techniques in "Communitronics" Developed for the Space Age Are Being Carried Over to Help Industry and Schools Meet "Explosion in Information"

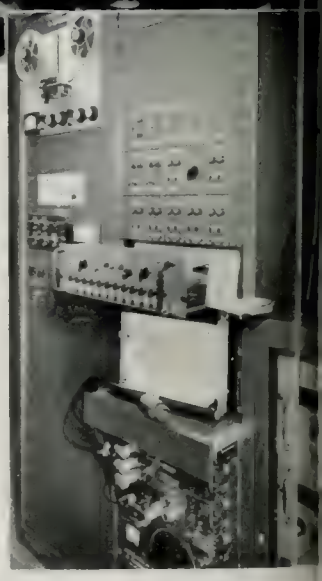
MAJOR BREAKTHROUGHS in the interchange of information, ideas and knowledge began to take shape in World War II. In the first great "laboratory" of audio-visual research and production, synthetic devices, films and a wide range of a-v tools were created to meet the needs of technological warfare, the training of millions for the maintenance and operation of a vehicular war and for the orientation and educational tasks of multi-lingual fighting forces.

This is the time of a "second revolution" in communication. Military urgency remains undiminished as new advances are achieved in modern weapons systems, missiles and rocketry. Dependence on electronic computing devices puts multi-million dollar installations in the hands of buck privates. In a *science*-conceived world of space-age technology, both concepts and devices remain *man*-oriented. The basic problem of person-to-person communication was never more acute, nor more complex.

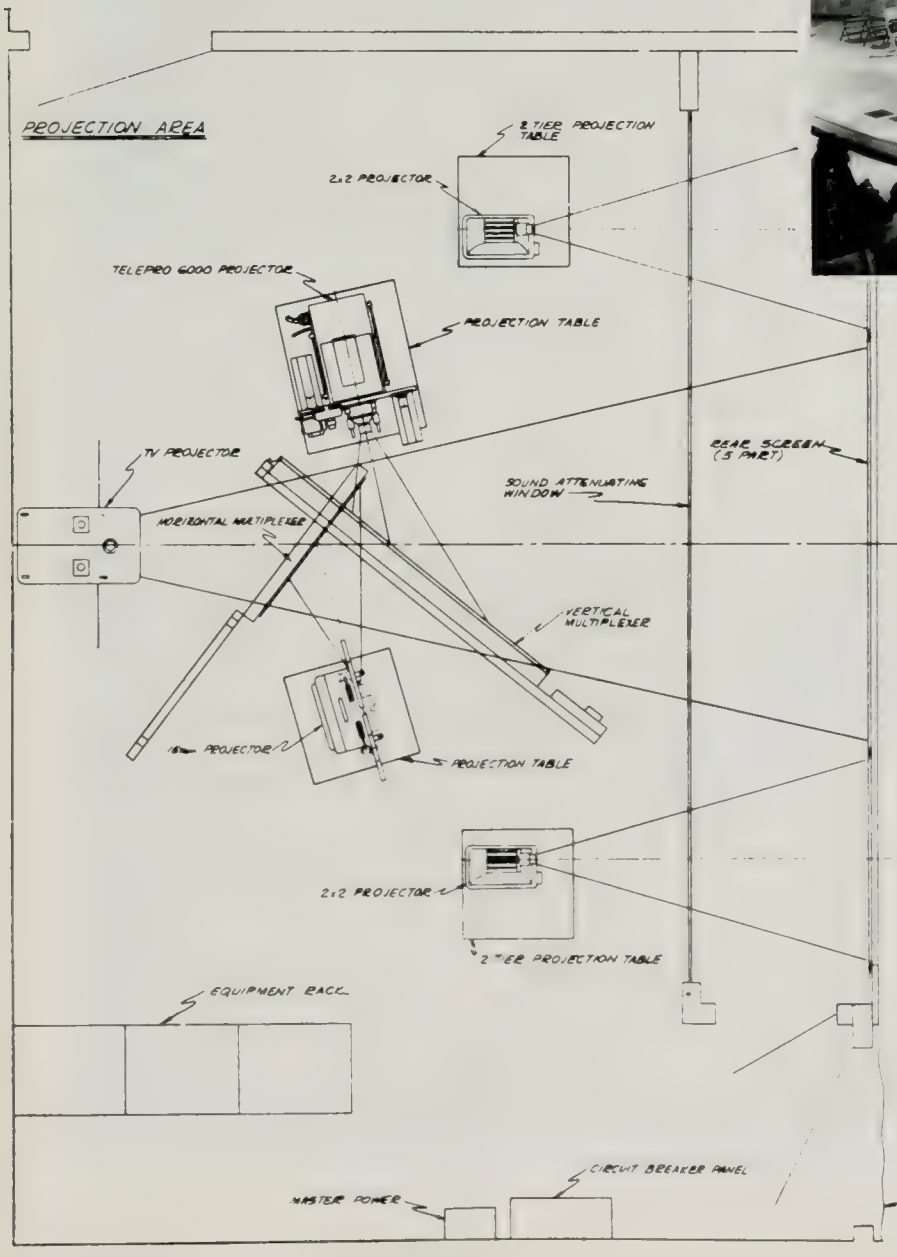
And the military is not alone in its world of weapon-complexity. Computers are industry built, installed by civilians and the counterpart of the military computer controls the factory production line, supplies inventories and market data, will soon store the nation's taxpayer's records. Inform tion that is the lifeblood of worker, the serviceman and salesman must keep pace with atom, the transistor and beyond

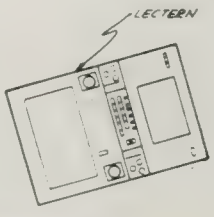
Today's awesome informa explosion must also cope with ploding populations. Classro teaching, where the whole pro of imparting and preparing le





Above: completely-integrated, a multi-screen facility now serves all 673 students in this "Living Laboratory" auditorium of Chicago Teachers College. Full range of audio-visual media can be programmed to activate automatically through exact word cues or may be remotely controlled at the lectern by teacher, or the lecturer.





At right, above: rack houses entire control center for Chicago Teachers College automated multi-screen system. Pre-programming is automated by Punched Sequence Selector card cues from moving script on reading unit below.

Diagram at right shows floor plan of typical multi-screen, rear projection installation with its ever sion, slide, and motion picture projectors integrated for automatic operation by remote control from buttons on lectern panel at right.

in a space-age must begin, s a tremendous challenge, as he training centers within in- ry itself.

an the civilian profit by recent lopments in commnication nique within the armed forces? ompanies like the TelePromp- Corporation who have been ly engaged in developing and ying electronic communica- equipment and techniques military and government pur- s believe they can. In fact, PrompTer is well along in ing the military-civilian gap what it calls "communitron-

laborate installations for brief- conference and training use in places as the Air Force Com- d Post and the Chief of Naval rations' Flag Plot Room in the agon helped pioneer new prin- s with multi-screen techniques, combinations of projection closed-circuit television.

he Air Force Command Post, example, is one of the most sticated visual display sys- in existence. In three different s, available to various com- d echelons, 20 projectors, screens and a variety of re- controlled random-selection es enable maps, charts, dia- s and background informa- o be called up almost instan- usly for study or reference. I similar installations, like the 's Ordnance Guided Missile ol at the Redstone Arsenal, ama, educators and trainers profit by experience. Faced the necessity of cramming mounts of complicated data embryonic space-age soldiers he shortest possible time, S uses closed-circuit tv, tape, TelePrompTer reading and TeleMation automatic control to achieve reduc- tions of up to 30% in training time.

Carry-over has begun as the University of Wisconsin enters the second year with its "TeleMation Laboratory" program (featured in BUSINESS SCREEN). The new electronic instruction center at Chicago Teachers College North has a 673-seat auditorium that utilizes multi-screen rear projection techniques, digs into student understanding of subject matter through its push-button "classroom responder" system at each seat.

Thus far, application of these techniques in the world of business and industry has taken two main directions. One is the installation of "communications wall" facilities in executive offices and conference rooms, as at American Airlines' recently-completed system in its headquarters board room.

Kaiser Industries, Equitable Life, Humble Oil, Tennessee Gas Transmission Company are among other companies currently utilizing or discussing space and design facilities to accommodate integrated audio-visual systems.

A second type of business application is represented in the project undertaken by Holiday Inns of America, fast-growing motor hotel chain, which provides for installation by the end of 1962 of more than 100 portable, standardized audio-visual "packages" in meeting rooms of key motels. These involve multiplexing of large-screen television, slide and motion picture projectors upon a single screen.

Because of their standard components, these systems can readily be combined into an "instant network" industry closed-circuit telecasts and should prove a boon to organizations who want to "travel" audio-visual presentations without shipping heavy gear from city to city. Business will welcome it.



The Quartermaster General's Room in Washington, with its multi-screen installation, is typical of military briefing, and presentation facilities.



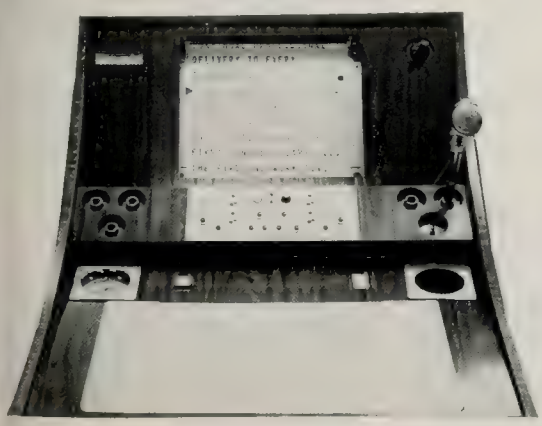
Holiday Inns of America are installing standardized "Communication Center" packages at 100 Inns throughout U.S. System includes slide, motion picture and portable large-screen television projectors (at left above).



Above: this multi-screen installation was recently completed in Board Room at American Airlines' headquarters building. **Below:** the company executive's "office of tomorrow" contains a rear-projection screen for showing slides, motion pictures or television programs when needed.



Speakers or trainers can control their own effects — visuals, sound, curtains or lights — from push-button panel mounted on the lectern.





Aerial scene from "Invitation to Kentucky" shows fast-growing chemical complex at Calvert City.

Films Help Kentucky SELL Travel, Industry

Commonwealth's Department of Public Information Finds "Movies Better Than Ever" as Films Promote Tourism in 42 States; One Picture Aimed to Attract New Industry

VIEWERS ALL OVER the country are learning more and more about Kentucky through motion pictures, and the state's Department of Public Information is rapidly turning to films as a medium for promoting Kentucky's "Vacation Wonderland."

Two travel films distributed by the Department's Division of Tourist and Travel Promotion have been seen in 42 of the 50 states in the past five years. These 16mm color-sound productions, *More Per Mile* and the *Lure of Fishing*, have been sent as far afield as California, New York, and Florida since 1956. Each year the films have been seen in schools, travel shows, and at various club meetings in not less than 27 different states, and in numerous cities and towns throughout Kentucky.

Two new pictures, *Vacation Wonderland*, which describes Kentucky's State Parks, and *The Sun Shines Bright*, which depicts the history and horses of the Bluegrass State, have also been released for distribution. These titles and the earlier title, *Lure of Fishing*, were all produced by Jack Lieb Productions.

The Kentucky films are offered as a public service facility designed to stimulate interest in the Commonwealth's tourist and travel potential. They are loaned free of charge to any group requesting them.

Films Give State "More for the Money"

Although the Division prepares and distributes brochures, booklets, press kits, news releases, and other forms of travel material, it has found that, in the long run, use of the screen medium is an excellent method of advertising the state, both economically and promotionally.

Division officials believe they receive *more for their money* with travel films like these.

There's boating pleasure for visitors on Kentucky Lake as this scene from "Vacational Wonderland" is proving to viewers of the Commonwealth's films.



And what Kentucky picture would be complete without views of one of the state's famed "bluegrass" horse farms? In "The Sun Shines Bright."



Operating on a limited budget, the Division... to keep on its guard against rapidly ... costs of printed color descriptive mat... postage, and national advertising.

Especially Popular With Adult Group:

Kentucky tourist and travel officials r... they can't be sure people will read all the l... ture they put out. It's not easy to get p... to sit down and read something. But e... body likes the pictures, especially adult ... audiences whom Kentucky officials cor... prime prospects for travel in the state.

A good color film, showing the s... scenic attractions and recreational facilitie... supplemented with scenes of good-lo... young people having a happy time, is a ... an eye opener; especially at a typical lod... club gathering, or a business conference.

You can't always be sure of securing ... attention with a speaker.

Audio-visual media also give the Di... an opportunity to present its program ...



"My Old Kentucky Home" at Bardstown...

"The Dawning of Music"

☆ The exciting sounds of the Louisv... Orchestra are being brought to towns a... hamlets throughout the state in still ... other Kentucky picture produced in co... by Jack Lieb Productions. *The Dawn... of Music in Kentucky* was created to ... tend the cultural glory of the sympho... tells colorful tale of its musical h... tage and its great composers.

broader scale. Another most important ... for promotional films is television. In ... few minutes, thousands of TV viewers r... an overall picture of Kentucky, comp... to spending hours reading travel m... which has taken months to prepare an... tribute.

Besides television stations, Kentucky's ... films are sent to schools, civic and ... clubs, women's groups, and professional... cational, and community organizations. P... grams consisting of the film and a bri... by a member of the Department's sp... bureau are also made available to group... in the state who request them.

Because of the greater saving and ... promotional opportunities available t... Kentucky Tourist and Travel Division th... use of motion pictures, officials truly ... that "movies are better than ever," i... the best, when it comes to *selling* the sta...

"Invitation to Kentucky" Tells Benefits to Industry

The Kentucky Division of Industrial Pro-ion recently produced a film which has red to be an excellent tool in advertising tucky's advantages as a location for new expanded manufacturing industries.

a current color film, *Invitation to Ken-y*, the viewer gets a compact, 27-minute s section of Kentucky's fast-growing in-rial development and the civic, social, ational and recreational advantages found e State.

Direct Showings to Industrial Prospects

ultiple prints of the film have been pre-d for showing at conferences with in-rial prospects, at meetings for develop-organizations and civic groups and ever interest in the subject warrants.

seeking the widest possible audience, the sion of Industrial Promotion has contract-vith a national film distributor for 200 anteed showings on television and at trade ndustry fairs around the country.

ilm Gives "High Return on Investment"

e film, first shown last year, has been received both in Kentucky and other s. Industrial promotion officials feel they etting a very high return on their invest-with this film. They say that in no other — at comparable cost — could Ken-'s advantages to industry be presented to ide an audience. Lieb Productions also uced Kentucky's industrial promotion pic-rounding out a well-planned visual cam-ig which is serving the Blue Grass State effectively.





Left: scene in "Invitation to Kentucky" shows Ford assembly plant at Louisville. **Below:** General Electric line at Owensboro.

"Land of Lincoln" Portrayed and

The Governor of Illinois Has a New Film Favorite

SPONSOR: American Oil Company.
TITLE: *Happy Holidays . . . in the Land of Lincoln*, 28 min., color, produced by Parthenon Pictures.

"THIS IS THE FINEST film made about Illinois," Governor Otto Kerner of that state said, following a Springfield preview of *Happy Holidays . . . in the Land of Lincoln*. Illinois' chief executive went on to write a pretty good review of the American Oil Company's latest addition to its free-loan film library:

"It shows the many opportunities in our own state for travel from the hilly areas in the northwest around Galena, to the many lakes and rivers for water sports and fishing, and the historical sites of Abraham Lincoln." And well he might appreciate this 28-minute color production from the cameras of Parthenon Pictures, for it fits like the veritable glove into the state tourism program the Governor has been stressing the past year.

Weekend Trips to Picturesque Places

Weekend trips for the entire family to such sites as the rugged and picturesque Apple River Canyon country, along the Mississippi bluffs to Palisades Park near Savannah and beyond to the Black Hawk Indian museum at Rock Island are tempting film fare.

But there's historical solemnity, too, as scenes pick up the life of Lincoln through glimpses of his home in Springfield and at New Salem where he grew into young manhood. Historic Nauvoo reminds viewers of its Mormon traditions and Indian graves at Dickson Mounds roll back centuries of time.

Something for Chicago's Mayor Daley, Too

Another pleased previewer of American's picture is Chicago's Mayor Richard Daley. And well he might be for widespread distribution of the film (via Modern Talking Picture Service exchanges) will include a good bit of "See Chicago, too!"

Brookfield Zoo with its performing dolphins, the city's famed art and natural history museums and the hurly-burly of a great metropolis add up to "let's go now" thinking among the many thousands of potential visitors who will see this picture.

Candid Glimpses of State's People

Happy Holidays . . . in the Land of Lincoln captures a lot of candid glimpses as it unwinds . . . of townspeople and tourists . . . parents and children. They're happy Americans, on holiday or at home in a film that's extremely pleasant on the eye and a real lure to the open roads that lead to this state's many tourist attractions.













Pictured right (top to bottom): scenes from "Happy Holidays" show Lincoln's New Salem; the Lincoln tomb on the outskirts of Springfield; a scene in Grant's home at Galena. The sternwheeler "Addie May" travels the Mississippi and a big freighter moves up the Chicago river. Oh yes, those aquatic acrobats are dolphins at Brookfield Zoo!



New England Bell's Distribution Methods Bring Company's Films to Wider Audience

In recent BUSINESS SCREEN articles on the use of public relations films in the Bell System we have seen that the film program has been active for more than 30 years, and that telephone films are now seen by about 127 million people annually in the United States and Canada. Over 250 films have been produced and distributed by the Bell System companies since the inception of the program.

The production of most Bell System films is handled by the American Telephone and Telegraph Company, in New York. However, the Associated Companies operate autonomously and make their *own* decisions on film matters. As each film is completed, each company decides whether or not it will participate in the production cost and thereby have the right to distribute the film in its territory.

Distribution's Higher Budget

Over the past 25 years, one of these companies, New England Telephone and Telegraph, has invested a total of over $750,000 in production and print costs for Bell System films. The New England Company's total cost for film distribution during this same period of time amounted to a little over $1,333,000.

In the New England area, the Company distributes Telephone films to theatres, television stations, clubs, organizations, churches, schools, or to any customers that request them. To reach the various types of audiences, over 40 film distribution agencies are used.

This wide decentralization of distribution is one of two unique practices which the New England Company carries out. The other concerns its disposition of "obsolete" films.

Deposit Prints in Libraries

It is perhaps accountable to the character and size of the area, and its excellent available public distribution facilities for film, that the Company has had considerable success in reaching audiences efficiently through free deposits of prints in public libraries.

In a survey of schools made several years ago the Company found many instances where Bell System films would have been used in classes if they had been quickly available, and had not had to have been booked weeks or months in advance. So, experimentally, blocks of prints were placed in the Boston Public Library.

It was found that these prints, offered only on a 24-hour, pick-up and bring back basis were being booked on an average of 80 times a year, which was about four times as many as centralized booking agencies, largely using mail delivery, had been able to achieve.

It was also evident that, despite the fact that the Library was handling the prints on a free basis as a public service, inspection was regularly carried out, and that print condition remained good.

School and College Outlets

This success led the Company to seek out other local public distribution agencies able and willing to provide prints for public use on an overnight pick-up basis.

In Massachusetts and Rhode Island, where great distances between towns and schools are not such a problem as in less thickly populated areas, it was found that several colleges and libraries were glad to stock prints and thus it was possible to cover most of the two states in this way.

Some of these locations are the Providence and Pawtucket School Systems, the Greenfield State Regional Library, Bridgewater State College, Fitchburg Public Library, Salem State College, and Libraries in Metropolitan Boston, such as Cambridge, Medford and Reading.

In all, 15 school systems, seven public libraries and eight colleges now maintain free deposits of New England Telephone Company films.

Plan to Use Other Locations

These free deposits are by no means the only distribution agencies in the Company's service area. Only selected "documentary" Telephone films are usually placed in these locations. But the success thus far indicates that many other locations will soon be set up in Maine, New Hampshire and Vermont, as well as in Massachusetts and Rhode Island. (Connecticut is served by another company — Southern New England Telephone Company.)

The Company has regularly used independent projection agencies, and most adult groups are served through these sources. In special television situations, Modern Talking Picture Service and Sterling Movies U.S.A. are often used. Association Films, as well, distributes some Telephone films in New England.

"Obsolete" Films in Service

Another unique practice of the New England Company is in its disposition of "obsolete" films. When two recent Telephone films, *Telephone Hour* and *Rehearsal* were declared obsolete and withdrawn from circulation nationally, the New England Company decided that regardless of whether they were obsolete technically or not, it was a shame to scrap such *musically* excellent subjects. Lowell State College, which specializes in training music teachers, was delighted to receive prints of these films, and now uses them regularly in the curriculum.

The Company also has found that obsolete old prints of *Hurricane's Challenge*, about the 1938 hurricane, have been useful to schools for teaching economics or natural history. Many of these prints have been permanently donated to various school systems.

Older Films Are Still Useful

While transistors are often replacing vacuum tubes in tele operations, such old films a *tle of Magic*, on the vacuum long withdrawn from gener culation, are still useful for lar curriculum use in many sc and the Company has pro them for this purpose.

Below: this handsome board stimulates interest in Bell films.



* * *

Ed Palmer Practices I Belief in Audio-Visua

☆ Edward W. Palmer, w supervises many of New Er land Telephone Compan audio-visual activities, h long been a leading author on sight and sound media the Boston area.

In addition to his regu job in the Advertising D partment of Telephone He quarters, Ed Palmer f quently acts as advisor community and other ind trial audio-visual projec He teaches a course in aud visual communications te niques at Boston Universi and he is active in the Co pany's speaker's bureau.

Bringing his techniq close to home, Mr. Palm recently produced an ov head transparency presen tion for the Old South Me odist Church, of Readi which was delivered in series of Loyalty Dinn and was said to be direc responsible for increas pledges 35% over the h previous year.

Canada's Century Celebra Theme of Crawley's Film

☆ With Canada's Centenar than five years away, man C nadian organizations have be wondering how they can ho celebrate this national occasi

To answer this questio E. B. Eddy Company has po sored a 29-minute color mo picture, titled, *Quality of a N* Produced by Crawley Film uses flashbacks to the days o Confederation and sequences fr ten provinces to show vario methods that can be used t cele brate in 1967.

The film has been presented the Canadian Centenary Co and prints will be availa schools, community organiz business firms and TV st through the Canadian Film Institute, 1726 Carling Ave., Ottawa Ontario.

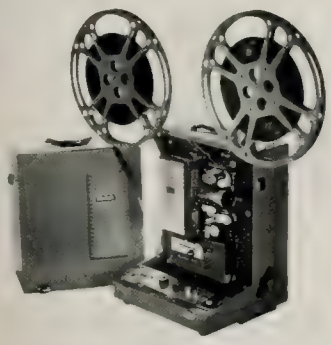
MORE FILMS ON PAGES



Inflight Motion Pictures, Inc. needed a reliable 16mm projector for TWA, that would run without any operator at all

h got it, using Kodak Pageant 16mm pro-or components.

he projector had to be so automatic and so o pletely reliable that, with the flick of a w h in a TWA SuperJet plane cockpit, the h would start, run uninterrupted for as long s ½ hours, and then stop.



You can imagine how utterly dependable that projector has to be.

TWA SuperJets have them, showing first-run movies in flight.

Using Kodak Pageant 16mm projector components, Inflight Motion Pictures, Inc., worked with Reevesound Company, Inc., to design this motion-picture system. Except for the "on-off" switch in the plane's cockpit, the equipment is hidden in the plane's ceiling.

The Kodak Pageant components used in this system are the same as those being used reliably in educational and business audio-visual training and sales programs everywhere. The reason is simple: *Kodak Pageant projectors work dependably whenever and wherever you want them to, with neither embarrassment to the operator nor distraction to his audience.*



If you need that kind of movie projector, ask your Kodak A-V dealer to demonstrate the new Kodak Pageant 16mm sound projector, AV-126-TR, shown on the left. Or write for specification Bulletin V3-65.

KODAK PAGEANT Projector 〉 **EASTMAN KODAK COMPANY,** Dept. 8-V, Rochester 4, N. Y.

New Pictures for Management and the Public

New Data Processing Concepts Given Unique Film Treatment

☆ The difficult subject of data processing has been covered in a unique film treatment by the Lockheed-California Company, Burbank, California. Titled *The Data Seekers*, this 28-minute color (and part animated) picture introduces management to new concepts and potentials in the computer field. Although designed primarily for use at division and corporate level, the film is expected to see extensive use on other levels and outside of Lockheed.

Basis for filming *The Data Seekers* was the wide acceptance and demand for an earlier status report type picture on Lockheed's computer systems. The new film includes a quick review of existing equipment, techniques and future concepts, and then goes further into the philosophy of scientific business management.

Because of the technical and repetitive nature of the subject, fast pacing interesting transitions, and animation devices were used to keep audience interest. An intricate model of a future management control and display center, complete with stop motion equipment effects, highlight the film. The film has been appropriately sub-titled, "The Story of Management Control Through Data Processing."

The Data Seekers was produced within the Lockheed-California production facilities with the exception of certain animation sequences which were sub-contracted. Doug Muir served as director and Bill Moore was responsible for the cinematography treatment.

* * *

Slidefilm Gives 10 Steps to Increased Reading Capacity

☆ Designed to immediately help improve companies' communications, a new sound slidefilm, 10 *Steps to Increased Reading Capacity* provides the ten most effective techniques for improving a person's informational reading habits so he can read more easily and quickly, and retain more useful knowledge.

Finding that lack of reading capacity is one of industry's largest problems, research was conducted among 25,000 companies by the Industrial Education Institute and the results of the ten most practical and effective techniques were produced in the film.

The 20-minute slidefilm is produced in slidefilm technique to gain maximum instructional effectiveness. It is part of a series intended to provide industry with audio-visual aids on successful techniques for reducing costs, increasing productivity and improving quality of performance.

Prints are available at a prerelease price of $35 from Industrial Education Film Library, P.O. Box 564, Princeton, N.J.

* * *

And a Motion Picture Shows "How to Cut Reading Time"

☆ *How to Cut Your Reading Time*, a new motion picture in the rapidly growing field of speed-reading, has been released by the McGraw-Hill Publishing Company. It is designed to help the viewer become a faster reader in just one easy lesson by demonstrating and applying certain reading techniques that can double or even triple normal reading speed.

Forceful proof that anyone can read with speed is furnished when a piece of reading matter that appeared incomprehensible at the beginning of the lesson is repeated in the concluding moments. The audience is then able to read and understand its meaning c and accurately.

How to Cut Your Re Time was produced by Visio sociates, New York, and is on teaching techniques deve by the Reading Laboratory, distributed by the McGra Publishing Company.

* * *

History of Brewing Picture in New Association PR Fil

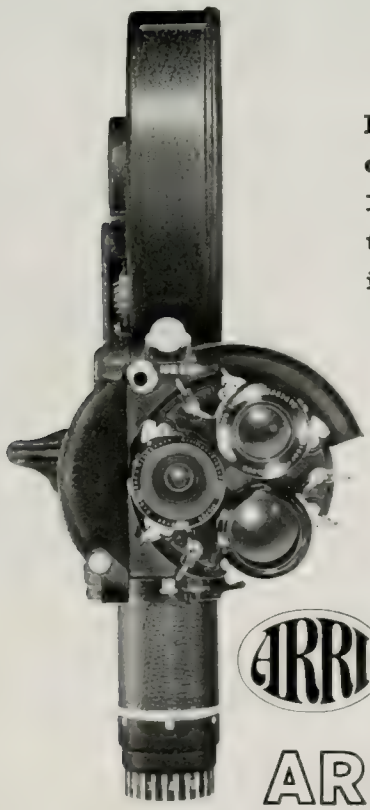
☆ The United States Brewer sociation has released a new lic service film called *Br Heritage*. The film relates th tory of brewing from colonia to the present. It is availa organizations in a 20-minut sion and for TV stations t to 13 minutes. Filming w Peter Elgar Productions, York.

* * *

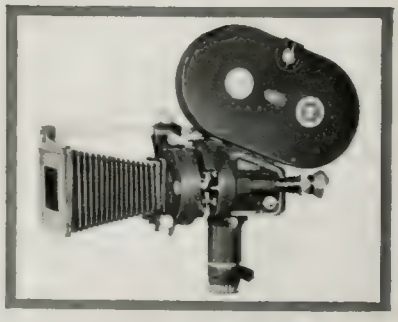
National Film Board Catal

☆ National Film Board of ada announces publication 1962-63 catalog of 16mm i available for rental and pu in the U.S.

Copies of the 52-page illus Catalog, which describes 36 and gives complete price source information, are av from 680 Fifth Ave., N.Y. 1



Having completed high-priority Government orders which required almost our entire 1961 production, we are pleased to announce that a limited quantity of Arriflex 35 cameras is available for immediate delivery.



ARRIFLEX CORPORATION OF AMERICA
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CALENDAR: 1962

May 7-11
ty of Photographic Scien-is and Engineers, Annual rence, Somerset Hotel, n, Mass.

May 11-16
rican TV Commercials' ards luncheons. Chicago 11; Toronto, May 16.

June 4
f Visuals: National Visual sentation Assn., Hotel velt, New York City.

June 7-13
rican TV Commercials' ards luncheons. Dallas 7; Los Angeles, June 13.

June 11-15
International Advertising n Festival Awards, Venice,

June 11-15
nstructional Materials rkshop, Indiana Univer-Bloomington.

June 14, 15, 16
al Industry Film Producers n. Awards, IFPA Confer-University of California s Angeles.

June 25-26
tional Media Workshop, iana University, Blooming-

July 11-24
Vancouver International Fn Festival and Awards, ncouver, British Columbia, da.

July 21-25
inal Audio-Visual Conven-ic and Exhibits, Morrison te Chicago.

August 20-24
dical Photographic Con-ence, San Francisco.

September 17-22
nternational Congress on h-Speed Photography, eningen, Netherlands.

September 21-22
Annual Columbus Film stival, Columbus Ohio. ri Award Banquet, Fort y Hotel, September 28.

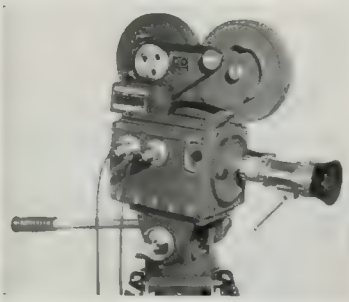
October 10-20
5th CINE Meeting, In-rational Film, TV film & mentary Market, Autumn et g.

October 31-Nov. 13
Francisco International Film stival, Film As Communi-ic Section.

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AURICON PRO-600 SPECIAL
16mm Sound-On-Film Camera

Records either Optical or Magnetic Sound-Track with Picture

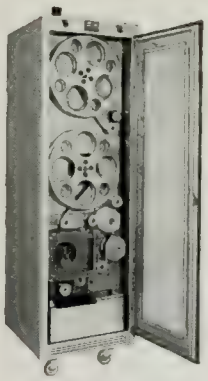


If it's profit you're after in the production of 16mm Sound-On-Film Pictures, this all-transistorized filmagnetic Auricon Camera provides ideal working tools for shooting profitable Television Newsreels, film commercials, inserts, and local candid-camera programming. Now you can get Lip-Synchronized Optical or Magnetic Sound WITH your picture using Auricon 16mm Sound-On-Film Cameras. Precision designed and built to "take it." Strictly for Profit—*Choose Auricon!*

- Newly developed Auricon Self Blimped Super-Silent Synchronous Soundrive, designed to meet the most exacting sound recording requirements.
- Weighs only 24 lbs. which is 30% less than the popular Pro-600, for easy portability, yet retains all the superb sound-recording features of the heavier Auricon studio cameras.
- Models available for both Magnetic and Optical single system recording. Can also be used for double system recording.
- New "All Weather" Amplifier, Model MA-11, will perform perfectly under any climatic conditions—0° to 140° F.—at the freezing South Pole or the broiling Sahara Desert, without affecting its temperature compensated 14 transistor circuitry or frequency response of 50 to 12,000 cycles. Weighs only 5 lbs.
- Permanent internal rechargeable battery for complete portability, or A.C. operated when plugged into a 110-volt outlet.
- Film capacity is 400 feet, will also accommodate 100-foot and 200-foot daylight loading spools of 16mm film.

All Auricon Equipment is SOLD WITH A 30-DAY MONEY-BACK GUARANTEE and a 1-year Service Warranty. You must be satisfied!

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16/35mm Neg/Pos TEL-Amatic® FILM CLEANER

The Ultra Modern Way to Clean Films Safely!

S.O.S. TEL-Amatic 16/35mm Film Cleaning Machine does more work and better than machines twice the price! It has been thoroughly tested under the most exacting laboratory conditions with excellent results. Films with even the softest emulsions emerge scratch-free, crystal clean and clear—safely removes all dirt, grime and smudges from film. TEL-Amatic is a great modern scientific achievement. Foolproof safety factors protect precious negatives.

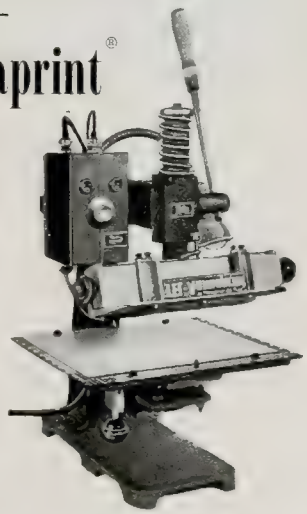
You cannot damage film with TEL-Amatic—requires no previous experience or skills. The operator simply throws the switch and TEL-Amatic does the rest. Over 1000 feet of film are cleaned every six minutes. One person can operate a battery of these machines—a tremendous labor saver.

Complete only **$3600** *Write for brochure*

- Jet-Spray Film Wash for 16mm and 35mm Film
- Curved Air-Blast Squeegees (pat. applied for)
- Special Non-Scratch Buffers
- Requires Only 15 feet of Leader
- Automatic Operation—Pushbutton Control
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- Variable Speed DC Drive from 110V AC
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The first sensibly priced HOT PRESS TITLE MACHINE for high quality, fast, dry lettering—the answer to economy and precision accuracy in film titling. The most intricate and tricky titles in any color or black-&-white are achieved with ease. Acme pegs assure perfect registration on paper or acetate cells. Prints dry from colored foil for instant use. Will produce titles in any language—main titles, subtitles, TV commercials, slide films, super-imposed subtitles, flip cards, trailers, crawls, shadow and third dimensional effects, etc. These may be applied to any kind of art, scenic or live action background, including photographs.

TEL-Animaprint Hot Press is specially designed to produce more attractive titles in less time and at FAR LESS COST. Ideal for Motion Picture Producers, TV Stations, Film Titling and Artwork, Special Effects Laboratories, Animators, Advertising Agencies, Art Studios, Commercial Photographers, Etc.

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***formerly* S.O.S. CINEMA SUPPLY CORP.**
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Western Branch: 6331 Hollywood Blvd., Hollywood 28, Calif. 467-2124

ALITALIA AIRLINES has released two travel motion pictures, *First Impressions*, an 11½-minute film photographed in various countries served by the airline, and *Variations on an Italian Theme*, a 28-minute picture that shows many of the scenic attractions of Italy not often visited by tourists, to clubs, churches and other adult organizations through Association Films, Inc.

In *First Impressions*, an airline pilot and stewardess describe some of the things they have seen in their air travels to Australia, Thailand, India, Iran and Greece and on return trips to their native Italy. Among the highlights of the film are a boxing match between two kangaroos who use their powerful hind legs when fists fail; a candlelit worship service in a Buddhist temple; views of superb mosaic-inlay minarets and shrines in Teheran; the Parthenon in Athens and the sun-drenched beaches along the Adriatic.

First Impressions was produced and directed by Mel London for Wilding, Inc.; written by Sheryl London; and photographed by Bernard Hirschenson.

Variations on an Italian Theme, produced by Carson Davidson, has won several international film awards and has received considerable acclaim from critics and audiences alike for its unusual treatment of a travel theme. It is not a travelog in the usual sense but a series of vignettes, each a cameo designed to convey an impression of charm, beauty and warmth of Italy and its people.

* * *

Miller's Sports Film Shows '61 Pro Football Highlights

☆ 1961 *Pro Football Review* is the latest picture in the Miller Brewing Company's extensive sports film library. A fast-moving resume of the most exciting plays of the year by every team in the National Football League, this 28-minute black and white film offers considerable fan interest.

Featured are such highlights as New York Giant Eric Barnes' 103-yard pass interception runback against the Dallas Cowboys, and the 84-yard run of Chicago Bear Willie Galimore against the Baltimore Colts.

This film and many others covering everything from hydroplane racing to golf tournaments are available for free showings to social, civic, church and fraternal groups from the Miller sports film library.

For bookings of 1961 *Pro Football Review* write to: Film Section, Miller Brewing Company, 4000 W. State Street, Milwaukee 1, Wisc.

* * *

Bureau of Standards Releases Picture on Dental X-Ray Films

☆ A new instructional film for dental schools, clinics, societies and health service groups has been released by the National Bureau of Standards. *Dental Roentgenographic Film: Characteristics and Use in Radiation Hygiene*, is a 20 minute, 16mm color film co-sponsored by the National Bureau of Standards, the Council on Dental Research of the American Dental Association, and the American Standards Association.

The film compares slow, medium and fast roentgenographic film, pointing out that new high speed films cause less exposure of patient and dentist to radiation. It also shows ways to use roentgenographic film to decrease patient exposure and illustrates that fast films may be used to advantage, even with the older type equipment employing mechanical timers.

The film is available for loan from the Office of Technical Information, National Bureau of Standards, Washington, D.C., or from the American Dental Association, Chicago Illinois.

* * *

"Focus on Fitness" Stresses Need for Physical Development

☆ A basic and shocking shortcoming of contemporary American life — the fact that U.S. children lag far behind their European counterparts in tests of physical strength, agility and coordination is pointed up in a new film [illegible] duced by Eastman Kodak [illegible] pany.

Focus on Fitness stresses [illegible] *urgent* need for attention to p[illegible] cal fitness and physical educ[illegible] in general for American youth.

Produced in cooperation [illegible] the President's Council on P[illegible] cal Fitness, the film is nar[illegible] by Charles B. (Bud) Wilki[illegible] the President's special const[illegible] on Physical Fitness. It shows [illegible] physical fitness tests are con[illegible] ed, demonstrates remedial [illegible] cises, and discusses a sugg[illegible] program for long-term imp[illegible] ment of physical education i[illegible] nation's schools.

Additional emphasis is [illegible] the subject at the close of the [illegible] entation with remarks by Pres[illegible] John F. Kennedy. The Pres[illegible] refers to the old Greek conce[illegible] a "sound mind in a sound b[illegible] which he declares is a part [illegible] western heritage that canno[illegible] allowed to escape by default [illegible] modern America.

Coaches will find *Focus on F[illegible] ness* useful for presentation to [illegible] ents of high school children [illegible] should also be of interest to [illegible] ice and youth groups that [illegible] with children.

The 16mm color motion p[illegible] is available free, on a loan ba[illegible] all interested groups from A[illegible] Visual Services, Eastman K[illegible] Company, Rochester 4, New [illegible]

* * *

Optical Documentary Fil[illegible] Released by Bausch & Lo[illegible]

☆ A documentary of optical [illegible] ucts and scientific instrume[illegible] work, *For Eyes To See*, h[illegible] cently been released by Bau[illegible] Lomb, Inc.

The 16mm, 28-minute [illegible] film illustrates the contribu[illegible] Bausch & Lomb products p[illegible] providing health and well-[illegible] Basic optical principles a[illegible] viewed and typical manufac[illegible] operations shown.

Not intended as a *scientifi[illegible]* *For Eyes To See*, offers som[illegible] of interest for almost ever[illegible] dience. The film may be re[illegible] for group programs from th[illegible] Distribution Service, Baus[illegible] Lomb, Rochester, New York

* * *

Business Education Film [illegible]

☆ Business Education Film [illegible] issued a new catalog listing [illegible] than 350 rental motion p[illegible] and sound slidefilms in th[illegible] of business education. Free [illegible] may be obtained by writing [illegible] E. F., 5113 Sixteenth A[illegible] Brooklyn 4.

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.D. USA" Is Released for ?blic Service TV Showings

1. D. USA, an hour-long color lcumentary on the day-to-day ◌vities of five American doc- s in widely scattered sections of country, is now available to ions for public affairs telecast- The film, originally on the C-TV *March of Medicine* es, is being distributed by As- iation Telefilms, Inc. It was rduced by Smith, Kline & nch Laboratories in coopera- with the American Medical ociation, and directed by Hen- Rodakiewicz and James B. oon.

he first case study tells of Dr. id Dolese whose territory is ani in the vast Navajo country Arizona. His patients are the 00 Indians served by the Unit- Presbyterian Mission hospital.

Profile of Dr. Dorchester

he second physician profiled r. Dan Dorchester of Sturgeon , Wisc., population 8,000, se patients are mainly of Swe- , German, Norwegian and Bel- origin. Every summer Dr. chester takes on a young medi- tudent, as the film shows, who ns about many illnesses during and long days.

r. George Wagnon, medical fficer in charge of the remote U.S. lic Health Service Hospital in el, Alaska, is shown giving medical advice by radio to ted villages whose trappers, ers and fishermen find regular impossible. Others make trips to Dr. Wagnon's hospi- ly snowmobile, dogsled and on

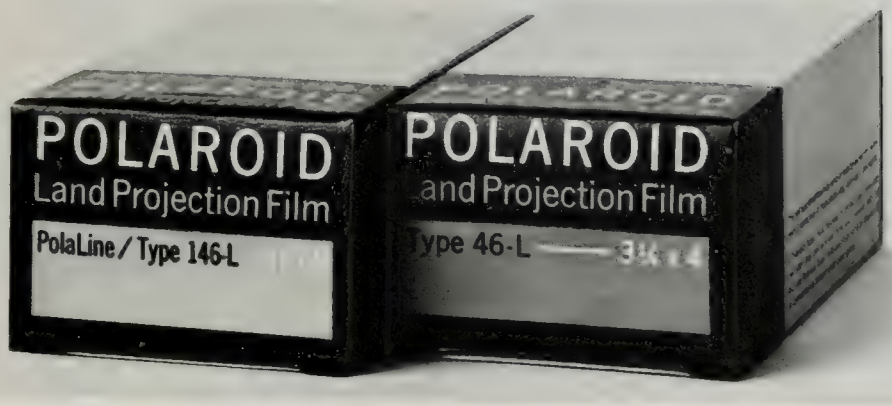
A visit with Dr. Moyer

r its fourth profile, *"M. D. S."* visits Dr. David Moyer, of dale, Pa., whose father and father were also physicians. s an active life: he's a doctor he high school, member of the hospital's speaking team, every day he must minister to ndless procession of patients n to his general practice.

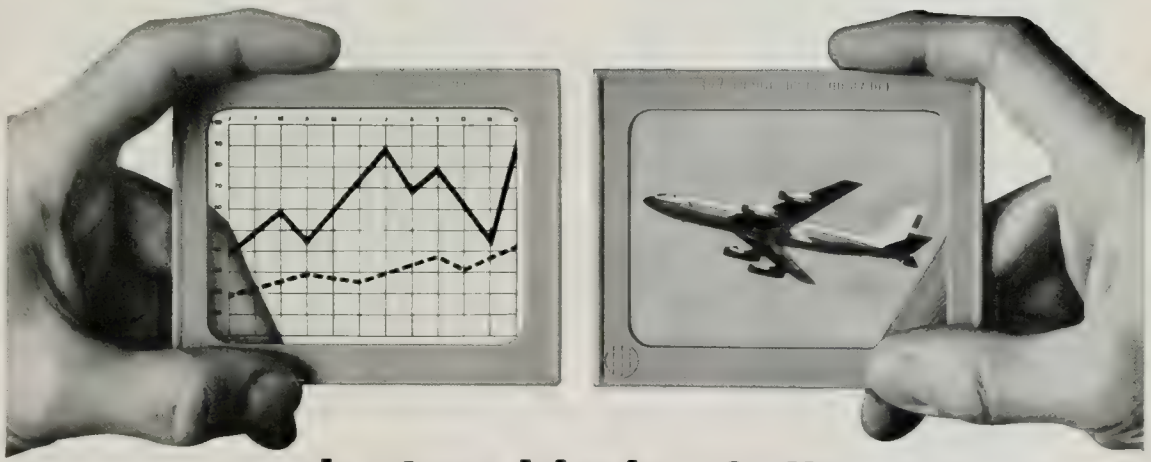
e film concludes with a visit Dr. Julius Fernandez of St. 's parish, La., who serves his munity as doctor, mayor pro- nd hospital administrator. A ght of this sequence is the de- of a baby attended by Dr. randez.

"M. D. USA" is the third hour- color documentary from the ch of Medicine" to be re- for syndication. The pre- films, *"Monganga"* and *D. International"* have been sed a total of 397 times.

"POLAROID" AND "POLALINE"®



Two kinds of film



make two kinds of slides with a Polaroid Land Camera

Two special transparency films turn a Polaroid Land Camera into an easy, instant slide maker. And the cost is about ⅓ of the average conventional black and white slide.

For line copy work such as charts and printed material, Polaroid PolaLine Land film gives you a fully developed transparency in just ten seconds. It's a very high contrast material specifically designed to make slides from line originals. The blacks are really black, the clear areas really clear.

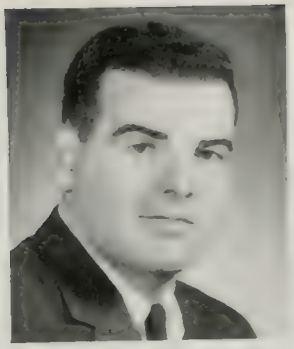
For continuous tone work, another Polaroid Land transparency film (Type 46-L) produces slides unsurpassed in sharpness, brilliance and full tonal range. It develops in 2 minutes.

You load and shoot the transparency films the same way as standard Polaroid Land film. Push a button, pull a tab, wait a moment and remove the transparency. After a quick hardening you put it in a snap-together frame and it's ready to project with a standard 3¼ x 4 lantern slide projector. You can use both films in any Land Camera that takes 40-series film except the J-66.

Doesn't this make other kinds of slide making kind of old-fashioned?

BUSINESS SCREEN EXECUTIVE

NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS



Sterling's W. J. Troy

Sterling Appoints W. J. Troy as Midwestern Sales Manager

☆ William J. Troy has been named Midwestern Sales Manager of Sterling Movies U.S.A., Inc. He will be based in Chicago where offices of the company are located at 100 West Monroe Street. His responsibilities will include regional sales supervision and 16mm film distribution planning for a ten-state area.

Formerly with General Electric Company for ten years where he was in charge of special marketing and public relations activities, Mr. Troy most recently served as Manager of Advertising and Sales Promotion for the New England District of GE. He wrote and directed the company's *House of Magic* traveling stage show.

* * *

Bird Joins Keitz & Herndon as Coordinator of Production

☆ Jack Bird has joined Keitz & Herndon, Inc., Dallas, Texas, as coordinator of production. Serving as associate director of public



Jack Bird . . . Joins K&H

relations for the Baptist General Convention of Texas since 1959, Bird has been responsible for the production of motion pictures, radio programs, visual aids and photography.

A graduate of Baylor University, Bird's responsibilities at Keitz & Herndon will include production coordination of business, educational and training films.

* * *

Ken Drake To Executive Staff at Training Films, Inc., N. Y.

☆ Film producer and animation specialist Ken Drake has joined the executive staff of Training Films, Inc. and its advertising-promotion film affiliate TFI Productions, Inc., both of New York.

Prior to joining TFI, Mr. Drake was a former executive production manager for UPA Pictures, handling productions at both New York and London studios. He has been a vice-president of Gene Deitch Associates; and more recently, producer and director of animation for On Film, Inc.

* * *

Affriol Named VP at WCD

☆ John Affriol has been elected Vice-President in charge of television production at WCD, Inc.

* * *

Format Promotes Hank Jordan

☆ Mrs. Henrietta (Hank) Jordan, longtime assistant to Herbert Klynn, president of Format Films, Inc., North Hollywood, Calif., has been appointed western sales representative for the company. Her headquarters will remain at the firm's headquarters. Format specializes in animation.

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Norwood's Pete Doering

Doering to Norwood Films, Heads Expanded Sales Div.

☆ Vernon C. "Pete" Doering has been appointed director of Norwood Films, sales and distribution division of Norwood Studios, Washington, D. C. The division is being expanded to facilitate the promotion and sale of more than 3,500 U. S. Government films and filmstrips now being distributed by Norwood under the terms of a contract recently awarded to the firm.

Doering has been a member of The Jam Handy Organization for the past 11 years, most recently as manager of the School Service Department.

Following engineering training, including electronic work at the graduate level at South Dakota State, Princeton, and M.I.T., Doering was assigned to the Office of Naval Research Devices Center, Port Washington, L. I., from 1946 to 1951. He helped to establish training programs for Naval enlisted personnel for the operation, maintenance and use of training devices.

Doering assumed his duties with Norwood early in April after establishing his family in the nation's capital.

* * *

Viewlex Appoints Campson as Eastern Regional Manager

☆ Viewlex, Inc., Holbrook, N.Y., has named Nicholas Campson as Eastern Regional Manager. He was formerly with Eastern Camera Exchange as Audio Visual Sales Manager.

Viewlex is a major supplier of audio-visual aids to schools and industry, with products ranging from slide and stripfilm projectors to sound-synchronized equipment. It also designs and makes a variety of electronic and optical equipment for the Government and Armed Forces.



Wilding's Bob Younker

lding Executive Positions
Bob Younker, John Marsh

Two executive appointments de been made at Wilding, Inc., cago. Bob Younker has been hed head of industrial audio- ital and sound equipment sales. roughly experienced with the irements of industrial equip- nt, Younker was formerly a e-president of Photo Sound ipment Company.



ohn Marsh . . . to Wilding TV

he TV Division at Wilding has nounced the addition of John sh as a producer-director. sh was formerly with J. Walter mpson in New York as an cy producer.

* * *

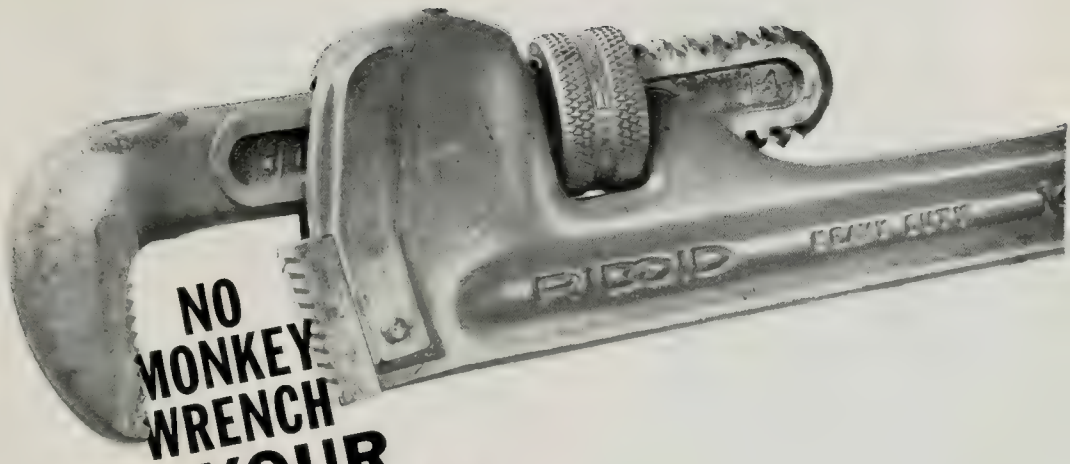
ey to Willard Pictures, N.Y.
ew Company Vice-President

David C. Hessey has resigned ssistant Advertising Manager ientific American Magazine to ome Vice-President of Willard ures, Inc., New York.

* * *

n Named V.P. at Orbit

arry Green has been appoint- executive vice-president of Or- t Productions, New York. He as previously associated with echnicolor Corporation as East ost Representative. In his new city, Green will be responsible r overall production supervision.



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Jack H. Freeman

Freeman, New Radiant V.P., To Head Sales & Marketing

☆ Jack H. Freeman has been appointed vice-president in charge of sales and marketing at Radiant Manufacturing Corp., Morton Grove, Ill. According to president Adolph Wertheimer, Freeman will expand Radiant's field sales organization permitting heavier concentration in specialty camera stores.

Formerly branch manager of Arel, Inc., in Chicago, Freeman succeeds Herschel Y. Feldman who is entering the marketing consultant field after 16 years with Radiant.

Freeman is a graduate of Hamburg University, Germany, and lives with his wife and two children in Glencoe, Illinois.

* * *

Holliday Named Sales Manager of McClure Projectors, Inc.

☆ John P. Holliday has been appointed sales manager of McClure Projectors, Inc., Evanston, Illinois,



John P. Holliday

according to an announcement by Floyd Parker, president. Holliday has been associated with State Life Insurance and a realty and building firm since beginning his sales career with National Food Stores.

Stewart Is Chief Engineer at Mitchell Camera Company

☆ The Mitchell Camera Corporation has announced the appointment of Wilton A. Stewart as Chief Engineer. In addition, Stewart will direct engineering activities of the Mitchell Astromics Division.

A graduate of California Institute of Technology, Stewart was photographic engineering manager at Houston-Fearless Corporation and assistant director of reconnaissance at Hycon Mfg. Co. Some of his recent accomplishments include heat shock photo development techniques, and development of an advanced high altitude aircraft camera.

* * *

Maurer to Head TV Services At Anthony Lane Studios

☆ Anthony Lane Studios, Minneapolis, has named Linus A. Maurer as Director of Television Services.

In his new position Maurer will be responsible for creative coordination of all television productions in the Minneapolis, New York and Hollywood offices.

* * *

Gale Livingston to Westrex Recording as General Manager

☆ Appointment of Gale Livingston as general manager of Westrex Recording, a department of the Data Systems Division of Litton Systems, was announced by John J. Connolly, vice-president and general manager of the division. Livingston has had experience in management and executive positions including several years as a vice-president of an international pharmaceutical firm.

THRICE CHOSEN

Entertainment

GENESIS . . . United States Entry, Venice Film Festival, 1962

Industry

LITHO . . . First Prize Blue Ribbon, American Film Festival, 1962

☆ ☆ ☆

Training

PROFITS IN THE BAG . . . First Prize Blue Ribbon, American Film Festival, 1962

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Bernie Barnett to Manhatta Color Lab as Market Manag

Bernie Barnett has been a pointed Marketing Manage Manhattan Color Laboratorie this new position he will b



Bernard Barnett

sponsible for sales, advertisin customer relations for the la tory.

Mr. Barnett was with In tional Business Machines Cor tion for the past six years as ager of IBM Corporate Gr Services. He is a member Society of Reproduction neers, and Vice-President National Visual Presentatio sociation.

* * *

Glickman Heads Engineeri for ColorTran Industries

☆ Richard B. Glickman been appointed Director of neering and Head of the n formed Defense Products Di of ColorTran Industries.

Receiving his B.S. degree UCLA, Glickman served as Engineer for Jensen Industri fore joining ColorTran. H also been associated with western Engineering Co., H well Appliance Controls Di the C. F. Braun Co., and A Engineering Co.

* * *

Witlen to Computer Effec New Subsidiary of Gerald

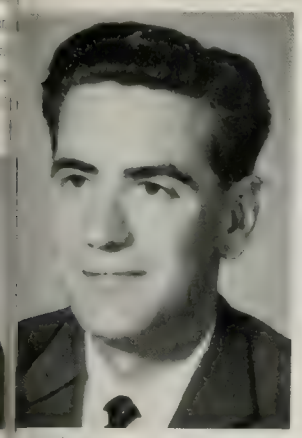
☆ Norman Witlen has be appointed vice-president and manager of Computer Effe new optical effects subsidi Gerald Productions — A New York.

From 1955 to 1961, Witl president of K & W Film S a New York optical effec animation company.

* * *

Stanley Natke, Harry Gra Promoted at Brumberger

☆ Brumberger Sales or Brooklyn, N. Y., announc promotion of Stanley F. N comptroller and general m and E. Harry Grant to dire sales and advertising, photo products division.



Dick Miles . . . of Modern

ut of 2,000! Review Listing erlooks Modern's Dick Miles

There were over 2,000 names titles of key individuals within specializing film production distributing companies in the Annual Production Review the Editors inevitably missed uple of important ones! Among those overlooked in the detailed listing of Modern Talking ure Service executive personel (in the section on Sponsored Distributors) was that of dern's personable Operations ager at New York Headquarters.

ichard B. Miles occupies that post in the Modern organization and we're happy to correct oversight. Appointed to this tion a year ago, Dick Miles iously served as Modern's ern Division manager out of Francisco. In his current post upervises the company's network of 31 film libraries throughhe U. S. and in Toronto, Can-

* * *

benfeld to Marketing Post DuKane Special Products

he DuKane Corporation has d Edward Schoenfeld as ager, Special Products, in the o-Visual Division, according oward Turner, sales manager. enfeld will be responsible for eting DuKane microphotoic reading equipment and alproducts, plus other special ment.

til recently Schoenfeld has d as New York district manof audio-visual division. Beoining DuKane he was assol with the Western Electric pany. Schoenfeld is a graduf Miami University (Ohio), has served as a Marine Corps r.

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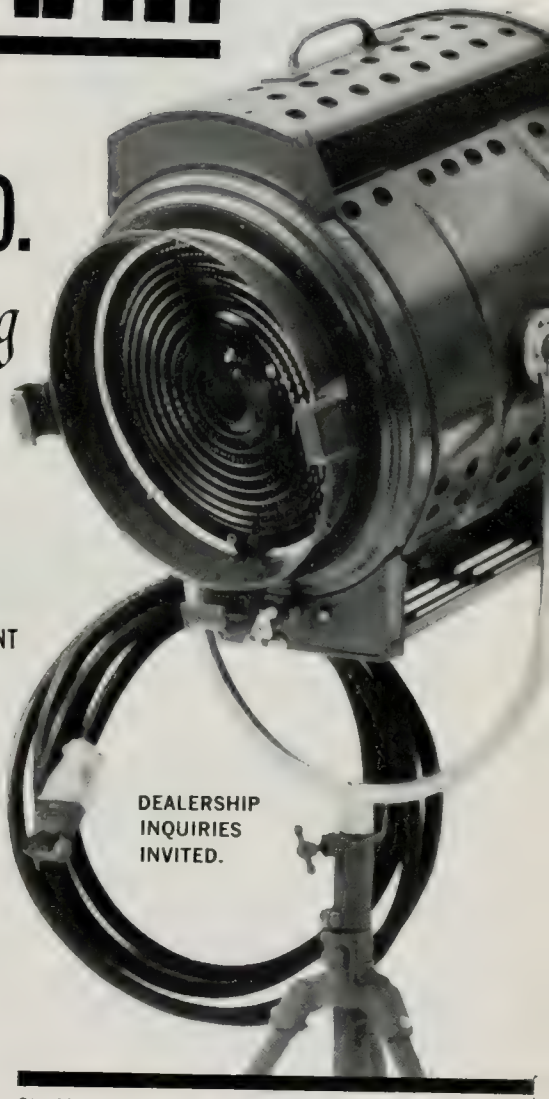
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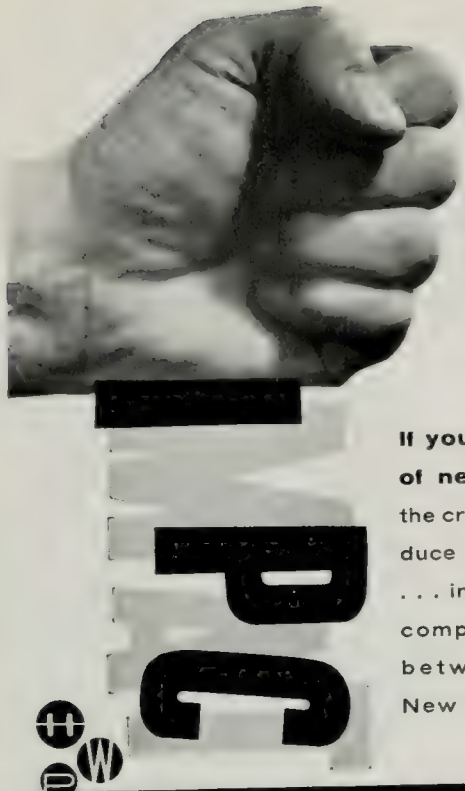
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News Along the Film Production Lines

Jim Stone Named Head of Metropolitan Film Storage

☆ A newly-formed company, Metropolitan Film Storage & Service, Inc., has purchased a four-acre lot that was the birthplace of the American motion picture.

The lot is located at 550 Main Street, Fort Lee, New Jersey. Metropolitan, in addition to storing motion picture film and micro film, offers distribution, inspection, cleaning, repairing and protective coating.

Jim Stone, a 30-year veteran of Consolidated Film Industries, is general manager of the Metropolitan plant.

* * *

Consultation Service Offered by Cinema Research Corp.

A consultation service intended to give producers a "headquarters and place to hang their hats when on the West Coast" is being made available by Cinema Research Corp., Hollywood.

According to President Hal Scheib, "It is our job to make known to producers the many ramifications of our business. Being able to fully discuss and plan jobs in advance with the producer is also responsible for effecting many economies in a great number of cases."

The new facilities will offer an editing room, including Moviola equipment, a film vault and desk space.

* * *

C-B Films Expands Operations; to Produce Industrial Films

☆ C-B Films, Inc., San Francisco, has elected Joe Burnham president, and announced a reorganization of its company and expansion of its film library, according to David L. Goodman, vice-president and secretary.

Formerly a specialist in educational products, C-B will now expand its operations into the industrial film field, producing and distributing industrial public relations films.

* * *

Holmes Laboratories Expands 35mm Color Processing

Frank Holmes Laboratories, Inc., San Fernando, Calif., filmstrip and slide processors, expanded productive capacity by putting on stream early in March a new 65-foot-a-minute 35mm color positive processing machine. At the same time a second positive machine was added for processing Ansco reversal film, Type 35mm slide duplicating stock.

* * *

Keuffel & Esser Co. Forms New Audio-Visual Division

☆ Keuffel & Esser Company leading manufacturer in the fi of photo and diazo reproduct optics and optical meteorol and creative graphic arts, has nounced formation of an Au visual Division.

The decision to enter the au visual manufacturing field, acc ing to Alfred E. Busch, presi of the 95-year old company, based in part on "K&E's far-re ing experience in visual comm cations, processes and produc

The new division, headed Eric F. Burtis, will be suppo by the company's research gr Initial emphasis will be place products required for overl projection and transparency duction equipment and mate

* * *

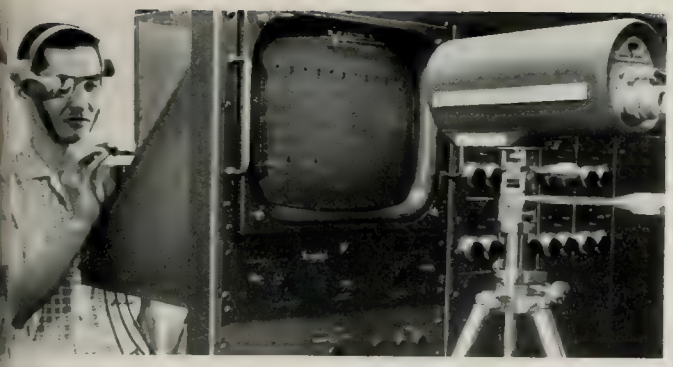
Mobile Video Tape Recordi New Gordon Enterprise Ser

☆ Complete mobile video tap cording facilities are now avail as a service of Gordon Enterpr North Hollywood, California.

Offered in conjunction Video Tape Enterprises, Inc., service provides necessary eq ment and personnel for indus military or documentary cove Air conditioned vans, with contained power, are equipp go anywhere.

Editing and a variety of op effects can be incorporated a time of recording, and tapes be viewed immediately wit wait for processing. Complet formation is available from don Enterprises, 5362 N. Ca ga Blvd., North Hollywood,

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High fidelity 16 or 35. Qu ty guaranteed. Complete studio d laboratory services. Color pri g and lacquer coating.
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Cleveland 3, Ohio



bmera views screen as engineer adjusts analog panel with Electrocular.

etronic Headset Viewer Is
eloped by Hughes Aircraft

featherweight electronic-optiiewing device, worn comforon the head, and providing iewer with a picture appearp to eight feet in diameter, been developed by Hughes raft Company, Fullerton, Calira.

Te device, called Electrocular, sables a small L-shaped flashh with a monocle at one end.



erweight Electrocular headset latest in AV communication.

nonocle is a transparent mirpositioned 1½" in front of eye by a tubular L-shaped ng. The housing contains a ture cathode ray tube in the gleg of the "L" and mirror the short leg to reflect the image onto the viewing eye-

cording to Hughes vice-presi-dent, C. Harper Brubaker, "Electrocular is designed for a multitude of situations, both military and civilian, that require a principal decision maker to divide his attention among a number of tasks. The device can furnish him with complex visual information from a number of sources simultaneously meanwhile permitting him to move about freely in performing other necessary work.

Applications of the device in industry are seen in such situations where production workers must assemble or adjust large equipment by consulting instruments beyond their area of vision. In such a case, the job may be handled by one man wearing an Electrocular device, thus freeing skilled personnel for other work. Also, assembly workers equipped with the device can receive visual instructions on how to wire and install complex components, eliminating blueprints and printed instructions. The device will also be applicable in the fields of space exploration, military, medicine and aviation.

The image provided to the Electrocular observer is superimposed on whatever background is in his immediate line of sight. The eyepiece selectively filters the background illumination by means of dichroic filters giving a sharp picture, and allows changing the size of the picture from one to eight feet in diameter. The headset is designed to support both an earphone and microphone and the unit may be installed on either side of the headset according to individual preference.

* * *

Requests Exhaust Surplus Supply, Discontinue Offering

☆ Florman & Babb's recent offer to supply government-surplus motion picture equipment free of charge to non-profit educational, medical and religious institutions has now been discontinued.

Response to the free equipment offer was overwhelming. Literally thousands of requests poured in.



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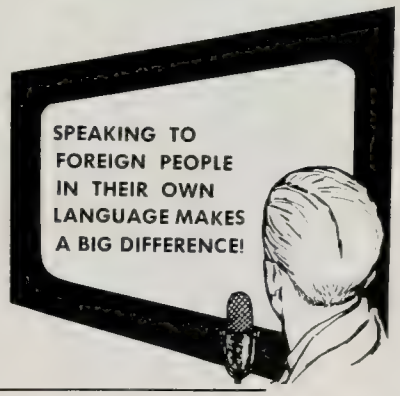
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New AUDIO-VISUAL Equipment

Recent Product Developments for Projection and Production

Film Makers' Compact Slate Designed as All-One Unit

☆ A new compact slate for film makers, called the CECO "quick-slate" was announced recently by Frank C. Zucker, president of Camera Equipment Co., Inc.

Using white lucite as the writing surface, this new compact slate is an "all in one" unit. A black grease pencil is attached to the slate with a pull-out chain with automatic return.

A clip on the back holds the pencil when not in use. An eraser is also clipped on the back for quick use. To prevent the stick from flopping open during use, magnets have been inserted in each of the sticks to keep them in a closed position.

The back of the slate also features a clip board for holding instructions and notes. This quick-slate measures 9½" by 11". Price is $24.95 list. For additional data, use Request Form NP-=1.

* * *

New Da-Lite Projection Screen Rolls Up into Small Package

☆ A new portable projection screen easily adaptable as an aid to sales presentation has been introduced by the Da-Lite Screen Co., Inc.

Featuring Da-Lite silver lenticular screen surface, the new screen gives excellent results in reproduction of slides, film strips and movies even in offices with unfavorable lighting conditions.

The screen provides a 22" by 22" viewing surface for office or conference room presentations, yet rolls up to a small package about 1" by 2" by 22" for easy carrying. The screen also is ideal for previewing and editing movies and slides. For additional data, use Request Form NP-=2.

* * *

Buhl Has New Wide-Angle Lens

☆ The new Buhl Optical Co. wide angle lenses when used with the Bell & Howell Tandematic improves projection in small rooms. Ideal for rear screen projection, Buhl wide angle lenses will reduce projection distances by more than 45 percent, Buhl announces.

The company reports that big screen pictures retain all the fine features built into the Tandematic. Price of two matched lenses with adapter rings is $99.50. For additional data, use Request Form NP-=3.

Speedry Applicator Developed For Visual Aid Projection

☆ A new felt-nib color applicator developed especially for use on films, transparencies and acetate overlays in visual aid projectors has been introduced by Speedry Chemical Products.

Called Speedry "Pro-Jek" applicator, this new applicator enables the user to draw, mark or highlight directly on projection sheets, slides, plastic map and chart shields. It uses a completely new ink formula. Markers are available in four transparent color inks, red, blue, green and black. The new Speedry "Pro-Jek" applicators sell for 99 cents each. For additional data, use Request Form NP-=4.

* * *

Allied Unveils New Soligor High Transmisison Lenses

☆ A new line of high transmission Soligor C-mount lenses for 16mm movie cameras and 1-inch Vidicon TV cameras has been announced by Allied Impex Corp.

Embodying the latest in lens engineering, these lenses are ideal for photographing sports events and for closed circuit television, Allied announced.

The new Soligor lenses include a 12 1/2mm fl.4 lens retailing at $129.50; 15.8mm fl.4 at $149.50; 25mm fl.4 at $79.50; 50mm fl.4 at $99.50; 75mm fl.4 at $119.50 and a 150mm fl4.5 at $99.50. For additional data, use Request Form NP-=5.

Battery or AC Current Powers New McClure Slide Projector

☆ A new inexpensive, battery-powered slide projector which can also be powered by conventional 110 v. AC current was announced recently by McClure Projectors, Inc.

The projector comes with an Airequipt slide changer that accomodates 36 standard slides in a single loading. It has the advantage of providing instantaneous projection without the need to hunt for an AC outlet.

Constructed of aluminum, the projector is combined with rechargeable battery and charger. Total weight is 8 pounds. It utilizes rear-screen viewing principle, but can also be used for wall projection. For additional data and sources, Request Form NP-=6.

* * *

Lowel-Light UNI-6 Lighting Kit Is Compact, Complete

☆ The Lowel-Light UNI-6 is a complete, incandescent lighting kit with enough equipment to handle most location situations. Extreme compactness is valuable for travel and storage. Made by Lowel-Light Photo Engineering.

The UNI-6 consists of a steel reinforced, vulcanized fibre case 14 1 2" by 22 1 2" with four compartments containing 6 Lowel-Light tape-up, clamp-on lighting fixtures; 6 R40 barndoors; 2 nine foot stands, engineered by P. I. C., each with five locked-in sections; 3 twenty-five foot neoprene sulated extension cords with m ed cube tap (3 way) outlet twelve year roll of Gaffer-T for mounting Lowel-Lights walls and windows; special a tures and foam padding for h ing 6 R40 reflector bulbs — v out breaking; 2 twenty-five a fuses for emergencies.

Price is $124.50 (less bu Case only $27.50. For addit data and sources use Re Form NP-=7.

* * *

New Ultra-Fast Diazo Film Speeds Slide Production

☆ A new ultra-fast diazo said to print top quality t parencies up to three times f than other commercially avail materials was introduced in uary by Audio-Visual div Keuffel & Esser Co.

The new HELIOS (R) UH expected to trim labor cost cause high volume productio be maintained at normal vol run machine speeds.

K & E announced the fi particulairly applicable for ing transparencies for ove projection, and may be us any existing diazo white prin chine.

With this high speed capa HELIOS UHS enables ma operators to integrate film ing into normal diazo produ without interrupting proc schedules. K and E said transparency producers will they will no longer need to down production runs. For tional data use Request NP-=8.

* * *

New Acmade Hot Splicer Shown by Florman & Babb

☆ A new Acmade foot-op hot splicer is now available Florman & Babb, Inc., 68 45th Street, New York.

The top body and cutte of the Acmade splicer ar soned to prevent distortio matching. Cutter blades are from stainless steel with tu carbide inserts which do r quire sharpening. A heater installed in the top body machine. The top light is at to the body of the machi also an inspection light waste bin together with bottle and brush. A scraper is supplied and also a block setting-jib and suppor which is rubber-covered. U quest Form = 9 at left.

A CONVENIENT REQUEST FORM FOR PRODUCT DATA

- ☐ NP = 1: CECO compact slate for film makers.
- ☐ NP = 2: Projection screen that rolls up into small package.
- ☐ NP = 3: Wide-angle lenses for Bell & Howell Tandematic.
- ☐ NP = 4: Color applicator for transparencies in visual projectors.
- ☐ NP = 5: High Transmission Soligor C-mount lenses.
- ☐ NP = 6: Battery or AC current-powered slide projector.
- ☐ NP =7: Compact incandescent lighting kit.
- ☐ NP = 8: Ultra-fast diazo film to print transparencies.
- ☐ NP = 9: F&B foot-operated hot splicer.
- ☐ NP = 10: Spectra Mark I 35mm slide viewer-projector.
- ☐ NP = 11: Single-unit portable overhead projector.
- ☐ NP = 12: 3-D letters for title effects.
- ☐ NP = 13: Three-way slide-film projection-viewing system.
- ☐ NP = 14: Roll-On Crayon Board & Screen.

ATTACH LETTERHEAD & MAIL TO THE NEW PRODUCTS DESK c/o Business Screen, 7064 Sheridan Road, Chicago 26.

im Slide Viewer-Projector
ered by Optitronics Corp.

new 500-watt semi-auto- portable viewer and pro- for 35mm slides, the Spectra I is being introduced by the ronics Corporation, Los An-

veloped to function as both a viewer or full screen pro- for 35mm slides, the com- 13-lb Spectra Mark I ac- modates all types of slides " mounts and any standard tray. It is suitable for com- al as well as home use.

e 72 square inch lenscreen n extreme wide-angle view- ea and the 2" F2.8 anastig- ens is coated and color cor- d. It is priced to retail at 95. Check NP # 10 for r data.

ad Unveils Single-Unit
ble Overhead Projector

ompact, rugged and always portable overhead projec- effective with audiences from conference groups to packed riums, have been announced alid Division of General e & Film Corp.

new Porta-Lite® overhead tors are produced in two ls, Porta-Lite 7 and Porta- 0, which take 7" by 7" and 10" transparencies respec- Both units are of cast alum- with carrying handle at the e point for easy carrying.



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Wattage range are 500-750 for the Porta-Lite 7 and 500-1000 for the Porta-Lite 10. Both have high-capacity lamp-cooling blowers, thermostatically controlled to continue operating until lamp chamber is cooled, even after lamp has been turned off.

A convenient power outlet is provided for hook-up with polarizing equipment, tape recorder, or other accessory equipment. For additional data, use Request Form NP #11.

* * *

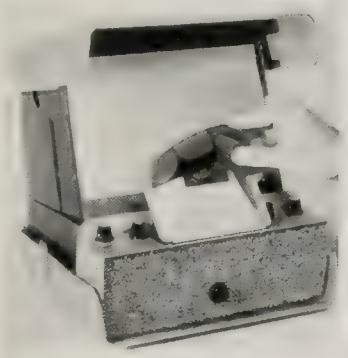
3-D Letters from S.O.S. Give Unusual Title Effects

☆ Unusual titles and shadow effects are available with new 3-D Titles from S.O.S. Photo-Cine-Optics, Inc., New York. Easily applied on most surfaces by peeling off a plastic backing, these new letters can be pressed on a background surface and then photographed. By using them on transparent surfaces and shooting right through, the film maker has an inexpensive art tool. Letters can be cleaned with very fine sandpaper, or colored with any type of paint. Check NP # 12 for further data.

* * *

Three-Way Projection-Viewing Featured in Execugraf System

☆ Execugraf Corporation is marketing a new three-way slidefilm projection-viewing system. Basic unit is the "Executive" Model 302, dual projector. It has a 10" x 7½" self-contained daylight



Executive Model 302, dual projector with hand-held viewer inset.

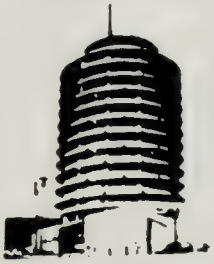
screen for use with a small group under almost any conditions. With a flip of a switch the device projects pictures up to 48 feet in width for use in auditoriums or large meeting rooms which can be darkened.

The second part of the system is the Execugraf "Porta-Viewer", a hand-held unit for single-person viewing which may be left after an "Executive" presentation or used

(CONTINUED ON PAGE 64)

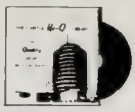
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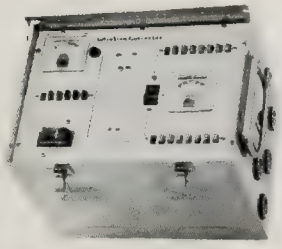
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Lowell-Lite kit model 5-K, five Lowel-Lites 2/gaffer tape and case **34.50**

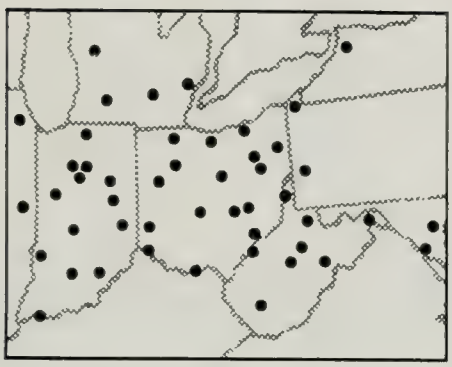
Lowel-Lite De Luxe kit, five Lowel-Lites, five barndoors, two rolls gaffer tape and large case **54.75**

Gaffer Tape, 12 yard roll **1.95**

Gaffer Tape, 30 yard roll **3.95**

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Visual Exhibit Techniques at the Seattle World's Fair:

(CONTINUED FROM PREVIOUS PAGE THIRTY-SIX)

is occupied by a Science Theater, set up adjacent to Area II. This will be an auditorium for the presentation of special demonstrations as materials become available. The theater is equipped for both 16mm and 35mm motion picture showings. Staff members of USSE have been scouring the country to find suitable film subjects which will supplement the fare served in regular exhibit areas. Programs for these special film offerings will be published and posted periodically. It is hoped by USSE officials that these films will serve as temptations to bring some of the really interested visitors back for a second, or third, look.

Films in the "World of Century 21"

Another of the "Worlds" of the Seattle Fair which is now featuring films prominently is the new "World of Century 21." This section is housed in the Coliseum, a modernistic structure which boasts four acres of open, pillar-free space under one roof.

A series of exhibits planned for the Coliseum will depict the potential for the working and living environments after the year 2,000. Underlying these presentations will be the question of whether the world wants this glowing, modernistic future or the havoc of "the bomb." In its presentations, the alternative of life in the future, the walk-through show in the Coliseum is making prominent use of motion pictures.

An 800-Seat Theater for Exhibitors

An automatically — important role has also been assigned to movies in the "World of Entertainment." One of the facilities in the Performing Arts section of the Fair grounds is now in continuous use for special motion picture presentations. This is the 800-seat Little Theater, equipped to handle both 16mm and 35mm exhibitions.

One of the primary uses of the Little Theater will be to present motion pictures which tie in with commemorative events during the Fair. Each of the 35 participating nations will be honored with days set aside for special observances and programs honoring its people and its traditions. At these times, selected motion pictures will be presented as keynotes in the programs. These movies will cover the full gamut from educational films, to institutional and industrial presentations, winding up with the best entertainment motion pictures available in the country.

Daily Showings of Factual Pictures

Typically, there will be shows during the day depicting the life and development of the country. Then, in the evening, there will be a theatrical film. In the use of the Little Theater, Fair officials are counting heavily on the flexibility of the film medium to provide important entertainment on short notice. They reason that it is easier to adjust times of film showings than to build firm schedules for visiting dignitaries who will spark special events at the Fair. So, libraries of top film product are being accumulated for presentation in schedules which will be adjusted on a c day basis.

Among the commercial exhibitors World's Fair, the use of motion pictures a big potential psychological advantage: wandering around the 74 acre Fair site while, a good portion of the visitors v inclined to favor exhibits where they chance to sit down. Movies offer onc way of capitalizing on this potential.

Of much more importance has been th ity of motion pictures to tell the story significance of two vital consumer-o industries. The industries: food and products. The exhibitors: Nalley's, T Tacoma, Wash., a major food packe distributor in the Northwest, and the

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ucts Industry, a trade association repre-
ng the lumbermen of the Northwest.

Nalley's Exhibit Has 120-Seat Theater

e Nalley's exhibit adopts its food theme
ing housed in a modern building shaped
thing like an egg. Most of the floor space
the building is devoted to a 120 seat
r which will feature a motion picture
e good things of life in the Northwest.
16mm color movie has been filmed on
hrome Commercial Film, Type 7255, by
nd Productions, San Francisco. It will
the opportunities for gracious living, out-
sports and enjoyment in the Northwest.
y's as a major locally-based food sup-
will use the film to identify itself with
st of the Northwest.

Forest Products Shows Rarig's Picture

The Forest Products Industry show is using the element of fantasy to drive home its theme — the importance of wood and wood products in our everyday life. The reasoning behind this film, developed for the Forest Products Industry by Rarig's, Inc., Seattle, is that most people tend to take the wood products they use in everyday life for granted. The film, therefore, moves to illustrate the importance of wood by depicting a hypothetical living situation in which there is no wood. In keeping with the Century 21 theme of the Fair itself, the action takes place on a distant planet.

In a laboratory on a planet which has existed without wood, scientists are trying to create a mysterious new material which will be apparent to Earth audiences as possessing some of the best properties of wood. Background light and sound devices indicate a space ship landing outside the laboratory.

Miracles of Wood We Take for Granted

A pulchritudinous Earth lady soon enters, clad in a futuristic-but-form-fitting rayon outfit. Being scientists, the planet people show particular interest in things like the rayon fabric, the wood frame for the attache case the lady carries, the facial tissue used in applying makeup, and so on.

Through a series of dissolves, the Earth lady describes the everyday uses of wood products on her planet. The listeners are astounded. Then, in a friendly farewell scene, the Earth lady leaves samples of paper and other wood products with which the interplanetary neighbors can start their own wood technology.

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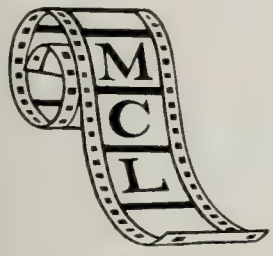
In their total effect, the exhibitions which will be featured at the Seattle World's Fair probably represent a high point in creative, non-entertainment applications of motion picture techniques. In this respect alone, the World's Fair will make a major contribution to progress in the non-theatrical film field.

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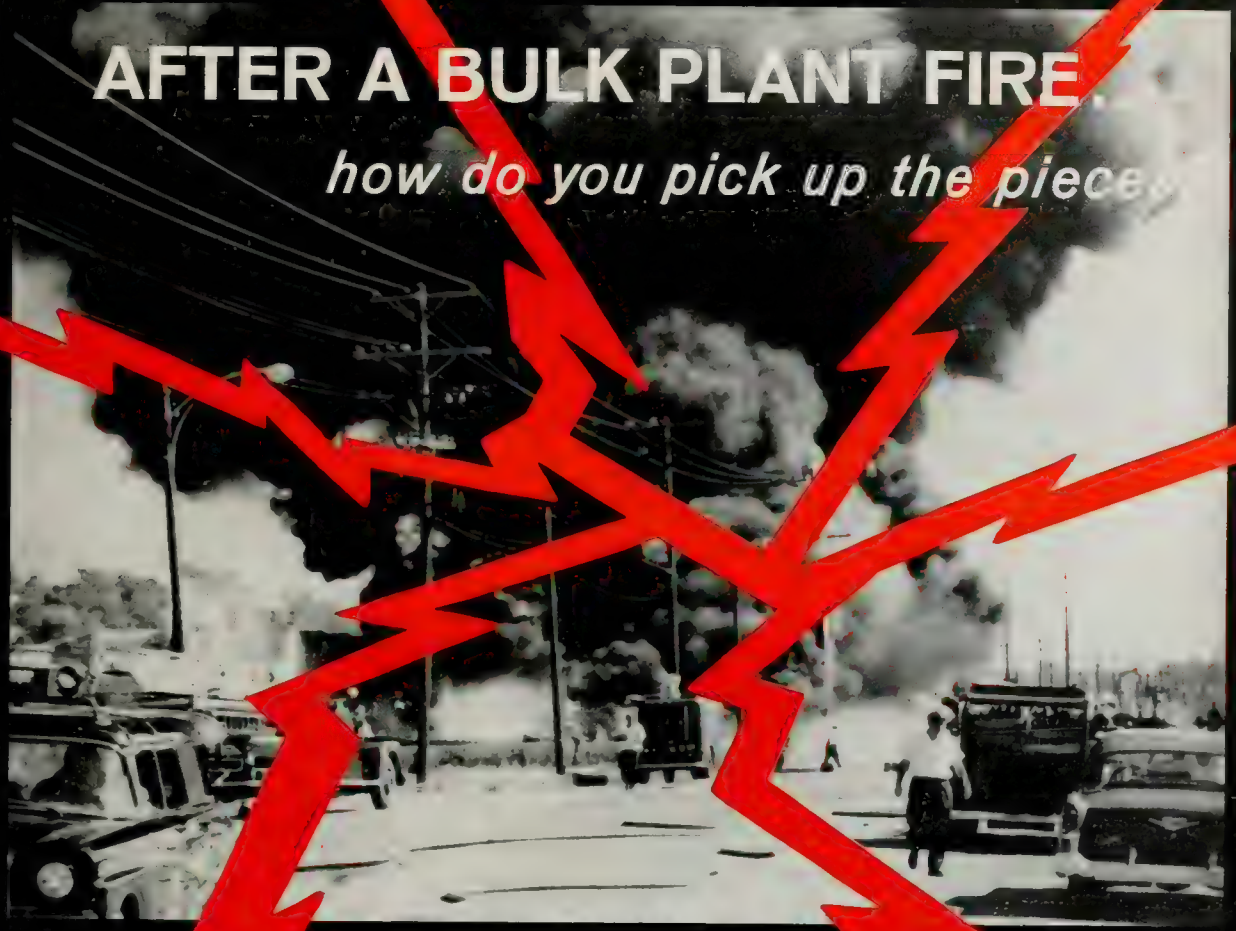
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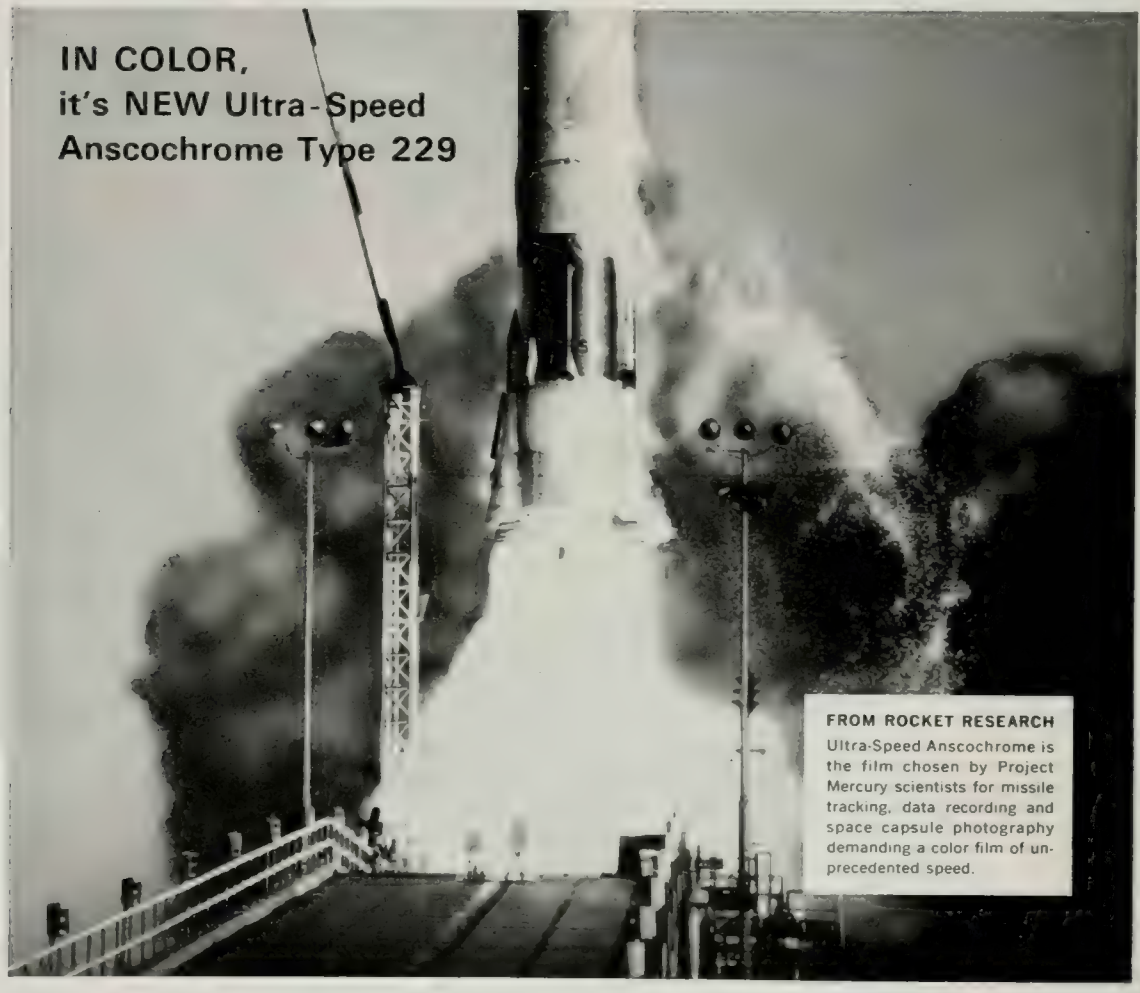
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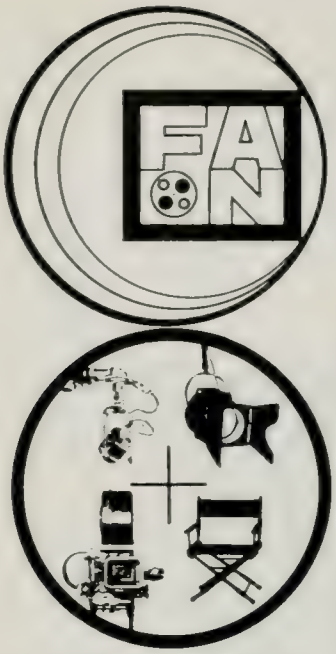
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Issue Three, Volume Twenty-Three of Business Screen Magazine, published May 31, 1962, Issued 8 times annually at six-week intervals at 7064 Sheridan Rd., Chicago 26, Illinois by Business Screen Magazine Inc. Phone BRiargate 4-8234-5 O. H. Coelln, Editor and Publisher. Subscription $3.00 a year; $5.00 two years (domestic); $4.00 and $7.00 foreign. Second class postage paid at Chicago, Illinois and at additional mailing office. Entire contents copyrighted 1962 by Business Screen Magazines, Inc. Trademark registered U. S. Patent Office. Address editorial and subscription inquires to the Chicago office.

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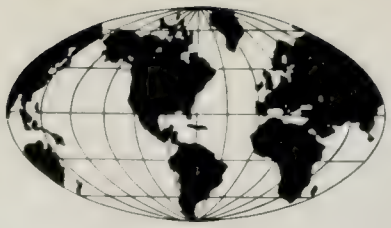
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COVER FEATURE:
THE FILM
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WORLD TRADE



by Wilbert H. Pe

Chief, Attesta
and Review S
United Stat
Information Ag

How Government Can Help Export Your Fi

If It Meets "Educational" Criteria, U.S. Certification Can Ease Film Proble

ONE OF THE BEST WAYS to export an idea is to wrap it up in a film.

Today when many of the doors of foreign policy seem to turn on the pivot of international trade, it may be useful again to examine how instructional and informational films from business and industry may be helped to go abroad.

When films produced by business and industrial sponsors meet certain criteria, they are eligible to go to many countries without payment of customs duties, without import licenses, and with relative freedom from other kinds of paperwork and costly fees.

"Wouldn't it be simpler just to hurl it across, like a discus?" one understandably harassed businessman inquired, looking with some dismay at a 16mm film can and the papers usually needed to get it abroad.

Canada Requires a Single Certification

Much, but not all, of the paperwork has been eliminated. For some countries, Canada among them, it is necessary to establish only once the educational character of a film — or for that matter a kinescope, sound recording, filmstrip, set of slides, wall map, chart, or model — to insure that all subsequent shipments of the same title will move across the international boundary with relative ease. A file number assigned to the item is its passport, regardless of its consignee or port of entry.

The arrangement does not apply for all countries. For more than a quarter of a century various plans have been formulated to move visual and auditory materials across national boundaries. The one which has proved the most generally practicable is a system by which the Government of the exporting country certifies that the material meets internationally accepted criteria to be classed as educational, and, subject to review by the importing Government, the certificate is recognized and the shipment and all subsequent shipments of the same titles are automatically accepted for duty-free and other special treatment.

During its operation of such a certification program for materials originating in the United States, the Attestation and Review Staff of the U. S. Information Agency (before 1953, of the Department of State) has issued more than 18,000 certificates, covering more than 100,000 titles in all classes of audio-visual material.* It is estimated that some $2.5 to $3 million worth of non-theatrical are helped to go abroad each year und program. Some thirty-five governments nize the Agency's certificates or "find helpful" in making their own determi of the eligibility of certified materials.

Most of the films of business and in which are intended to inform the public personnel, present the results of scienti search, or for instructional use are eligit certification. Material which contains for superiority or exclusivity, or whic the primary purpose of direct advertis a product is not eligible.

Congress Considers an International Co

Internationally accepted criteria are se in the Agreement for Facilitating the I tional Circulation of Visual and Auditor terials of an Educational, Scientific an tural Character. In 1960 the Senate advice and consent to its ratification, a abling legislation was introduced to the gress in the current year.

United States participation in the Agre would help Americans to import instru films from abroad, and would increa number of countries which now rec United States certificates. Under the of the Agreement an international list all certified materials would be made av to all participating countries, to make i cation of eligible materials easier.

Some additional ways in which busine industry films may be helped to go through assistance from United States G ment agencies are the following:

The Library of Congress Cooperative Cataloging Program

The Library of Congress has an ex program for cataloging motion pictur filmstrips, which results in the distribu descriptive catalog cards to subscrib home and abroad interested in films.

It should be noted that registering for copyright does not automatically

* Applicants must be American owners of basic rights to the materials. Certificates have been issued to more than 2,700 such applicants. Information may be obtained from the Attestation and Review Staff, U. S. Information Agency, 1750 New York Avenue, Washington 25, D. C.

About the Author:

In addition to his duties in the U.S. Information Agency, Mr. Pearson is Chairman of Interdepartmental Committee on Visual & Auditory Materials for Distribution Abroad





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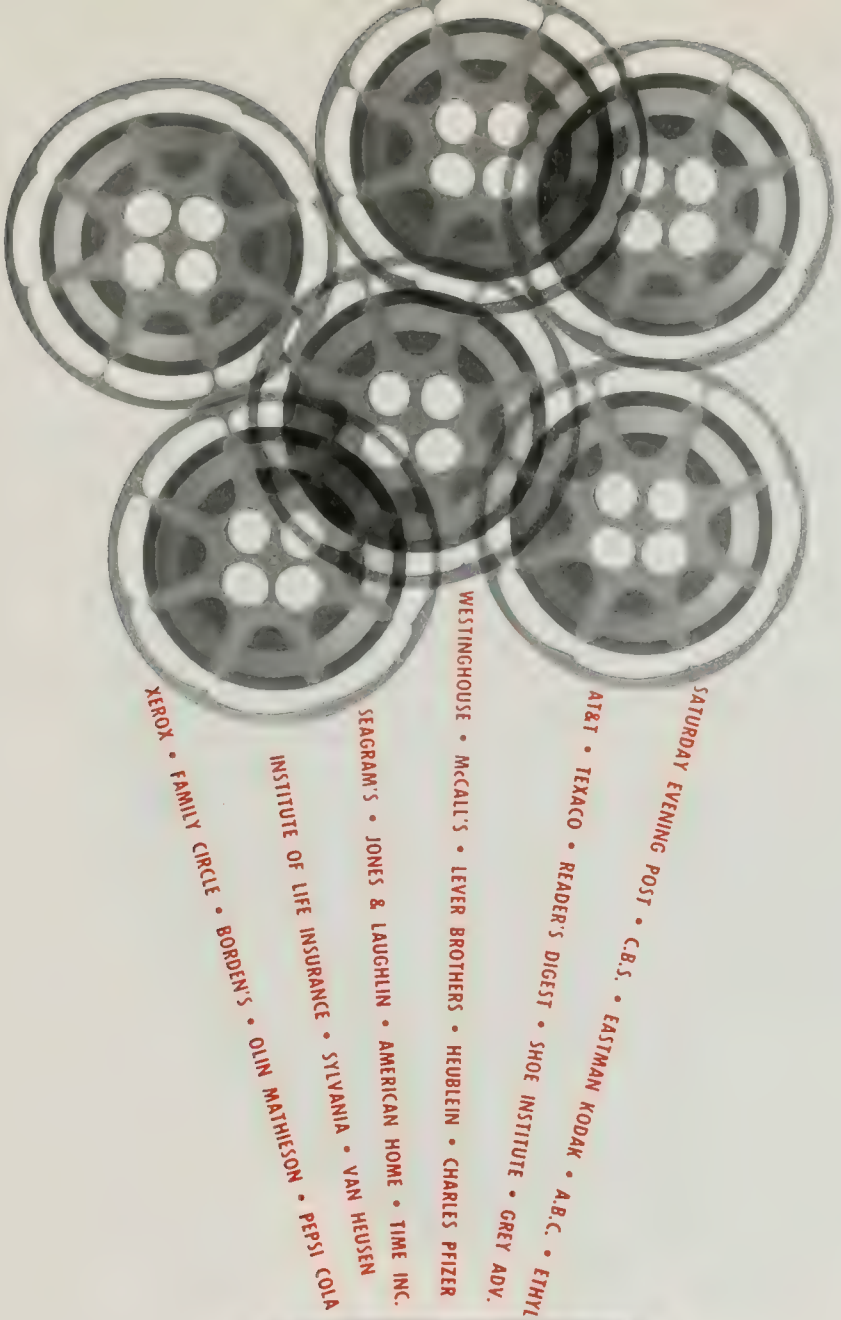
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THE SCIENCE OF FIRE
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EXPORTING IDEAS ON FI

(CONTINUED FROM PRECEDING PAGE

a card to be issued. For details abou program, interested sponsors and pro should write to: Descriptive Catalog Di Library of Congress, Washington 25, D

The U. S. Information Agency's Catalog

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Films and filmstrips are selected f clusion by a board of visual educatio cialists who cooperate in the project wh compensation. Further information m obtained from the Attestation and Ev Staff, U.S. Information Agency, Roo 1750 New York Avenue, Washington 25D

The Department of Commerce Surv

☆ The Department of Commerce is pre working on a project to assist in the mar of American goods abroad through th of 8mm sound motion pictures. A cop description of the survey undertaken b Department was published in BUSINESS S (No. 8, Vol. 22, Jan. 1962). Curre formation is available from the Di Scientific, Photographic and Business ment Division, BDSA, Department of merce, Washington 25, D.C.

Agency Overseas Film Acquisitions

☆ Certain agencies acquire films for their overseas programs. Among tho terested in obtaining information abou films from business and industry which be useful to their missions abroad a U.S. Information Agency (Acqui Branch, Motion Picture Service, 1776 Pe vania Avenue, N.W., Washington 25, and the Administration for International lopment (Communications Resources Di Audio-Visual Services, AID, Departm State).

In addition, the Organization for Ecom Cooperation and Development is an in tional organization which is constantly alert for films which will be valuable OECD libraries abroad. The Washingto gional Office, 1346 Constitution A N.W., Washington, D.C., would like to about suitable new productions.

The Overseas Film Festivals

Special note should be made that inter

(ARTICLE CONCLUDES ON PAGE SIXTY-T

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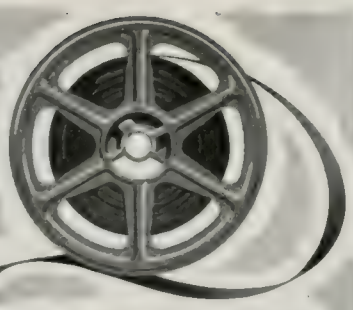
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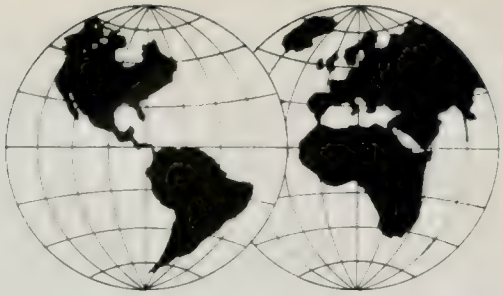
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FEATURE: THE FILM AND WORLD TRADE



by Nathan D. C
Director, Scien
Photographic
Business
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U.S. Dept.
Commerce

8mm Sound Film: New Tool for World Tra

U.S. Commercial Attaches Abroad Would Show Product Films to Potential B

LET A FILM TELL your company's product story abroad. A new motion picture tool has become available during the past year which can materially assist United States manufacturers' export expansion. This is the low-cost 8mm magnetic striped motion picture film and the newly developed 8mm sound motion picture projector.

This new development makes it simpler to show, in full color, American products, services, and know-how to prospective overseas agents, in their native languages, at a fraction of the cost of film heretofore used to stimulate American exports.

Many Industries Have Used the Medium

Businessmen are aware that the motion picture is a powerful selling, advertising, and public relations medium. Office equipment, machine tool, petroleum, pharmaceutical, and material handling firms have long made effective use of films to stimulate their export trade.

Businessmen are now expected to redouble their use of the medium, with substantial savings in cost of 8mm sound film and projectors, capable of rendering 16mm quality at half the size and weight of 16mm. Cost of prints, at the outset, will be at a saving of about one-half the price of their 16mm equivalents and, as developments come about, these costs, too, will come down.

American firms desiring to utilize the above medium to expand their foreign trade, by seeking agents for their products in markets where they do not have an outlet, would make available to the Business and Defense Services Administration an 8mm sound print of their product. This film should be delivered to Washington in the language of the country or countries in which the firms desire to expand their foreign trade, at their complete expense.

8mm Projectors at 50 Strategic Spots

It is visualized that this U.S. Government Export Expansion Program might be activated by providing about 50 selected Embassies and Consulates with 8mm sound projectors, small screens, and film storage cabinets.

It is felt that many American firms, anxious to expand their foreign sales — especially those products which would be cumbersome to be carried by a salesman or not too descriptive with literature — will be in a position to provide copies of 8mm sound and color films for use by our Commercial Attaches, on Embassy projectors.

These films would provide our commercial people at the Embassies and Consulates with a comprehensive, technically accurate e ence collection of films, for use in con local overseas importers and businessm stimulating their interest in United State ducts. Later on, after an agency has established, U.S. consumer-type films wi up U.S. products with needed custom doctrination for the product.

Attaches to Contact Import Prospect

Films would first be screened in Washi prior to being sent to a given country, certain if the film met pre-established c If it were acceptable, it would be sent a and, upon receipt of the film, the Comm Attache's office would determine, from mation at hand, who in his area might most competent to import such a produ

If the potential agent were in close mity to the Embassy or Consulate, the could be invited to visit the office to the potential agency representation. prospective agent were located some d away from the Commercial Attache, person could be notified that someone the Embassy would be calling upon hi visually show him a new American pro interest him in becoming the importer product. It is quite likely that the Emba ficer may be able to see half a dozen o potentials, for different products, on planned field trip.

Bringing Buyer and Seller Together

Should interest be evidenced by t porter, the Commercial Attache woul report to Washington, submitting the na address of the potential agent, his credit banking affiliations, and any other usef mercial data necessary for an America to evaluate the desired representation. On this is done, we, as Government, step ou the picture, and negotiations take pl tween the interested firms. We have a our purpose to bring seller and buyer to

We do, however, maintain a continu terest until an agency is firmly establis negotiations break off. If the firms a get together, then the Commercial A office attempts to find another import when this is done, the routine is repeate

With this program in mind, our fi was to find out to what extent busines be interested in joining the BDSA in ta taking such a program. We set out to t this interest by using a mailing list of a mately 1,000 known American firms were known to have made a sound fil

(ARTICLE CONCLUDES ON PAGE SIXT

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Camera Eye

THE EDITORIAL VIEWPOINT

Films' Important Role in World Trade Reflected in Current Editorial Features

WORLD TRADE is a *two-way* street. As the United States reaches the hour of decision on liberalized trade legislation, the Common Market countries move aggressively forward. At this decisive period in world trade affairs, we bring our readers background on several international film programs which conclusively point to the film medium as the one "universal language" which can prove a decisive means of communication among all nations.

The films of the California Texas Oil Corporation (see pages 35-36); the continuing film success of Volkswagen of America; IBM's visualization of World Trade; Remington Rand's recent marketing film success abroad are prefaced by valuable background ideas from the U.S. Department of State's Bill Pearson (page six) and the Department of Commerce's Nate Golden (page ten). Recognizing the importance of this subject to the free world's economies, we plan to continue features like these throughout the months ahead.

* * *

Midwest Studio Managements Can Uphold Standards and Status of Screen Directors

☆ The truly-qualified, *experienced* screen director has long been recognized (though sometimes too little appreciated) as *a key member of the management team* in the studio where he is permanently employed. But the current efforts of a Screen Directors International Guild representative (out of its New York headquarters office) to "help" Chicago members of that group negotiate an "industry-wide" agreement between midwest studios and the Guild has raised some important questions.

The Directors' contract now in effect among New York studios has recently been challenged on some basic working provisions. Has it also increased the *permanent* employment of directors? Has it encouraged a further trend toward the *free-lance* director? Why do the screen directors in Los Angeles, a group with exceptionally high standards and pay scales to match, remain aloof from the SDIG?

In some useful ways, the Guild has lived up to the *ideal of a true guild* of craftsmen but its membership standards, insofar as Chicago is concerned, would seem to equalize the status of inexperienced members with those of really qualified men. The president of the Chicago chapter, for example, is an outstanding cameraman — but is *he* a director?

Has the Guild ambitions toward a kind of "mass union" with equal status for all of its skilled and less-skilled members? If not, then let it define the *qualifications* of a screen director and drop the unqualified from its rolls!

As supervisory employees, screen directors have *primary* management responsibilities dio managements and their directors dispose of a few obvious "abuses" w sacrificing the vital liaison and permanen ployment status which is so desirable real craftsman and to his company. C has a great opportunity for real leadersl meeting its good men on equal footing, out proposals of mutual advantage and these into immediate effect.

Or will there soon be more *perma employed business agents* serving the m of splinter unions in New York, Chicag Angeles, etc., than there are animators. eramen, electricians, or screen directors larly employed in the nation's organize studios? Let's think it over!

* * *

New York's School Children Learn Ab City Sanitation Via Award-Winning Pic

☆ School children in New York are ing how the big city keeps its streets through a new prize-winning film (Am Film Festival Blue Ribbon winner) — *Litter, Will Travel,* sponsored by the Department of Sanitation and produc Dynamic Films, New York.

The 13-minute color film, written b starring comedian Roger Price, is widel by Sanitation Department and Citizens'



N. Y. Sanitation Commissioner Frank J. Lu right) shares Blue Ribbon award for "Have Will Travel" with comedian Roger Price.

mittee "clean city" missionaries who vis lic and parochial schools and civic grou

As part of the continuing education gram, Sanitation Department speakers w ploy *Have Litter, Will Travel* in schoo elsewhere in the same fashion as th other films which depict Sanitation ment activities and practical litter- measures.

In these programs, young New York movies, hear "clean-city" talks, particip question and answer sessions, and are instructional literature to take home.

"We believe that this picture will h to accomplish two important civic obje Sanitation Commissioner Frank J. Luc said. "It will educate young citizens ways of municipal cleanliness, and at th time, get these "clean city" missiona carry the message home to discuss wit parents."

(CONTINUED ON FOLLOWING PAGE FOUR

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THE EDITORIAL VIEWPOINT:

(CONTINUED FROM PRECEDING PAGE TWELVE)

Busch Sues Former Employee, Charges Use of Trade Secrets on Competitive Equipment

☆ The rights of an employer and proprietor to protect his trade secrets and proprietory rights against their invasion by a former employee were defended in Saginaw, Michigan courts during May when Edwin Busch, head of Busch Film & Equipment Co. of that city brought suit against a former salesman, Elmer Lange, also of Saginaw, charging that Lange used trade secrets to build and offer for sale projection equipment similar to that manufactured and sold by Busch.

Circuit Judge Fred J. Borchard took action on the suit on May 11, issuing a temporary injunction against the former employee to prohibit him from representing himself as still affiliated with the firm. Busch asked injunctions and $25,000 in damages in his suit. He charged that Lange had access to company records, parts and trade secrets and that he built the machine while working for the firm.

* * *

Pharmaceutical Manufacturers Film Kit Offers A-V Help to Prescription Druggists

☆ Kudos to the Pharmaceutical Manufacturers Association, Washington, D. C. and to LIFE Magazine for an excellent kit entitled "Pharmacy's Motion Pictures and How to Use Them" which is currently going to the nation's prescription pharmacists.

BUSINESS SCREEN cooperated with Hill & Knowlton, Inc. (who created the kit for the Association), furnishing instructional material for the package. A 54-page catalog of the "Prescription Drug Industry's Motion Pictures" is included, together with individual pieces on "How to Book a Film Showing," "Answering Audience Questions," and "How to Operate a Sound Projector."

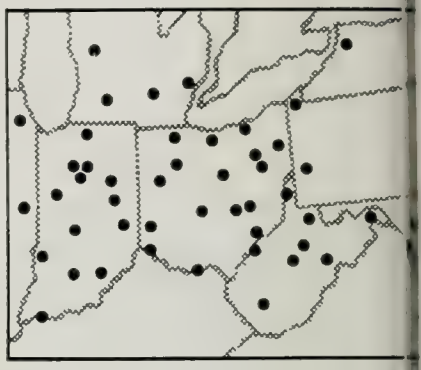
The film catalog is especially interesting. It is divided into sections, listing films relevant to "The Anatomy of the U. S. Drug Industry," "Films About Medical and Allied Professions," "Agriculture," "Understanding and Helping Older People," and "The Medical Team and the Treatment of Specific Conditions."

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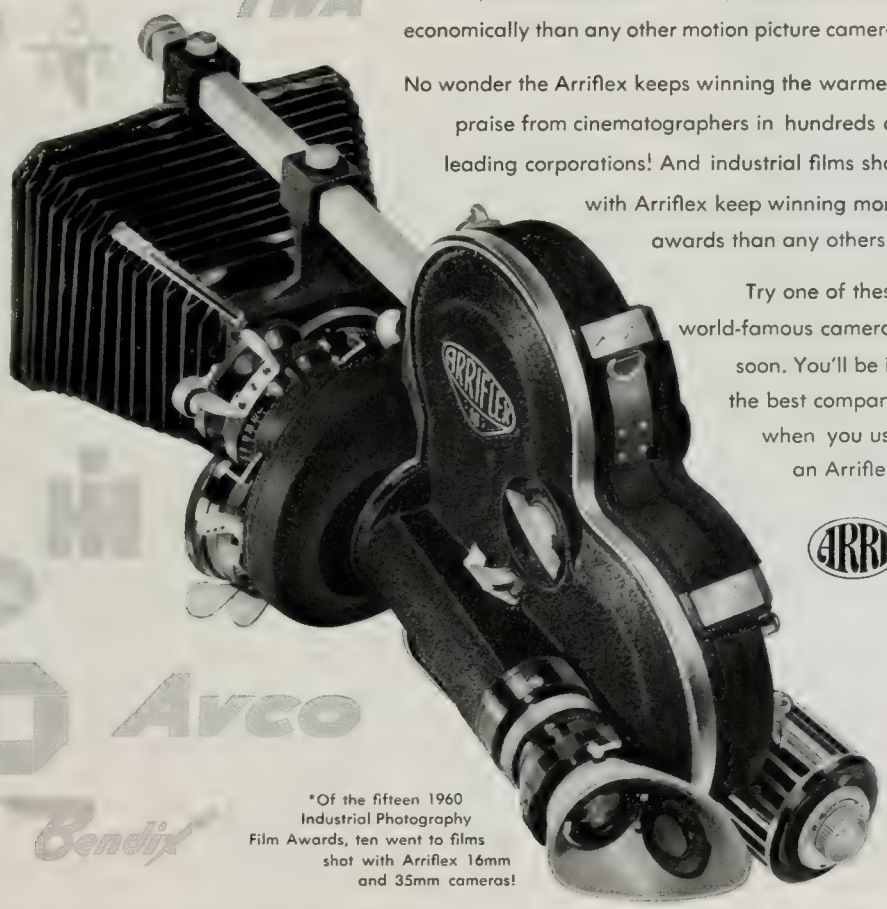
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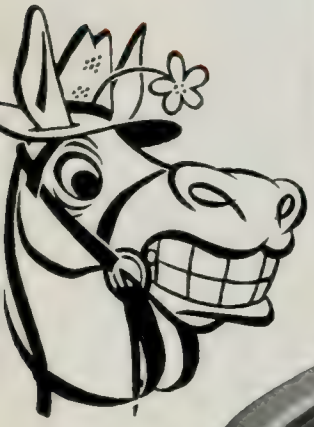
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American Management Assn Hold Film Forum in Augus

☆ The first annual "Managen Film Forum and Exposition' the American Management A ciation has been scheduled early August at the Hotel As New York City.

Over 50 titles from the AM expanding library of managen videotapes and kinescopes wil presented at the Forum. Spea will include leaders from indu who are users of business films training and specialized skills, the teaching of management kn how and for managerial deve ment.

Workshops will be held to d onstrate most effective mean using videotapes and 16mm tion picture films as "tools" in company training program. A tional data, including final date the Forum (to be confirmed early June) may be obtained f the Management Television Communications Center, An can Management Associat 1515 Broadway, New York N. Y. Further details will be vided in these columns month.

* * *

Industrial Education Films New Production Organizati

☆ Industrial Education Fi Inc., has been formed in N York to provide industry government with a wide variet original indoctrination and tr ing films. The new company i outgrowth of the Industrial Edu tion Film Library which for past two years has been oper as a national and internati test-market.

Officers of the company, lo ed at 195 Nassau Street in N York, are Frederick W. Brit president, and L. Hamilton Hol vice-president and general mar er. Newest film to be offered ur the new corporate set-up is *Steps to Increased Reading C city*, reviewed in Vol. 23, No 2 BUSINESS SCREEN.

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Screen Directors Host at Evening of Fil

Five Pictures Shown at Donnell Library Center in N.Y.

An evening program of five films was presented by the Screen Directors International Guild and the New York Public Library at the Donnell Library Center, New York, May 23.

Featured were *Jazz After Hours*, directed by Shepard Traube, a TV pilot program; *A Publisher Is Known by the Company He Keeps*, directed by Jules Schwerin and produced by Louis De Rochemont Associates for Alfred A. Knopf, Publisher; *Litho*, directed by Cliff Roberts, produced by Robert Yung of Elektra Studios for Amalgamated Lithographers of America; *Dialogue With Life*, directed by Lloyd Ritter and Murray Lerner, produced by MPO Productions for the Health Insurance Institute; and *West Point*, directed by Daniel Klugherz and produced by and for the U.S. Army Pictorial Service.

Theater Filled to Capacity

New York needs more of this kind of showcase for specialized films. The Donnell Center has an excellent auditorium, and the house was filled to capacity on this occasion.

It might be suggested that future programs could be more diversified. Four of the films shown were in black-and-white to one in color, while a reverse proportion would probably be more typical of Guild members' output of 20 to 30 minute films. Also, the four b/w films seen tended to be low-key throughout. While this, no doubt, was an effective technique for the subjects at hand, a more balanced choice of films would make for a more sprightly evening.

Among Year's Best Pictures

Litho and *Dialogue with Life* have been reviewed in past issues. Both are among the best of the 1962 crop of films. *Litho* received the most vociferous and spontaneous applause of the evening. New and interesting was the De R mont film for Knopf. Mr. K a home movie fan for 30 or years, commissioned this m picture to be made from a 6000 feet of his badly-worn, h shrunk film which was mould in his closet. Not only was the stock, itself, in poor shape, but Knopf could never be called a passable photographer. Yet- picture comes off beautifully.

Seen in typical home-m style are such great literary n as Thomas Mann, Warwick D ing, Max Beerbohm, Willa C and others. Mr. Knopf is or the last of the great individu — and he knows it. Despite difficulties of working with man — perhaps even becau them—director Schwerin has a very fine job in preparing material, intercut with ultra c ups of Knopf and made a first film.

West Point, Dan Klugherz's ture for the U.S. Army Pict Service, uses an unobtrusive perceptive camera techniqu show the moral and intelle aims and accomplishments o Academy through the live ac and words of typical cadets.

Jazz After Hours was not the high standards of the four films on the program. hard to put down such a gia Coleman Hawkins but this fil most manages to do just that. Eldridge, Johnny Guarnieri Cozy Cole are also seen and h

* * *

Acorn Films Relocates Due Building of Boston Toll R

☆ Progress in the form of a toll road into Boston has c the relocation of Acorn Film New England. Formerly locat 465 Stuart Street, Boston, A Films is now located at 88 E Street, Boston, Mass., adjace the Prudential Center. The p number remains the same.

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PLAZA 7-0651

WASHINGTON FILM COMMENTARY

by Mary Finch Tanham

Washington Correspondent for Business Screen

IN THE FUTURE, a brand new agency will be handling film activities in the Office of International Trade Fairs. Reg Keniston will be in charge of the Graphics Division, Office of Information, Bureau of International Business Operations, Department of Commerce, Washington 25, D. C.

* * *

Pilgrim Readies New 3-Story Plant for Expanding Operation

. . . A three-story building, with complete screening facilities, is being handsomely redecorated for Pilgrim Film Service's expanding operations in northwest Washington.

According to Bob Pilgrim, an increasing number of out-of-town clients, plus government and association business and the NBC-TV *Brinkley Journal* titles, made the move to new quarters essential. Four animation stands and new optical equipment for both 16 and 35mm operation are being installed at the new Georgetown-type plant at 1252 20th St., N. W.

* * *

Office of Civil Defense Puts New Vigor in Audio-Visuals

. . . As a followup to last month's blast for new civil defense films, we're glad to announce that a vigorous audio-visual program has been launched in the Office of Civil Defense, now within the Department of Defense.

Harald Kirn, Director of Audio-Visual Planning in OCD's Public Affairs Office, says that *Protection Factor* 100, a report on the nation's shelter survey, is now in distribution to TV stations. Eventually, 1,100 prints will be circulated through Army Film Exchanges. The film was produced by the Audio-Visual Office at Norwood Studios, Inc.

In addition, Wilding, Inc. is producing a new public information film which will show what happens when a small town faces the issue of school shelters. This 27½-minute picture is being shot in White Plains, N. Y. Wilding is also producing an OCD package of clever one-minute animated TV spots.

Ten half-hour training films on home care of the sick and injured will be produced jointly with the OCD and the American National Red Cross. These films are intended for school showings, at training classes, for television release and for Red Cross certification.

* * *

Motion Pictures, Slidefilms Aid Peace Corps' Recruitment

. . . Although still a baby, though a growing one, among government agencies, the Peace Corps has started rolling on audio-visuals as a means of recruiting more young people for the international project. At the Seattle World's Fair, for example, a new five-minute 16mm color film has been set up on a continuous projector in the Peace Corps' Pavilion to supplement dramatic action stills. The film was made from USIA newsreel footage shot in four countries for overseas use.

With other existing footage, a 27-minute general information, recruiting film has been prepared for public viewing in July. Dave Garroway has contributed his services as narrator and the documentary will feature interview sequences with Sargent Shriver.

A 12-minute slidefilm series for recruiting "in the field" is already available for use by civic speakers, schools, etc. And in the near future, filmstrips aimed at specific audiences (e.g. agriculture, nursing, etc.) will be completed.

Three Pictures "In Production" for Air Force-Sponsor Program

. . . Three new industry-sponsored films are in production for the U. S. Air Force Sponsored Film Program. Pratt-Whitney Aircraft Corporation has awarded National Film Studios a contract for a 27-minute color film which will develop the tactical warfare concept from World War II until the present. Working title on this production is *F 105D*.

United (Insurance) of Omaha and the Air Force Association will sponsor *The Greatest Gift*. RCA will start lensing *Sentinel for Survival*, dealing with the nation's Ballistic Early Warning System (BMEWS).

* * *

"The Eagle's Talon" Receives Citation from Headliner's Club

. . . *The Eagle's Talon*, Secretary of Defense McNamara's strong film report on the state of the nation's defenses (reviewed in a recent issue) has received a Special Citation from the National Headliner's Club in Atlantic City, N. J. It reads: "To the U. S. Dept. of Defense, Office of Public Affairs, Audio-Visual Division, for the film *The Eagle's Talon*, which graphically fulfills the public's need to know on Defense matters as well as alerting to Communist agression."

Col. Bertram Kalisch, Executive Producer, accepted the award for the Department.

* * *

Critics Applaud Jazz Album as Norwood Debuts in Music Field

. . . To the surprise of a few, Norwood Studios, Inc., producers and new distributors of government



Norwood's music man, Ray Han

films, has branched out even ther to include a new music cor ation. And for their latest re album, "Jazz Toccata and Fug a buffet luncheon and "review session was held in Norwo Washington studios.

Music critics, TV and r personalities and members of press were on hand to app composer Ray Haney, music rector at Norwood, and the fo soulful, soft-spoken "Tall Te of TV fame. Haney has also c posed, scored and directed background music for Norwo 52 AFL-CIO *Americans at W* films, as well as a sweet new record titled, "Rockin' and Dr in' Music."

* * *

"Durum" Selected for Over Use to Promote Wheat Trad

. . . *Durum — The Standard Quality* (spaghetti is made o it) is a market development originally produced for the N Dakota Wheat Commission Bill Snyder Films of Fargo, N (reviewed in these pages last ye

This excellent crop picture, abroad by CINE to overseas tivals in 1961, is currently b revised by Great Plains Wh Inc. in cooperation with the eign Agriculture Service of U. S. Department of Agricul It will now be tracked in five guages with Washington V Productions rushing the new s versions for distribution abro

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Huntley to Open His Own duction Studio in Jersey

Television network person- Chet Huntley has done it! about to open his own pro- ion setup near Stockton in Jersey's Delaware Valley re the new Chet Huntley En- rises' studio facility will be dquartered on a 155-acre prop- y recently acquired. Full oc- ncy of the new studio is set June 1st. Good luck, Chet!

* * *

y is Making a New a for Re-Fueling Personnel

The Navy is making a new ning film for re-fueling per- nel whose preoccupation with daily life can sometimes cause "goofs" on the job. The 15-minute animated picture is being produced by Creative Arts Studios in our town.

* * *

Marian McPartland to Serve as W.V.P.'s Director of Music

. . . Internationally-known composer and jazz pianist Marian McPartland, who wrote the original score for WVP's charming *Mark*, will serve as music director and consultant to Washington Video Productions, Inc., according to word from president George F. Johnston. *Mark*, incidentally, is going abroad as one of America's honored CINE selections this year.

AA's Award-Winning "Flight" Gives Public Facts on Safety

E'RE BENEATH THE smooth belly of the jet airliner when uge wheels start to roll. The w-striped runway slips be- h us, faster, faster, and sud- y we're airborne. The wheels w up in the belly. And we're *Flight* — which is the title he new, award-winning, pub- affairs film sponsored by the ral Aviation Agency.

ith probably the most com- mission in the history of sportation, the FAA has a big, ieldy story to tell the pub- 28½ minutes is hardly time gh, and yet this film drives e its message: namely, "safe al is routine."

A Little Girl's Viewpoint

he viewer of *Flight* is drawn the story by the chubby, com- nt hand of one of the most itching little six year old girls it the screen in years. She's g across the U. S. in a trans- inental jet — and right from start we *care* that her life is he hands of hundreds of peo- whom she'll never know. We t, for instance, the pilot and f his crew, the FAA controller, a flight inspector, the lineman on a radar tower, and dozens of others of the thousands of employees who make flying safe and swift; we are shown, in some detail, how these men are trained and their machines are tested. Gradually, it dawns on us that the picture is drawing together the many pieces of a new era in history.

Produced by Vision Associates

Vision Associates, Inc. produced the film — and some exceptionally outstanding Ektachrome interior, exterior, day and night shots. Tension is sustained nicely throughout the film with solid musical editing. Lee Bobker wrote and directed, and it was photographed by Ray Long.

In the final analysis, this motion picture presents a brisk, positive picture of a well-knit government agency which, paradoxically, employs thousands of workers in "unrelated" jobs, divides them into many services, and spreads them all over the map. This film portrays their interest in their job, and is bound to promote public confidence and goodwill. It is sure to convert a lot of borderline pas-

FAA controllers on the job in a scene from FAA's new film, "Flight."





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IN WASHINGTON:

(CONT'D FROM PRECEDING PAGE)

sengers, as well as citizens who think that this regulatory agency has a thankless job.

* * *

Federal Aviation Agency Has Long List of Films in Work

. . . Tony Jowitt, Chief of FAA's motion picture and photographic section, has a shop full of other films in script or in production.

Training films include: *ATC Radar-Enroute Procedures*, a film for aircraft controllers, written by Harry Muheim and in production with De Frenes Co. in Philadelphia; *ATC Radar-High Altitude Services*, written and produced by Horizon Productions in Kansas City; *Aeromedical Research for Controllers*, will be produced in FAA's motion picture section; *The Supervisor*, an on-the-job-training film for instructors, written by Harry Muheim; *The Aviation Medical Examiner*, written by Earl Pierce of New York; *Revised Holding Pattern Criteria*, produced by Ralph Lopatin of Philadelphia.

A briefing film, directed at all pilots and explaining air traffic controls, titled *What's My Traffic?*, has been written by William Simon and will be produced by Atlas Film Corp. of Chicago; *One Eye on the Instruments*, a film which will explain the value of understanding and using aircraft instruments is out on bid; *Private Pilot*, written by Coe-Peacock, will be a public affairs film for private aviators; and to specifically develop certain portions of the film *Flight*, FAA will produce two separate motion pictures about "air traffic service", written by Coe-Peacock, and "flight standards service", written by William Simon.

* * *

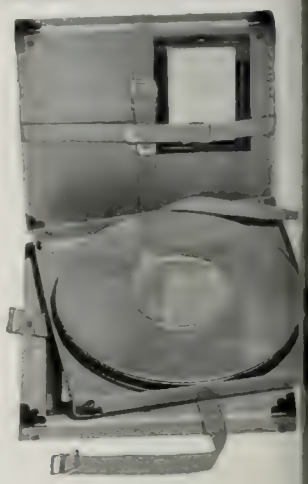
Safe Travel for Boating Fans Is Pictured in "People Afloat"

. . . If you're one of the millions operating a small pleasure boat — and if you're smart — there are certain things you'll always check before you hit the water. And there are lots of smart *People Afloat*, according to Phillips Petroleum, sponsors of a 14½-minute picture of that title for use by the American Red Cross.

The film has been designed to motivate more boat-owners into enrolling in the small-craft training courses of the Red Cross. The Coast Guard and the Outboard Boating Club of America are also cooperating in this program.

National Film Studios, Inc. produced *People Afloat* in Chesapeake Bay Area and in

(CONTINUED ON PAGE



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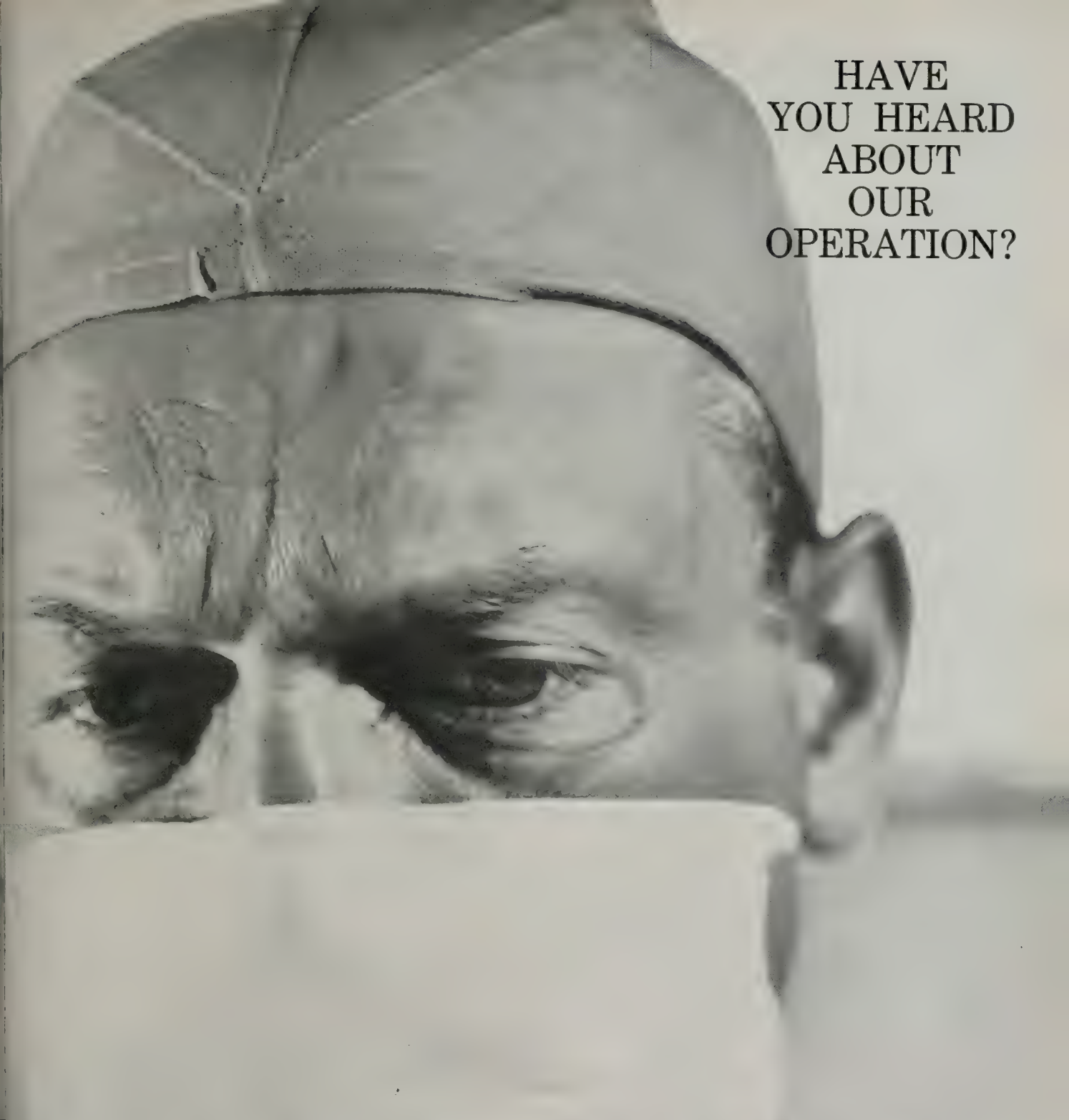
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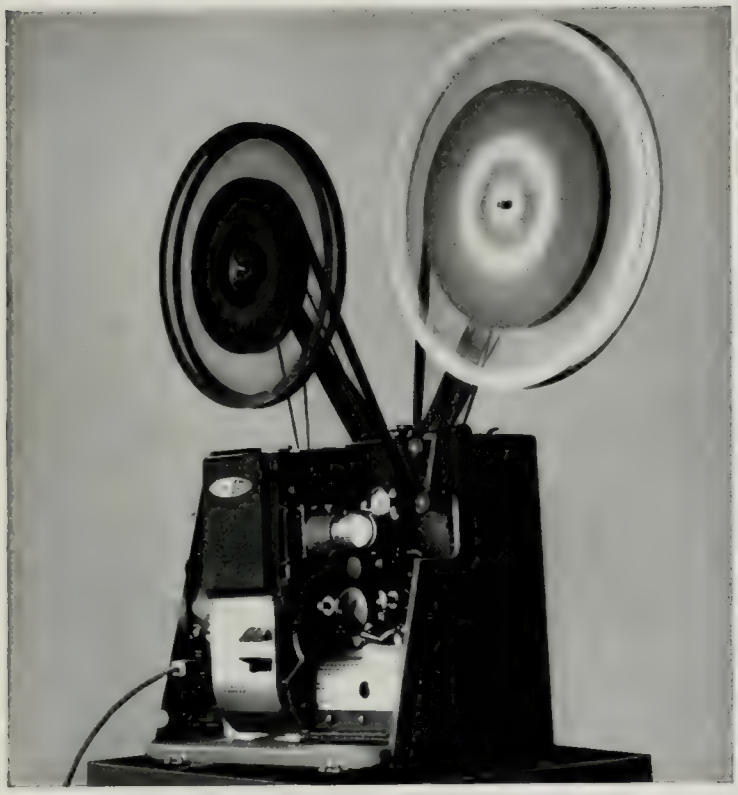
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VICTOR ANIMATOGRAPH CORP., DIVISION OF KALART, PLAINVILLE, CONNECTICUT

IN WASHINGTON:

(CONTINUED FROM PAGE 22)

scenes the viewer can practically scent the salty air. It was directed by Gene Starbecker, lensed by John Bessor; script and editing were by Charles Hundt.

Some 200 prints are being distributed to Red Cross Area offices at Alexandria, Va., Atlanta, St. Louis, and San Francisco. As in the case of other American Red Cross films, most chapters in cities over 500,000 population will have at least one or more prints.

* * *

Social Security Procedures Explained in New Color Film

☆ What happens to reports of earnings employers send in on Social Security; how are earnings records kept; and, what happens when a claim for payments is made?

These and many other questions are answered in *The Social Security Story*, a new 14 min., color motion picture produced by Milner-Fenwick, Inc., for the Social Security Administration.

Nancy Carroll, a young newspaper reporter is assigned to do a feature story on the new social security building near Baltimore, Maryland. She persuades her grandfather to accompany her in order to get an older person's viewpoint.

Together they learn the basic idea of old-age, survivors and disability insurance program, and are shown, how, when earnings stop because of the worker's retirement in old age, disability or death, payments are made to him or his dependents to replace lost earnings.

Filled with interesting aspects of social security information and procedure, the film is able to present many not-so-well-known facts about social security that will be of value to both young and old. In addition, the viewer receives a beautiful color tour of the mo headquarters and central rec keeping headquarters.

Prints are available in both and 35mm. Showings can be ranged through the nation district offices of the Social curity Administration.

* * *

Humorous Low-Budget Pic Aimed at Bus Maintenance

. . . Willie What's-The-Use-Ta Trip is the relaxed title of a little film which is first in a s of training pictures for the T ways Eastern Group. And sponsors who are frightened film $$$, *please note*, this e tive, chuckle-happy message Trailways' employees cost than $4,000 and was shot in days.

The picture is slanted dir at the man who cleans a keeps it working, but never eyes on a passenger. Willie W is such a man — until he a trip on his *own* bus! And the fun begins.

In pantomine, a Buster-Ke ish Willy rolls across the cou side in agonizing discomfort gets snarled up in bubble the windows rattle; the lights work; bugs crawl on the ce and the ashtrays are full of There's oil all over his br seat, then on his perspiring and, finally, on his clean mer suit. It's all ridiculousl miliar. Like a bad dream. the audience shares Willy' lief when he climbs off the b in such a frightful mess tha girlfriend runs away. He back to work with determin

Using professional actors, music, and lots of color, Phil lilo of Production Alliance duced the film with no narr throughout the "story." E double-barrel hard sell by maintenance manager tails th ny part, re-emphasizing a 12

Nancy Carroll (far left) and her grandfather learn about social se



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is Is Standard Oil" (Indiana)
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program for "making the bus shine."

This 22-minute film is packed full of "inside jokes" to appeal to the maintenance crews. It's exactly the kind of an internal film which is often truly dreadful. But Willy is handled well, and is bound to produce results.

J. Walter Thompson Co. supervised the picture for their agency client. It was directed by Phil Mellilo, photographed and edited by Hanson Potter, with music edited by Ross Gaffney.

* * *

Atomic Power in Space Effort Is Subject of Latest AEC Film

☆ First use of atomic power in the nation's space effort is featured in a new Atomic Energy Commission film entitled, *Atoms For Peace*.

Produced for non-technical audiences, this 16mm color film describes the development and use of compact nuclear power sources for space under the Commission's Systems for Nuclear Auxiliary Power (SNAP) program.

The 28 minute film shows the two basic concepts of the SNAP program. In one approach, the energy of decay from radioactive isotopes is used to generate electricity directly, without moving parts. This method is being developed by the Martin Marietta Corp.

The other SNAP approach uses the heat from a compact nuclear fission reactor to generate electricity by a turbo-generator system, or by direct conversion. Atomics International, a division of North American Aviation is developing nuclear reactor systems which will provide from 500 to 3,000 watts of electricity in space for one year.

Prints of *Atoms For Space* are available on a free-loan basis from Atomic Energy Commission libraries in the U. S. and through U. S Embassies abroad.

* * *

McGraw-Hill Offers Kennedy White House Tour Prints

☆ Prints of the recent CBS News Special, *A Tour of the White House with Mrs. John F. Kennedy* are being offered for purchase or rental from the Text-Film Division of McGraw-Hill Book Co.

In the company of CBS News Correspondent Charles Collingwood, Mrs. Kennedy proves a charming and expert guide as she takes viewers on an extensive public tour of the historic Presidential mansion. (*Cont'd on Page* 53)

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Announce Winners of Canadian Film Awards

Crawley, Meridian Share Honors With National Film Board

TWO CANADIAN FILM producing companies shared honors with the National Film Board in taking six out of eight top prizes in the 14th Annual Canadian Film Awards presented in Toronto on May 26th.

Crawley Films Limited won both top awards in the Public Relations' film group, with honors to *Campus on the Move* and to *Abitibi*, the latter sponsored by Abitibi Power & Paper Company. Crawley received a third first prize for *Project Sentinel*, sponsored by B. A. Oil, and selected as Canada's best Sales & Promotion picture of the year.

A First Award for Training

Meridian Films Limited won top honors among Training & Instruction films for *You Can Go a Long Way*, cited "for imagination in design and excellence in execution."

The Film Board was the Theatrical film winner with *Morning on the Lievre* and was also honored for the best Children's Film. *Dance Squared* was cited in that group for "its gay rhythmic flow of well integrated music and design." The other Film Board winner in motion pictures was *Circle of the Sun* which was judged best among General Information films "for its superb photography, effective editing, and convincing narration.

Judges Cite Crawley Films

In citing Crawley's *Campus on the Move*, the judges noted its "compact, tightly edited story done with technical excellence." The award to *Abitibi* was based on "excellence in photography, lighting and composition; *Project Sentinel* was honored "for excellent realization of purpose, visuals and sound."

The first prize winner among Travel & Recreation films was *Glooscap Country*, produced for the Nova Scotia Information Service, and noted as "an excellent combination of the beauty and Indian folklore of the Bay of Fundy shore in a travelogue of great subtlety."

O. J. Silverthorne, chairman of the Ontario Board of Censors for more than 25 years, received a Special Award "in recognition of his generous interest in the problems of film makers, film users, and film viewers, and particularly his continued helpfulness to the Canadian Film Awards and to the film society movement."

Omega Commercial Is "Best"

Filmed television commercials were included in the Awards program again this year. Chosen best of entries in that field were *Molson's, Fishing*, produced for Cockfield, Brown & Company advertising by Omega Productions, Inc. and *Potpourri*, produced by the National Film Board.

The Canadian Broadcasting Company's film *Word Games* was judged best of entertainment television programs submitted. The first prize winner among Informational Television films was *A Friend to His Country: William Lyon MacKenzie*, also produced by the National Film Board.

Wins the Association Trophy

Awards were also given to the "five best" amateur motion pictures produced in the Dominion last year with the special trophy of the Association of Motion Pictures and Laboratories of Canada going to *Au Temps Des Ombres Blanches*, produced by Claude Savard of Montreal.

Dr. Andrew Stewart, chairman of the Board of Broadcast Governors, presented all seventeen trophies before a luncheon crowd gathered in the Crystal Ballroom of the King Edward Hotel in Toronto on May 26th.

It was noted that more films than in any previous year were entered with 137 films submitted by 39 Canadian film producers in twelve categories. The greatest increase in entries was in the Training and Instruction group which increased from five to 13.

* * *

A-V Equipment Trade Fair

The next issue of BUSINESS SCREEN will feature our annual Audio-Visual Equipment Trade Fair portfolio. Pages of illustrated data on the latest in projection equipment and accessories from the world's leading firms.

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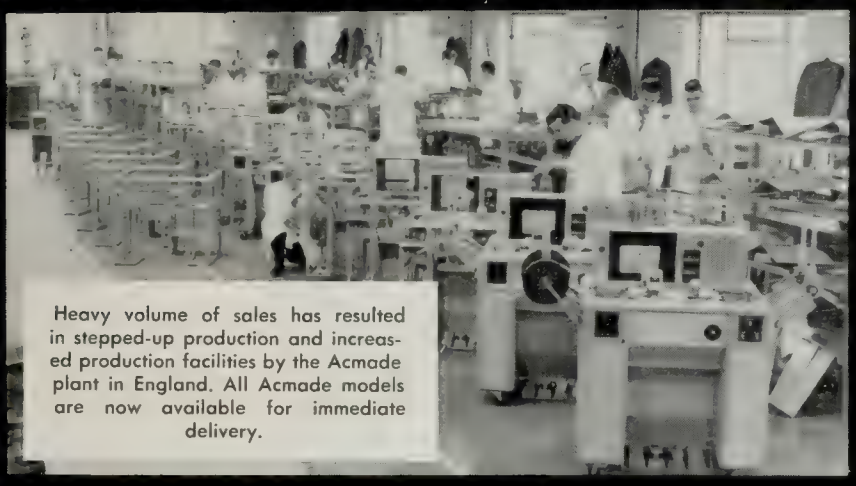
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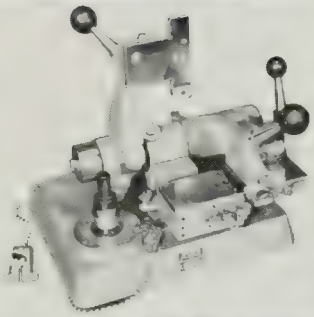
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ACMADE TUNGSTEN PRECISION SPLICER

This moderately priced splicer incorporates new precision features which insure absolute accuracy and safety in splicing. Three models are available: Model 16-16mm., Model 35-35mm., Model 35-16 combination 35mm. and 16mm.





1. The combination 35mm.-16mm. Model features retractable 35mm. **and** 16mm. pins. This permits center placement of the 16mm. pins for A and B roll splicing.



4. Specially designed right-hand pressure block permits easy and accurate back-scraping on all models.



5. Tempered steel springs provide perfect pressure, positioning film firmly during scraping and splicing processes.

6. Thermostatically controlled heater maintains constant 100° temperature.

2. Stainless steel blocks are precision fitted with Tungsten-Carbide inserts for cutting. Cutting edges will remain sharp and last forever.

3. Attached scraper adjustable for depth — fitting jig incorporated on splicer base.

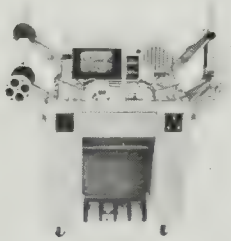
Model 16 — $299

Model 35 — $299

Model 35-16 — $399

ACMADE MARK II EDITING TABLE

Makes Editing Easy!



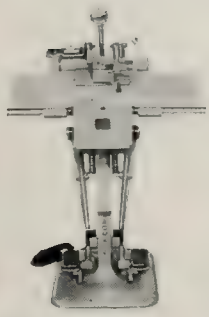
$2975

f.o.b. New York

Operation of this simple, efficient editing machine can be mastered in minutes. Continuous (non-intermittent) movement provides absolute protection for your film. Instant controls and declutching allows up to 50% greater speed for pic & sound editing. All combinations of 16mm and or 35mm channels, plus magnetic and optical sound available.

WRITE FOR DETAILED BROCHURE

Acmade Foot-Operated Splicer with Tungsten Tipped Blades



Combination
16mm-35mm
Model . . .
$1495

This splicer is constructed, as is usual with ACMADE products, of the finest materials and workmanship. All castings are of the best quality and the top body and cutter arms are seasoned to prevent distortion after machining. The machining is carried out to limits of ± .0005" in order that the cutter blades shall close in a dead parallel manner. The cutter blades are made from stainless steel with Tungsten Carbide inserts, and afterwards ground lapped and polished to a limit of ± .0002" thickness and the cutting edges relieved by 1°. The Tungsten Carbide inserts will have indefinite life and will not require sharpening as with other types. A heater unit is installed in the top body of the machine. The top light in a well glass fitting is attached to the body of the machine and also an inspection light in the waste bin together with cement bottle and brush. A scraper block is supplied and also a scraper block setting jib and support shelf rubber-covered. The whole machine is finished in first quality grey hammer and all metal parts other than cutter blades are hard flash chromed.

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Ask for our list of preview films

43 Compete for Visual Presentation Awards

Winners to Be Announced at Ninth Annual "Day of Visuals"

TITLES, SPONSORS AND PRODUCERS of forty-three motion pictures, slidefilms, Vu-Graphs and other visual presentation media which have been named as "finalists" to compete in the Ninth Annual Awards Competition of the National Visual Presentation Association have been announced.

Five of the six award classifications were completed during the week of May 14-21 with all except "Sponsored Educational" media listed below. The announcement was made in New York by Seymour Robbins (Manhattan Color Laboratory), Chairman of the Awards Competition. Winners will be disclosed at the Ninth Day of Visuals on June 4 and 5 in New York. In the listings, all "finalist" titles are followed by names of sponsoring organizations and by the names of producing companies:

MOTION PICTURES

Class 1: Industrial Sales and Sales Promotion

Color Collage, Eastman Kodak Co.; filmed by Visualscope, Inc.

Change, Courage & Progress, produced, distributed by News Front.

Faces and Fortunes, Kimberly-Clark; produced by Goldsholl Associates.

The Nature of Things, Farm Journal; produced by Elektra Studios.

The Packaging System, Container Corp.; produced by Design Laboratory.

Remington II, Remington Rand International, produced by Vision Associates.

° ° °

Class 2: Consumer Sales and Sales Promotion Films

Jamaica, No Place Like Home, Jamaica Tourist Board; produced by Sound Magic Productions.

Little Girl, Gulf Oil Co.; produced by MPO Productions.

Since Life Began, Life Magazine, produced by Wilding, Inc.

When It's Cold As . . ., Union Carbide Corp.; produced by Visualscope, Inc.

° ° °

Class 3: General Public Service

The Question Tree, IBM Corp.; produced by Henry Strauss & Company.

Creation of New Wealth, Yawata Iron & Steel Co.; produced by Iwanami Productions (Japan) and Allegro Productions (New York).

Just Plug It In, Electric Council of New England; produced by Bay State Film Productions.

Marble Today & Tomorrow, Vermont Marble Company; produced by Bay State Film Productions .

Sealed in Glass, Glass Container Mfrs. Institute; produced by Cullen Associates.

Take Time for Your Teeth, American Dental Assn. and Johnson & Johnson; produced by Audio Productions, Inc.

° ° °

Class 4: Sponsored Educational

(Finalists not available at presstime)

° ° °

Class 5: Employee Relations Films

Cash on the Barrel Head, Bureau of National Affairs, produced by Reid H. Ray Film Industries.

IBM Means People, IBM World Trade Corp.; produced by Film Enterprises.

Men Who Build Balers, produced and distributed by New Holland Machine Co.

° ° °

Class 6: Employee Training Films

Anatomy of an Accident, American Telephone & Telegraph Co.; produced by Jerry Fairbanks, Productions.

Beer Under Glass, Glass Container Mfrs. Institute; produced by Hartley Productions.

History's Brew, Maxwell House Coffee; produced by Fanner & Sandak.

Profits in the Bag, International Paper Co.; produced by Elektra Studios.

The World Outdoors, Girl Scouts of the USA; produced by Vision Associates.

FILMSTRIPS, SLIDES & VU-GRAPH PRESENTATIONS

Class 1: Industrial Sales

Achievers Sales, AC Spark Plug ... duced by Close & Patenaude

Expansion for the Sixties; pro... and distributed by CBS Rad...

A Few Will Do, General El... Co.; produced by Muller, J... & Herrick.

Nabisco Sales & Merchan... Campaign, National Biscuit ... produced by The Chartmakers

1301 ADF, IBM Corp.; produc... Daneck Productions.

° ° °

Class 2: Consumer Sales

Centrex, American Telepho... Telegraph Co.; produce... Daneck Productions.

Learn to Bowl, Brunswick ... produced by Sales Comm... tions, Inc.

New Power for Numerical Co... IBM Corp.; produced by ... ing Films, Inc.

Remington Rand International, ... ington Rand; produced by Di... Productions.

The Secret in the Bottle, ... Corning Fiberglas, produce... Muller, Jordan & Herrick.

° ° °

Class 3: General Public Ser...

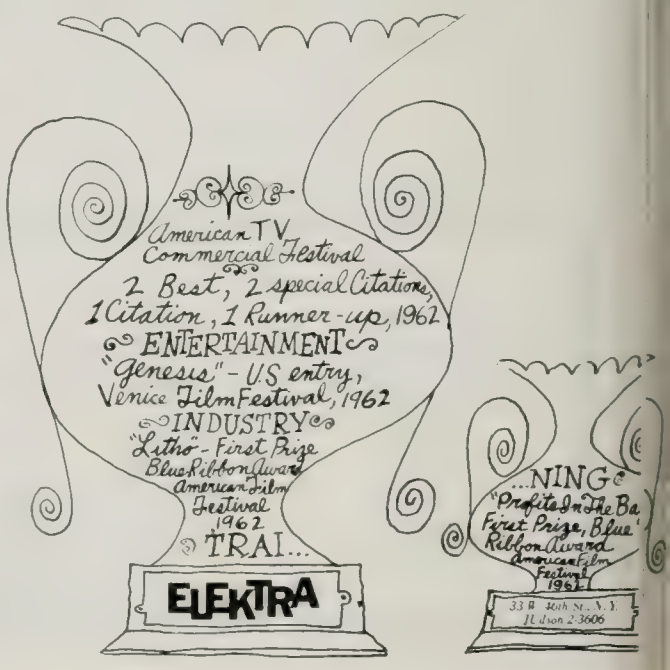
How to Select a Tent, produce... distributed by The Boy Sco... America.

° ° °

Class 5: Employee Relatio...

Interview, IBM Corp., produc... Muller, Jordan & Herrick.

Thirty Birds on a Summer's Da... Metropolitan Life Insurance ...



iduced by Muller, Jordan & Her-k.

* * *

Class 6: Employee Training

tting Work Done Through Com-nittees, produced & distributed Camp Fire Girls.

e Last of the Small Time Spend-ers, produced & distributed by tropolitan Life Insurance Co.

e Magic Moment, J. C. Penney Co., produced by Muller, Jordan Herrick.

specting by Phone, Renault Corp.; produced by Gotham Film ductions.

e Race for Space, Pepsi-Cola; pro-duced by Graphic Varieties, Inc.

derstanding Explorers, Boy Scouts f America (producer & distribu-).

* * *

ld Flaherty Film Seminar ne 18-28, at Minnesota

International Film Seminars, c., have announced the 8th aherty Film Seminar to be held ne 18 through 28th at the Uni-rsity of Minnesota, Minneapolis.

The conference will bring to-gether film makers, film students d scholars and interested non-ofessionals for ten days of in-nsive study and discussion. Pro-nent film makers as well as pro-rising new talent will have an op-rtunity to present their motion tures for discussion.

The seminar aims to emphasize well as advocate the recognition d study of film as an academic cipline. A scheduled session will devoted to students' films of ex-ptional interest and merit pro-duced in college motion picture partments.

Complete information and re-gistration forms may be obtained writing to: The 8th Flaherty lm Seminar, Center for Contin-ution Study, University of Minne-ta, Minneapolis 14, Minn.

* * *

IA Announces a Conference Programmed Instruction

Continuing its probes into the ld of programmed instruction, e potentials of teaching ma-ines, etc., the American Man-ement Association has sched-ed another special conference d exhibit titled "Programmed struction," for August 27, 28 d 29 at the Hotel Astor in New rk City.

The Conference outline contains ese provocative sessions: "Facts d Fallacies About Programmed struction in Industry," "How to easure the Success of Pro-ammed Instruction," and "Pack-ed Programs, What Is Available? hat Is Practical?" An exhibit of achines, tools will be held.



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Pictures and People in the Month's News

Xerox Theater at Seattle Fair Features a Multi-Screen Show

☆ Final stop for visitors touring the automated "Library of the Future" display offered by the American Library Association at the Seattle World's Fair is the Xerox Theater. Show-stopper at that vantage point is a 10-minute motion picture presentation, utilizing six screens, summarizing the history of man's visual communication since prehistoric days. The show is presented by the Xerox Corporation and was produced by Visualscope, Inc., New York, under the direction of Bob Taylor.

But it's more than just a multiple-screen movie that is holding throngs of visitors at Seattle! The Xerox Theater features a battery of six synchronized projectors and a high-fidelity transistorized sound system developed and manufactured for Xerox and Visualscope



Ed Busch is pictured with Cinesalesman equipment used at Seattle.

by Busch Film & Equipment Company of Saginaw, Michigan.

Features of the projection setup include a mechanical interlock developed by Busch to hold the six projectors in perfect synchronization during the show; each of the six projection units contains one of the Busch patented continous film cartridges, designed to handle its film content during its entire life without rewind or rethreading.

A special sound sensitive amplifier device was developed by the same company for automatic shut-off of all projectors at the end of each showing. Six pictures are projected simultaneously . . . three on one wall of the circular theater and three on the opposite wall but only one projector is used to reproduce sound for all six screens. Six 12" speakers are built into the theater ceiling, one above each screen.

Other Seattle exhibits featuring Busch Cinesalesman projectors include: Standard Oil of California, C & H Sugar Co., Ford Motor Co., and the Washington State Apple Growers Assn.

* * *

Coliseum Pavilion at Seattle Uses Special Ralke Projectors

☆ The four-million-dollar Coliseum pavillion at Seattle's World's Fair has been specially outfitted with audio-visual equipment by the Ralke Company, Los Angeles.

Ralke has installed Repeater 16mm Eastman Kodak loop projection equipment in the exhibit which features Man's Environment in the Next Century.

In the past Ralke Company has installed specialized equipment for Disneyland, and at the U. S. exhibit in the Brussels World Fair.

* * *

Don Hershey Elected President of the Screen Directors Guild

☆ Don Hershey has been elected President of the Screen Directors International Guild at the annual election meeting in New York City on May 2. Mr. Hershey succeeds Willard Van Dyke, who served SDIG for two one-year terms.

Other officers elected were: Jack Glenn, 1st Vice President; Joseph Lerner, 2nd Vice President; Howard T. Magwood, Secretary; and Robert J. Kingsley, Treasurer. In addition to these officers, the following were chosen to serve on the Executive Board: Robert Braverman, Shirley Clarke, Charles S. Dubin, Herman J. Engel, Leo Hurwitz, Lewis Jacobs, George Jacobson, Robert K. Sharpe, Willard Van Dyke, Albert Wasserman, Nicholas Webster and, as Alternates, Robert Anderson, William Buckley, Peter H. Cooper, Les Gladman and Charles H. Green.

Elected as Auditing Committee members were: Marc S. Asch, John G. T. Gilmour, Bert Lawrence.

Shirley Clarke is the first woman to become a member of the Executive Board.

George L. George continues as Executive Secretary, Robert Edmonds as his assistant and Business Representative, and Erwin Feldman as General Counsel.

The Guild represents more than 500 motion picture, tape and television directors in the New York area and other parts of the country, as well as directors in Canada, Latin America and Europe.

General Film Lab Complete Key Move in Expansion

☆ The key move in a qua million-dollar expansion of Hollywood plant of General Laboratories has been compl with the opening of a new which houses thirteen cu rooms and a new reception are

A fifth projection room i construction and orders place nearly $140,000 worth of printing equipment for additi production rooms to be op shortly.

William E. Gephart, presi of General Film stated, "Con to some beliefs, the use of is increasing, especially in the cational and industrial fields. current expansion is based on need for greater total produc in both black-and-white and film.

"The new types of equip we are installing will enabl to maintain uniform quality higher processing speeds, speed is a necessity in the mo picture business."

* * *

Show Philadelphia Renewal "Form, Design and the City"

☆ A documentary film de ing Philadelphia's successful of a *comprehensive* urban d program in renewal of its d town area has been produce Reynolds Metals Company.

Form, Design and the City, produced in association with the American Institute of Archit and offers basic guidelines on a city can succeed in the tremendous task of renewing its ce area and achieving high stand of urban design.

Of special interest is a sequ showing how modern Rome developed over the centuries under a central design theme cre by Pope Sixtus V during the pe 1585-1590. Old paintings illustrate the ancient city and its gradual rebuilding, while recent m pictures dramatically highlight the results achieved through Pope Sixtus' design theme.

The 57-minute color film was produced by the De Frenes Company, Philadelphia, in associ with Film Counselors, Inc., New York. It will be used by the AIA in urban design seminars throughout the country and will be available for local showings from AIA chapters.

* * *

The Seattle Fair in Picture

☆ A portfolio of audio-visual exhibits in action at the Seattle Fair will appear in July.

1962 CINE SELECTIONS FOR INTERNATIONAL FESTIVALS

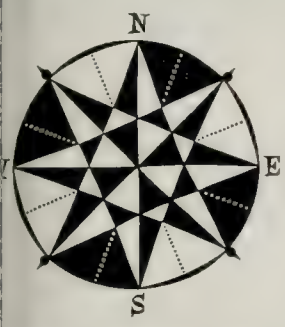
TITLE	PRODUCER	SPONSOR OR OWNER
Anatomy of an Accident	Jerry Fairbanks Prods. of Calif.	American Tel. & Tel. Company
The Birth of a Painting	Russel H. Ford	RF TV Productions
Boy to Man	Churchill-Wexler Film Prods.	Churchill Films
Carl Sandburg at Gettysburg	Fred W. Friendly	CBS News
Catalysis	Sutherland Educationals, Inc.	Same
Cerebral Vascular Disease: The Challenge of Diagnosis	Churchill-Wexler Film Prods.	American Heart Association
Cytology — Part II	Churchill-Wexler Film Prods.	National Comm. for Careers in Medical Technology
The Diagnosis of Viral Meningitis: What the Practitioner Will Know, Think and Do	David S. Ruhe, M.D.	The National Foundation
The Dynamics of Animal Agriculture	Star Information Films	Charles Pfizer & Co.
The Far Sound	John Sutherland Productions	American Tel. & Tel. Company
Fifty Miracle Minutes — Operation Moving Day	Mina Brownstone	Haddasah, The Women's Zionist Organization of America, Inc.
Fishing Fun In Ireland	MPO Productions, Inc.	Pan American World Airways
Football As It Is Played Today	Dept. of Photography, Ohio State University	Same
Genesis	Elektra Studios, Inc.	Same
Hands of Industry	GE Motion Picture Unit	General Electric Company
Heritage: Edward Steichen	Matt von Brauchitsch	National Educational TV & Radio Center
High School Band Day	Aubert Lavastida	AV Education Center, University of Michigan
Holiday for Bands	Parthenon Pictures	American Oil Company
Ideas Take Shape	Donald G. Lockhart	Bay Shore Public Schools
The Independent	Parthenon Pictures	U. S. Independent Telephone Assn.
Jamaica — No Place Like Home	Sound Magic Productions	Jamaica Tourist Board
Jubilee Jamboree	Boy Scouts of America	Same
Katie's Lot	Edward Schreiber	Thalia Films, Inc.
La Gallinta Roja	Film Associates of Calif.	Same
Laughter USA	Donald B. Hyatt	National Broadcasting Company
Let's Build a House	Churchill-Wexler Film Prods.	Churchill Films
Life in Your Hands	Visual Projects Limited	Smith, Kline & French Labs.
Liquid Jazz	Joseph Kramer	Same
Long Beach — America's Most Modern Port	Jack Brady Productions	Port of Long Beach, Calif.
The Magic Hands of AMF	Farrell & Gage Films, Inc.	American Machine & Foundry Co.
Maiz	Dorothy Cinqueman	Roger Sandall & Miss
The Man Who Has Everything	William Deneen	The Franciscan Friars
Mark	Washington Video Prods.	Same
Meat on the Move	MPO Productions, Inc.	Swift and Company
Merry-Go-Round	Henry Strauss & Co., Inc.	National Tuberculosis Assn.
Motion Picture	Frank Paine	Same
Nursery Sepsis	Churchill-Wexler Film Prods.	American Academy of Pediatrics
Orange and Blue	Peter Chermayeff	Same
Postscript to Empire — Britain in Transition	Intertel	National Educational TV
A Publisher Is Known by the Company He Keeps	Louis de Rochemont	Alfred P. Knopf
Puerto Rico: The Peaceful Revolution	Isaac Kleinerman	CBS News, New York
The Purple Turtle	ACI Productions	American Crayon Company
The Question Tree	Henry Strauss & Company, Inc.	International Business Machines
Reaching for the Stars	Holland-Wegman Productions	Corning Glass Works
The Real West	Donald B. Hyatt	National Broadcasting Company

HE U. S. COMMITTEE on International Non-Theatrical Events (NE) has selected some 59 ond motion pictures for subsion to film festivals throughthe world in the months ahead. Committee, which includes ders in factual film activities ughout the country, is headed John Flory, Eastman Kodak mpany.

itles of nearly all the film selecns going to such traditional nts as the Edinburgh and ice Festivals, the Vancouver ival and others, are listed in ining columns. The list inles many of the nation's outding pictures of the past year. siness and trade group sponsors unt for 22 of these titles.

ilms of Health, Youth Groups

rominent among other spon- are health, welfare, religious



youth organizations, such as American Heart Association, American Academy of Pediatic the Boy Scouts of America, adasah, the National Tuberculos Association, the National mmittee for Careers in Medical chnology, and the Girl Scouts of erica.

he telephone industry was -represented with two pictures m AT&T and the film of the S. Independent Telephone Asciation; other business sponsors nude the American Oil Comdy, American Machine & Foun- Co., General Electric, Interonal Business Machines, Gen- Motors, and Remington Rand rnational. Seven of the films show to professional medical ups and health film audiences at cial events for that category ong the festivals abroad.

ading Studios Are Represented

wo television documentaries the National Broadcasting mpany, *Laughter U.S.A.* and *e Real West*, were among the ms selected. Prominent among ducers of festival films were th companies as Audio, Elektra, ey Fairbanks, MPO, Parthenon,

(ONTINUED ON NEXT PAGE)

FILM AND WORLD TRAD

The Screen's "Universal Languag" is Helping Companies Like The to Improve Relations, Make Sa



Metropolis "down under" is featured in Melbourne, Australia, sequence from new Volkswagen film.



On location in Africa for a sequence in V wagen film are Karl Malkames and Vince G

Home Is Wherever a Volkswagen Can Travel

An Enterprising Trader, Volks Expounds New Opportunities in "A Time Like This"

SPONSOR: Volkswagen of America, Inc.

TITLE: *A Time Like This*, 27 min, color, produced by Marathon International Productions, Inc.

☆ There are few traders in the world's economy with more conspicuous success than Volkswagen. Of course, the car is sound and built well enough to be almost unique, but Volkswagen is more than a maker of good automobiles, it is a living example of the real benefits of free world trade to buyer and seller alike.

Volkswagen expounds its philosophy of international marketing with motion pictures — most notably, recently, with *Five Miles West*, which related the company's home town, Wolfsburg, Germany, to its world-wide trading partners.

The film also drew the comparison of Volkswagen's and Wolfsburg's activities with those just down the road on the other side of the iron curtain. *Five Miles West* has been one of the most popular sponsored motion pictures ever made — with almost 20,000 group showings and over 900 telecasts to date.

Worldwide Showings in Eight Languages

Topping such a whopping success is a difficult proposition but Volkswagen may have done it with a new film for 1962 called *A Time Like This*. This picture — made by Marathon International Productions (as was *Five Miles West*) is sponsored by Volkswagen of America, Inc. — distributor of the car in this country — but the film will be used all over the world in eight different language versions.

A Time Like This is a handsome pictorial treatment of the opportunites for man in free trade. It says that "Once men begin to create, they must exchange. Men must move because goods must move, and then, through the same channels, ideas move."

Shoot Sequences on Four Continents

Marathon producer-director Konstantin Kalser and photographer Karl Malkames traveled to Ireland, Brazil, South Africa and Aust for major sections of the film. It is consta exciting, with much movement, and many o ple doing things.

What this picture says is that traders k Volks are a natural part of all these envi ments. It seems to liken the idea of the u versality of the little beetle-shaped car with e most basic elements of trade — such as c tions of cattle in Ireland, horses in Brazi o wool in Australia.

Distribution in U.S. Via Modern

A Time Like This was written by Re Frank, edited by James Woolley, with pro tion supervision by Kenneth Baldwin. It be distributed by the nationwide exchange o Modern Talking Picture Service, Inc.

CINE SELECTIONS

(CONTINUED FROM PAGE 31)

Owen Murphy, Farrell & Gage, Henry Strauss, John Sutherland, Marathon International and Vision Associates.



TITLE	PRODUCER	SPONSOR OR OWNER
Remington Eleven	Vision Associates, Inc.	Remington Rand International
Resection of Aneurysms of Renal Artery and Branches With Renal Preservation	Gene Davis and Texas Industrial Film Company	George D. Morris, Jr., M.D.
The Science of Fire	MPO Productions, Inc.	National Bd. of Fire Underwrit s
Sixteen MM Report	Michigan State University	Same
Sterilization Procedures for the Medical Office	Wyeth Film Unit	Wyeth Laboratories
Sunday on the River	Gordon Ray Hitchens	Same
Timberline	Homer Groening	Timberline Lodge, Portland, Or
A Time Like This	Marathon Int'l. Prods., Inc.	Volkswagen of America, Inc.
Waterscape	Richard Forstmann	Same
Whaler Out of New Bedford	Francis Thompson, Inc.	New Bedford Whaling Museu
Wheat — Food for the World	Audio Productions, Inc.	U.S. Dept. of Agriculture & Millers National Federation
Where Mileage Begins	Audio Productions, Inc.	General Motors Corporation
Wire for Sound	Owen Murphy Productions, Inc.	American Tel. & Tel. Compan
World Outdoors	Vision Associates, Inc.	Girl Scouts of America.





Above: census enumeration in Canada was assisted by an IBM 705 at the Dominion Bureau of Statistics in Ottawa. **At left:** Sales and System trainees are pictured at one of the special school sessions held at New Delhi, India.

Annual Films Unite IBM's World Family

Showing to 40,000 Serving in 92 Lands, Latest Films Emphasize the Human Factor

NHERENTLY A GLOBAL ENTERPRISE embracing 92 countries and 298 sales locations, employing approximately 40,000 persons, ost exclusively nationals of the countries in ch they work, is faced with an unusual task employee relations and orientation.

To relate each individual to the total operan of the company and to increase his indivil effectiveness, development and contribon has been the primary interest of the M World Trade Corporation.

Overseas Film Program Began in 1958

The company has long recognized the effecness of motion pictures in telling a corate story, not only to customers but also to ployees. Beginning in 1958 a film program instituted, designed to leap over language riers and to drive home to employees, in the most remote areas of the world that h of them was playing a vital role in achievthe objective of the company, "World ce Through World Trade".

As it developed, this program has consisted ne annual, 27-minute, b w motion picture ng the first three years since 1958. Each ual film presented a cross-section of IBM rld Trade Corporation's accomplishments significant activities during the preceding

y illustrating a single worker's initiative as nefit to the entire corporation, by showing the company's many plants and laboras are interrelated, and that they draw upon other, by portraying different nationalities cing together for the common good, the three films, *Teamwork for Tomorrow* 58), *Partner in Progress* (1959) and *A Dee of Promise* (1960) helped make each ployee more aware of the importance of his contribution to the overall success story he IBM World Trade Corporation.

Re-Evaluate Activity During Past Year

aving completed this first cycle of annual lis early in 1961, the question arose as to ther the continued use of motion pictures mployee information was desirable, and if sable what new form might be considered he film program which would not only sustin the level of employee interest already cleved, but also would illustrate more subcts and activities with which employees would more local identification within each of five areas in which IBM World Trade ptates.

hese considerations were faced by J. M. holly, Manager of Special Projects, IBM rld Trade Headquarters, New York. One f Mr. Connolly's major responsibilities is to rcide direction, guidance and supervision for BM World Trade motion picture projects.

Decide on a New Format for Past Year

continuing review of the film program, inluding a comprehensive study of world-wide uence reactions, prompted IBM World rade, early in 1961, to stand back momenarily and take stock of the value of conning the use of motion pictures. The decito was made to continue the program. Howve it was recognized that a new format was esable.

In reaching this decision, Mr. Connolly ald Bill Bryant and Jim Handley of Film Enterprises, Inc., New York, with whom he had been engaged in production of the films since their inauguration.

A series of discussions resulted in a program consisting of an annual 15-minute, color, "corporate" motion picture to embrace all of World Trade's areas of operation, which would be supported by four separate 12½-minute, color, "area" films, each covering the specific activities of World Trade in four geographical areas of the world — Europe, Latin America, Asia Pacific and Canada.

People, *Not* Machines, Are Most Important

To inaugurate the new program in early 1961, it was decided that a strong central theme be adopted for the "corporate" film to emphasize the company's awareness that while the world at large very often thinks of IBM in terms only of machines performing all functions in all fields, the reality is that the individual people of IBM are the most important part of the corporation because of their creativity, productivity and service. Without the people there would be no machines. To convey that premise was the objective of the "corporate" film.

Supporting the "corporate" film, the "area" films would continue to feature highlights of the company's operations in each of the four geographical areas, in terms of what IBM World Trade people had accomplished in each specific area.

Area Films Round Out "Tailored" Program

Distribution was planned for presentation of the "corporate" film joined by its appropriate "area" film, thus tailoring the film program, with a balanced emphasis on the company's world-wide operations with direct interrelation to each area's achievements and activities.

With the new program format defined, the method of financing the five different films had to be resolved equitably within World Trade. It was decided by management that IBM World Trade Corporation Headquarters in New York would assume all production costs of the "corporate" film which embraced all areas.

However, it was decided that each "area film would be the financial responsibility of the management of each of the areas concerned. Film Enterprises, in consultation with Mr. Connolly, therefore negotiated separate contracts with final approval authority by the IBM general managers for each of the four trading areas.

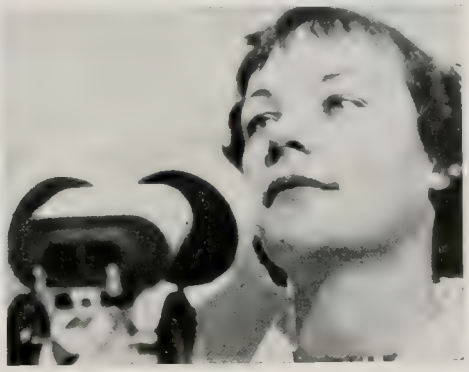
As an accomodation to the producer, with accompanying internal IBM accounting procedures, the four production contracts with IBM World Trade permitted Film Enterprises to draw local currency from the IBM companies in each country in which location costs were to be incurred.

Assign Location Work in 37 Countries

Final payment to the producer was made in U.S. dollars with all such advanced funds deducted in accordance with prevailing exchange rates for each currency involved. Upon agreement with IBM World Trade of the specifications, and financial arrangements, Film Enterprises undertook to establish working relationships with reliable motion picture photographic units to cover in excess of 100 location assignment in 62 cities in 37 countries for which production was planned. Several Film



Left: new concepts in development at the World Trade laboratory in the Netherlands. **Below:** magnetic tape inspector at work, Harrow, England.



Films Unite IBM's Family:

(CONTINUED FROM THE PRECEDING PAGE)
Enterprises representatives traveled throughout the world to supervise location photography.

All scripts for the projects were written by Film Enterprises in New York. Production was undertaken in 16mm Ektachrome with all processing to be accomplished in New York. Since photography took place at various times of the year, and not on a continuing or consecutive schedule, accurate planning and careful coordination with film units, IBM World Trade and its customers around the world was essential.

Also necessary to the successful completion of photography was the establishment of professional procedures for film shipment, customs clearances, processing and review of all elements for final production. All editorial and finishing phases of the five films were completed in New York by Film Enterprises.

From One to Seven Language Versions

The completion of the "corporate" film, *IBM Means People*, and the "area" films did not end the job. It was necessary to produce each of the five films in from one to seven language versons. This required English script translation and adaptation to French, German, Italian, Spanish, Portuguese and Japanese, as well as the selection of narrative voices which would be acceptable in the countries concerned.

For the language program, Film Enterprises called upon John Gres, Director, Round Hill International Productions, as a language consultant, to provide the necessary language services to the producer for the successful completion of the program.

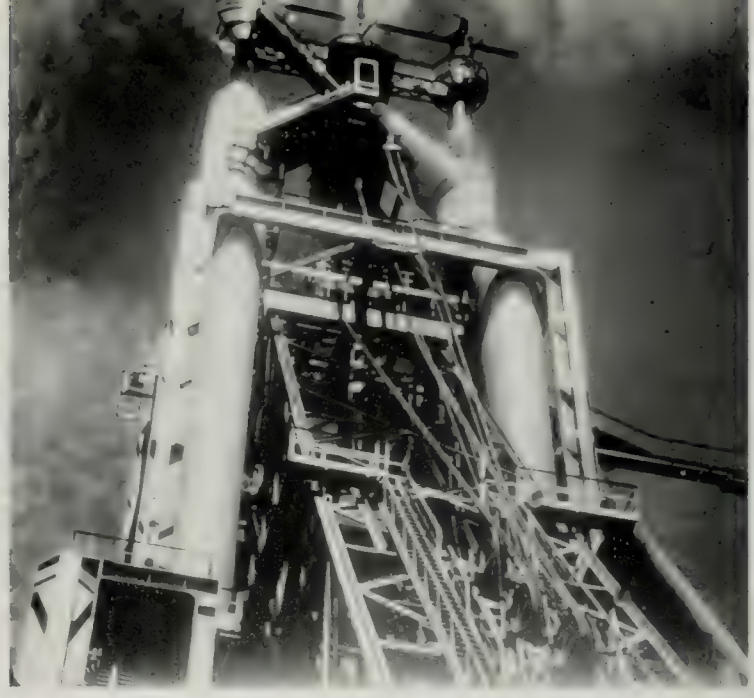
Hold Premier Showings Around the Globe

Completion of the productions for release in 1962 also entailed delivery of prints, in appropriate area combinations and languages to various cities and countries around the globe to meet scheduled screening dates. Premier screenings were scheduled by IBM World Trade in Sydney, Hong Kong, Tokyo, Acapulco, Caracas, Toronto, Paris, Vienna and Salisbury, and Southern Rhodesia.

The IBM World Trade employee film program is a good example of the sponsored motion picture communicating effectively to an international audience. Evidence of the success of the 1961 effort is that production is now under way for a similar program in 1962.

Below: 7090 installation of Ispra, Italy helps Euratom apply atomic energy for peaceful use.





Japan Rolls Steel on Mills from the U.S.A

SPONSOR: Yawata Iron & Steel Company

TITLE: *Creation of New Wealth*, 28½ min., color, produced by Iwanami Productions (Japan) and Allegro Productions (New York).

☆ The sea is boldly pushed back from the land to make room for a giant new steel plant in this new film released by its steel manufacturing sponsor in Japan to American audiences through Sterling Movies U.S.A.

A great part of the film's drama lies in these scenes which show how the offshore land is recovered to provide the foundation for the largest blast furnace in the Orient.

What is unusual and impressive about the film is in its concentration on thousands of skillful, hard-working men *working* at a rough job for real men. These guys in their baggy pants are really sweating and putting all out to do the job. It makes your back ache just to watch them.

This is very different from almost all new American films. We stress so much our shiny new machines, our levers and dials and the crisp white-coated men who twist them. While this is all to the good, it is a thrill for a change to see men really work as hard as they do in this picture — and we feel the triumph of a job well-done as the big blast furnace finally goes into operation after three hard years of construction work.

Animated scenes are used to describe clearly important aspects of this giant construction as well as to show the complex processes used to produce quality steel.

For American audiences, *Creation of New Wealth* clearly demonstrates the importance of Japan's economic well-being to the rest of the free world. It also shows how much trade is a two-way street: many of the machines seen are American — big Mesta rolling mills from Pittsburgh, and many others.

Creation of New Wealth has won many prizes, and seems destined to win many more. Originally produced as an hour-long motion picture by Iwanami Productions, one of Japan's largest industrial film firms, it features fine photography and a superb musical score. For American audiences the film was completely re-edited and narrated from a new script before using the Japanese musical effects. The excellent work was done by Allegro Productions, New York.

Renault Salesmen Learn About "Prospecting by Phone"

SPONSOR: Renault, Inc.

TITLE: *Prospecting By Phone*, (SSF) produced by Gotham Film Productions.

☆ Renault, Inc., is currently using this sound slidefilm to encourage dealers' salesmen to devote part of each day to "cold" prospecting by phone.

This "hard sell" technique might seem to be an adoption of American methods, yet, the film, *Prospecting By Phone*, is based on methods used successfully by Renault worldwide, not only in France, but also in South Africa, Canada, Australia and other countries.

The film suggests that Renault salesmen make ten phone contacts a day and provides hints on how to catch and hold a prospect's interests in the first ten seconds of the call.

Other points of advice: the best times to call are 10-12 A.M., 1:30-4:30 P.M. and 6:30-9:30 P.M.; talk with a real smile on your face as well as in your voice; don't be afraid to call a businessman at his office — be a real eager beaver; keep control of the call — don't let the prospect off the hook for a second.

Prospecting By Phone is colorful and well-mounted. It is part of a series of films Renault plans to make available for dealer use. Producer is Gotham Film Productions, N. Y.

Caltex Bridges Language Barrier

—Library of 24 Pictures With One Objective: Show How the Other Half Lives

ALIFORNIA TEXAS OIL CORPORATION is a leading petroleum company operating in over 70 countries of the Eastern Hemi-ere. Its business involves making friends customers of over a billion of the world's ple. Caltex works at this job by operating tly in accordance with local laws, customs practices, and by helping to contribute to economic development of the countries in h it serves.

significant contribution to the economic lopment of Caltex's host countries is an nsive series of motion pictures which the pany and its affiliates have been producing distributing for the past eight years.

. . . a Climate for Constructive Progress"

ccording to William F. Bramdstedt, Chair- of the Board, Caltex uses these films, dealing with one of the countries where orks, because " we feel that international erstanding will be furthered through the eased knowledge of one country by other ntries. This understanding provides the ssary climate for constructive progress in onal welfare, in science and the arts, as as in business."

We hope," Mr. Bramstedt has said, "that ugh our Caltex International films which cross the formidable barriers posed by nuage, we are making a definite contribu- to the increased understanding among peo- that is important to all of us."

,000 Prints in Dozens of Languages . . .

altex now has 24 films in circulation, cov- g countries from Ireland, through Europe, ca and Asia to Australia and the Philip- s.

pecial films have been made on such sub- as oil tankers and New York's Metropoli- Museum of Art. Six thousand prints, in ns of different languages, are currently ulating around the world.

charge of the Caltex activity is the com- 's Public Relations Manager, Robert E. Gibbon, whose office is in New York. FitzGibbon says that although Caltex's are non-commercial, the company is not ing them for any altruistic purposes. It es them because the films, in tangible fits received, are very much worth the ey they cost.

ach operating company orders its own its of any films it wants to use. Orders each new film subject have remained high the inception of the program, and are tantly increasing. This is excellent proof he films' usefulness in the operating areas.

Films Travel by Camel-Back and Dog Sled

hink of almost any film distribution sys- ever devised — and Caltex has probably it — transporting prints by camel-back dogsled — and showing them in plush run theaters and frigid snowed-in shacks e the Arctic Circle.

altex films are regularly seen on television in 15 countries, and on theatre screens in seven countries.

Twelve governments distribute Caltex films through their own official channels. In eigh countries, films are travelled about in "film vans" for open air showings to townspeople and to groups of wayside campers, through rear projection screens built into the sides of the vans.

Besides informing and entertaining several million viewers each year, Caltex films achieve hundreds of favorable comments in newspapers and magazines around the world. They have recently been praised by a King (of Denmark) and a Queen (of Thailand), as well as by thousands of "men on the street."



Scene in "Crossroads Europe" shows casting of mountain rye near Vispeerterminen, Switzerland.

These Episodes Show Effect of Program

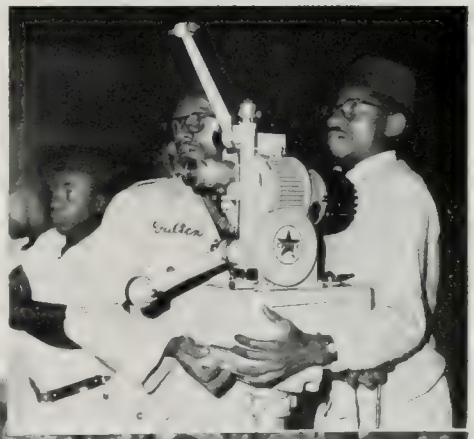
. . . In Delft, Holland, last year, 5,000 burghers saw a new Caltex film in the town square. In the Philippines, motorized barges travel inland waterways showing films for audiences on bankside, or on other barges. (This is very good for marine business, Caltex has found.)

* * *

. . . A recent issue of Caltex's magazine, Oil Progress, tells how films are brought to a Northern Norway power project, Ovre Vinstra, via a Muskeg Tractor which hauls films and projector once a month and often through deep snows in weather sometimes at 30 degrees below zero. The films, it is said, contribute as much, in their way, to the morale of the construction workers as the company's fuels and lubricants do to the smooth running of vehicles and machines operated at the site.



Mobile cinema vans, like this unit in Tanganyika, bring Caltex films to loneliest villages . . .





At left: uniformed projectionists with Caltex' projector have eager, appreciative audience among the villagers pictured in scene below.



Dancers of the Royal Danish Ballet are featured in scene from Caltex film, "Delightful Denmark."

Caltex Pictures Span World:

(CONTINUED FROM PRECEDING PAGE 35)

. . . In Sweden, Caltex films are shown as part of road safety meetings held all over the country. In Ponkoping, for instance, the meetings were announced by loud speakers on police cars. 800 people saw Caltex and safety films that night, and 1,100 more viewed nonstop showings of Caltex films at the local cinema next day.

* * *

. . . In East Africa, Caltex films in the Koasa language are shown to audiences of up to a thousand people at a time. It is said that this might have something to do with leading place of Start Kerosene, a Caltex product, in this market.

* * *

. . . The film, *France Is a Garden*, has reached an audience of 25 million people thus far.

* * *

. . . The United States Information Agency office in Beirut has made 96 showings of Caltex films in the past seven months.

* * *

. . . *Art Heritage*, the Caltex film on the Metropolitan Museum of Art, was the first, and thus far only, sponsored film ever to be shown on the Norwegian television network. It received the highest praise from all Oslo newspapers. In addition, the United States Information Agency has produced 321 prints of this title in both 16mm and 35mm. The agency is making arrangements to distribute these prints in 21 different languages to USIS posts in 72 countries all over the world.

* * *

. . . In the United States, as a service to the governments of the countries in which Caltex operates, films have been released to television stations (through Sterling Movies U.S.A.).

* * *

. . . The Army, Navy and Air Force have used the Caltex films worldwide as a means of orienting servicemen who are called upon to visit or serve in some of the 70 countries.

Select Producer in the Featured Locale

Caltex motion pictures are usually made by the professional production company which is closest to the film's locale, providing this producer is thoroughly competent and has adequate facilities. Where possible, this will be a producer from the country being filmed, but it may be one from a nearby country. Mr. FitzGibbon controls all details of the work in progress from New York. He has retained Film Counselors, Inc., New York, to undertake a good deal of the technical supervision of the films. Musical backgrounds of a distinct national character are used, often composed and performed by leading musicians of the country being filmed.



This picturesque Shiek is seen in the Caltex picture on Bahrain, titled "Pearl of the Gulf."

The content of each film is based on a theme which captures the spirit of the people's national character. Caltex works closely with cultural representatives of the governments involved, checking customs, taste, history, culture and tradition shown in the film for accuracy. This has resulted in a long string of endorsements by government officials of countries portrayed.



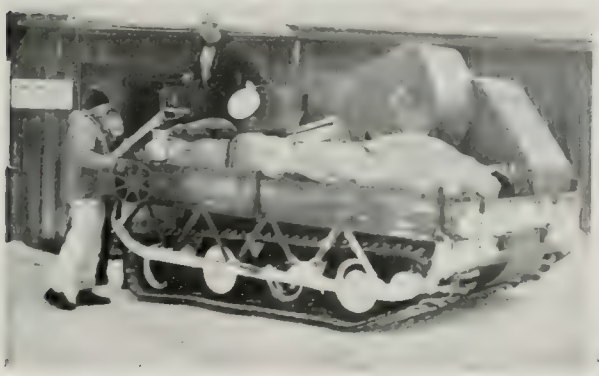
Linda Lacson and Ben Reyes are the handson pictured in a scene from "Voyage of Disco the Caltex film on life in the Philippines.

The only credits to Caltex are visual in the titles or occasionally integrated log unobtrusively and tastefully in the story.

"Talk in Friendly Way to Millions . .

Caltex now has about two million d invested in motion picture production an tribution activities. As films become dat perhaps in five or ten years — many of will be replaced with new subjects, f overall program is a continuing one an placeable in the company's plans.

As Board Chairman Bramstedt pu "These films can talk in a very friendl to millions of people that we otherwise never reach. The program is a cultu vestment that we owe to the nations in we do business. We believe it is a goo service that we, as members of an intern industry, owe to our neighbors, to ou country, and to American interests in th ern Hemisphere."



Pictured at left is the Muskeg Tractor which carries projector and Caltex' prints once a month to isolated construction crews at a Northern Norway construction project near Ovre Vinstra. The tractor makes its journey over deep snows in weather that drops to 30 degrees below zero. But films are welcomed by the men; are said to make an important contribution to their morale.

Judge International Ad Films

☆ Widely popular throughout Europe brief advertising playlets for the screen presentation. These commer films and their television counterparts being currently judged for award ho at the 9th International Advertising F Festival at Venice, Italy, in June.

Out of the total of 920 entries in groups, Great Britain leads with 80 ema entries and a total of 189 televi spots. 79 theater playlets and 30 spots represent France; Italy has 67 tries in the Cinema group; 43 TV s West Germany submitted 34 the films; 44 TV commercials. The U.S. only six in the Cinema group but tered 45 television spots.

Here's your chance to see the new motion picture . . .

PITHOLE, U.S.A.

marking the 100th Anniversary of
Oil Well Supply Division of United States Steel

Screen Magic Re-Creates History from Stills of 1860's

THESE MATURING YEARS of U. S. history corporate "birthdays" marking 25, 50 and years of business existence are becoming re frequent. Often, there's an "anniversary " involved in the observance and the film's ker is challenged to re-create the past with lity, while still retaining audience appeal screen interest.

For the 100th Anniversary Year of the Oil ll Supply Division of United States Steel, ding, Inc., has turned out a 13-minute the- cal short titled, *Pithole, U. S. A.* The picture re than meets the first requirement in its olute fidelity to the subject and its popularity h theater managers and patrons across the ntry indicates that it has more than fulfilled premise of genuine audience appeal.

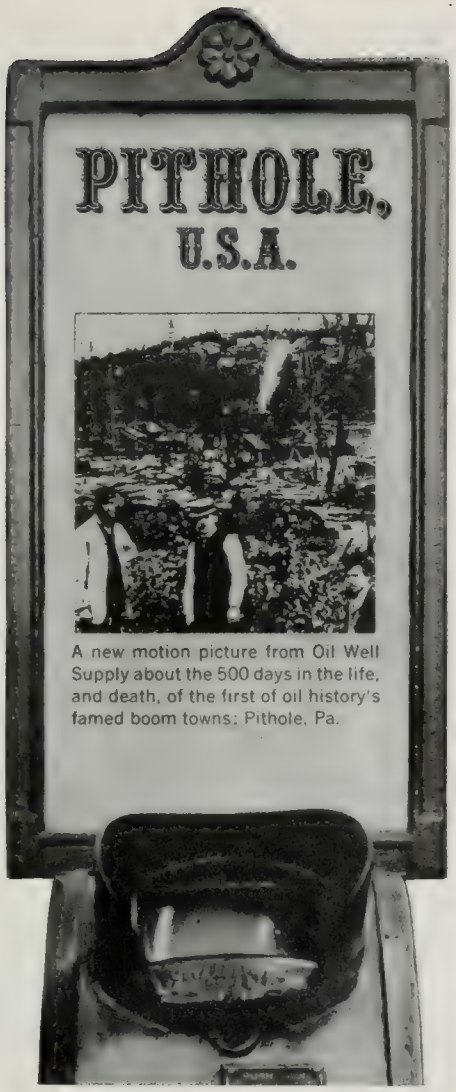
Pithole, Pa., the oil boom town that was n, boomed and died within a span of 500 s in the early 1860's, was the site of the ld's first oil pipeline and a fitting subject Oil Well Supply's sponsorship. But not a e of the town remains on the site. Without ding expensive sets, the producer has skill- y used the still-pictures-in-motion technique bring the town to life on the screen.

The miracle was made possible through ac- to thousands of pictures taken by a pioneer tographer, John Mather, who recorded the entire saga of Pithole on the fine glass negatives of his day. Many of these were lost in a fire but thousands remain at the historic Drake Well site in Titusville, Pa., and it was to this collection that Wilding turned for the story of *Pithole*.

Through the cooperation of the Historical and Museum Commission of the Commonwealth of Pennsylvania, these 97-year-old negatives were borrowed and their images transferred to present acetate negatives. The final result was the 13-minute film applauded by premiere audiences at Titusville last February and at Dallas, Texas, home of Oil Well Supply, later that same month.

D. S. Stevens, executive director of the Pennsylvania Historical and Museum Commission, said, "Oil Well Supply Division of United States Steel is to be complimented for the authenticity with which they have recaptured the exciting flavor of the life and times of Pithole — in fact, those earliest days of the oil industry. Anyone interested in the history of America or the oil industry will enjoy the film."

Pithole's boom was short-lived but its memory is being recreated nightly on theater screens across the land to graphically illustrate the risk and daring so characteristic of the world's continuing, dramatic search for oil.



A new motion picture from Oil Well Supply about the 500 days in the life, and death, of the first of oil history's famed boom towns: Pithole, Pa.

date was January 7, 1865, in Venango nty, Cornplanter Township, Pennsylvania on this sleepy hillside farm . . .



. . . when the Frazier Well came in. It took only weeks to give one of oil history's wildest boom towns a name . . .



Pithole, U. S. A., where the main street was soon jammed with hotels, saloons and boarding houses, thronged with boomers!



e were many who built their futures by g on the spot with things oilmen had to b: lumber, rope, engines, tools.



Drinking water sold for more than oil . . . but that soon ran dry, too, and Pithole was actually on its way into history.



Today, there is no Pithole City . . . not even a ghost town! These ruins, since erased by time, were mindful of those 500 hectic days!





Gas Helps to Make This a "Wonderful Age!"

Consolidated Natural Gas System Has a Tuneful New Picture to Prove Its Point

SPONSOR: Consolidated Natural Gas System.

TITLE: *This Wonderful Age*, 28 min., color, produced by MPO Productions.

☆ Taking a picture of something you can't see can be a tricky kind of business — like making a movie about natural gas. But it can be done — as exemplified by this pretty and tuneful new film which is as gay as a kitchen full of teen-agers — cooking with gas.

When Consolidated's Motion Picture Committee, under Chairman John S. McElwain, came to MPO to talk about making a film they had a library of facts to be included in it. And yet they didn't want the usual kind of nuts and bolts and pontifical prexies of some industrial films — they wanted something different and "off-beat". The result is a film that gives its viewers hundreds of facts about natural gas and a whale of a good time learning them.

Its Musical Background is Memorable

An original score by Sol Kaplan and lyrics by Joe March provide a sound track that vibrates with the rhythmic beat of New Orleans jazz and the slow swing of old spirituals and folk ballads. Much of the full color location photography is used with an off-screen singing narrative. Featured narrator is pretty actress and vocalist Louise O'Brien. Blues singer Rosette LeNoir sings a show-stopper blues number about an old lamplighter.

Viewers will be surprised by the vast number of facts that are easily picked up during the film, facts that cover every aspect of the industry from its tax structure to the technical operation of a compressor station. And above all — the film makes us aware of the important part played by natural gas in helping to make the *Wonderful Age* we live in. Shown are the everyday uses of natural gas, in kitchens and heating — and in industry, too.

This Picture Could Also Serve Others

Consolidated Natural Gas System is formed by five separate companies which serve all or parts of Ohio, Western Pennsylvania, West Virginia and Upper New York state. The film, while covering this area in general, could easily be adapted to be useful to marketing situations of many other natural gas companies.

Top credits on the film go to MPO staff people Marvin Rothenberg, producer-director; Lewis Jacobs, associate producer; and Tony Brooke, cinematographer.

The Interchangeable Filmakers

☆ Marvin Rothenberg, a leading producer-director of TV commercials for many years, returned to the industrial film field for this picture and enjoyed the project greatly. He pointed out recently that people in the often-separated industrial field and the commercial field have talents which should be used interchangeably more often.

Right now, such MPO "long-film" specialists as Victor Solow and the Lerner-Ritter team are working on commercials, while other MPO commercials people are getting and welcoming public relations and industrial film assignments.

Rothenberg believes that there will be even more of this in the future. Commercials are getting to be more and more "documentary" and industrial films, he thinks, are seeking the slickness and modernity of the up-to-date prize-winning commercials.

This Masonite Film Help Salesmen Build the Orde

"The Incredible Shrinking House"

SPONSOR: The Masonite Corporation.

TITLE: *The Incredible Shrinking House* [illegible] min. b&w *and* color, produced by Holl[illegible] Wegman Productions.

☆ A major producer of building materials [illegible] Chicago-based Masonite Corporation has [illegible] ed to the screen media from time to time [illegible] most recent motion picture, *The Incred[illegible] Shrinking House*, is a noteworthy 22-mi[illegible] subject that was originally intended to [illegible] introduce dealer salesmen to the broad a[illegible] cations of the company's hardboard line.

Because it also has a lot of consumer [illegible] peal, *The Shrinking House* will also shortl[illegible] viewed in a new 13½-minute television [illegible] sion in which sales pointers have been [illegible] emphasized. Behind all this is the fascin[illegible] background of technique employed by the [illegible] ducer, Holland-Wegman, to develop both [illegible] "Shrinking House" idea and to build audi[illegible] interest.

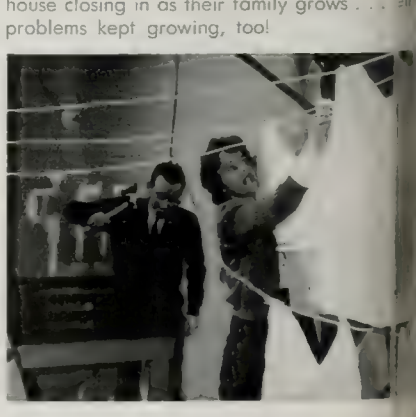
Stylized Action of the Early Cinema

The old "silent-movie" techniques were l[illegible] ally utilized as the story introduces n[illegible] weds, John and Mary, as they come out o[illegible] period of wedded bliss and begin their [illegible] family. Although they appear in modern c[illegible] all their actions are in the stylized, dra[illegible] cliches of the early cinema. Sub-titles are s[illegible] in the florid style of the period.

As the family grows larger, their walls sli[illegible] to closet proportions. Action is speeded u[illegible] the screen to the kaleidoscopic pace of a ey[illegible] stone comedy. Piano background music chan[illegible] from "hearts and flowers" to a frantic "cl[illegible]" theme. The problems, arguments and dra[illegible] of John and Mary are finally climaxed [illegible] trip to their lumber dealer, who introdu[illegible] them to versatile Masonite panels.

At this point, scenes dissolve from blac[illegible] white to color and the audience (as we [illegible] the players) is treated to a demonstrati[illegible] all the uses and applications of the pro[illegible] John and Mary begin to remodel their "shr[illegible]

John and Mary find the walls of their [illegible] house closing in as their family grows . . . [illegible] problems kept growing, too!



n house" and as the workmen ict the first sheet of Masonite, h scene again reverts to full een color.

.ogic Behind the Story Line

The success of retail building terial sales hinges on satisfy- customer needs, which the *esman* must uncover. A man o comes in to buy some nails iously needs a hammer.

Masonite produces a large va- ty of hardboard panels suit- le for both exterior and interior . A story line was necessary t would enable the producer to lict as many "needs" as pos- le, thus reminding the salesman all the potential uses of Mason- t boards. Naturally, all these



After remodeling, rooms are spa- ious, modern, bright with color.

eeds and uses" are seldom found hin one home. A situation was ded that would permit some ht exaggeration. The old fash- ed silent movie technique was h perfect solution.

The film was written and ected by Norman Tolson; pho- raphy was handled by John es and Hans Ueckeroth.

TV Distribution by Sterling

A whopping success along the as front, *The Shrinking House* uld do well as a public-service evision offering. Sterling Movies A will handle the TV version.

As the first panels of Masonite ardboard begin to rise, film's rges resume their color hues.



By Selecting a new and "honest" brand of commercial as tops in almost every category this year, the advertising-industry jurors of the American TV Commercials Festival have given good indication that TV's next cycle of spots will probably be documentary low-sell and natural-looking. Animation fared poorly this year, and optical effects were used only moderately, though sometimes with telling impact.

Award winners were screened last month in New York (May 4) at a luncheon in the Grand Ballroom of the Waldorf Astoria Hotel. Later Festival screenings were presented in Chicago, Toronto, Dallas and Los Angeles.

Edie Adams and Stan Freberg

New York's gala affair— a full house — heard featured speaker Edie Adams ("best spokesman") say that commercials were a real challenge for an actress because the performances were often seen over and over again — and had to be perfect. She said the pay was fine, however. Stan Freberg (Best: Packaged Foods, and a Special Citation, to boot) took more pot shots at the "hard sell" practicioners — his long-time favorite target.

The American TV Commercials Festival — the third annual event directed by Wallace A. Ross — awards gold satuettes to 30 "Best of Product Category" winners plus seven citations for Advertising Achievement in specific areas or markets, plus Citations for Craftsmanship in 14 categories. Several of the awards were made in the name of prominent industry suppliers — Eastman Kodak Company, Minnesota Mining & Manufacturing, the Motion Picture Editors Union, the Screen Directors International Guild, and others.

Judged by Leading Ad Execs

Winners were selected by a TV Commercials Council of prominent advertising executives voting in five regional advertising centers (East, Midwest, Southwest, West Coast and Canada), who judged 1254 entries.

Videotape producers withdrew en masse from the Festival two weeks before awards day. They protested that while their product would be shown on small-screen TV sets, film winners (some in color) would be projected on a large screen, and the comparison would be unfavorable to the taped winners and finalists. 160 of the entries (out of 1254) were on tape. Tape winners were shown on



Coast-to-coast American TV Commercials' ceremonies followed the N.Y. program. Here director Wally Ross addresses luncheon at Chicago.

The Year's Best Television Commercials

Jurors Cite 51 at Third American TV Commercials Festival

TV monitors — as scheduled — despite the disagreement.

In the morning, prior to the Awards luncheon, a workshop on techniques — part of the Festival activities — featured members of the Film Producers Association of New York, and informative talks by Stockton Helffrich, Manager of the National Association



Marc Asch is introduced at N.Y. Workshop by Robert Bergmann.

of Broadcasters New York Code Office, and TV Consultant Harry MacMahan.

Robert Bergmann (Filmex), FPA Public Relations Chairman, conducted the producers' seminar, and introduced speakers who described such technically complex commercials as Maxwell House's *Cup-and-a-Half* (TV Graphics), a Sweetheart Soap spot (Robert Lawrence), Ford's *Seascape* (Filmways), Chevrolet's *City* (EUE), United Brewer's Foundation's *I Like Beer* (MPO), Carter's Pills' *Butterfly* (Filmex), and Sinclair's *Dinosaur* (Van Praag).

Most fascinating was Bob Bergmann's own entry in the seminar discussion. The Carter's Pills' commercial called for a butterfly to fly in a window, land on a pill bottle and fly out again. Production had to be live, and shooting had to be done in November, well past the local season for butterflies.

Van Praag Productions' Marc Asch demonstrated two of his own creations — dinosaurs — which play an important part in Sinclair Oil's TV campaign for Dino gasoline. These small beasts were originally commissioned to the best model makers in New York — with no success.

With deadlines zooming up, Asch finally turned model-maker himself — constructed a dinosaur that is self-powered, walks realistically, swings its head and tail, and lights up its eyes. On television, this realistic creature is seen walking down Times Square and on the Grand Central overpass. Filming was done with the blue matte process.

These demonstrations illustrate the dedication of skilled film producers in carrying out the fanciful demands of imaginative copywriters.

Kellogg's Howard List receives a trophy for best Cereal spot from Festival Director Wallace Ross.



WINNERS OF AMERICAN TV COMMERCIAL AWARDS

"Best of Category" Winners

Series: Alcoa, "Qualities of Aluminum." Producer: On Film. Agency: Fuller & Smith & Ross, N.Y.

Apparel: DuPont, "Sweaters of Orlon." Producer: Elliot, Unger & Elliot. Agency: BBD&O, N.Y.



GE Coffeemaker's "Peek-a-Brew" (by Elektra) was judged best of the Home Appliance entries.

Appliances (Home): GE Coffeemaker, "Peek-a-Brew." Producer: Elektra Studios. Agency: Maxon, N.Y.

Appliances (Office): Xerox 914 Copier, "Little Girl." Producer: Elliot, Unger & Elliot. Agency: Papert, Koenig & Lois, N.Y.

Automobiles: Chevrolet Corvair, "Swamp." Producer: Woodburn & Walsh. Agency: Campbell-Ewald, Detroit.

Auto Accessories: Autolite Batteries, "Micro-Interior." Producer: Sarra, N.Y. Agency: BBD&O, N.Y.

Baked Goods & Confections: Oreos, "Little Girls Have Pretty Curls." Producer: Morris Engel. Agency: McCann-Erickson, N.Y.

Baking Mixes: Pillsbury Yellow Cake Mix, "Fun." Producer: On Film. Agency: Leo Burnett, Chicago.

Banks: Bankamericard, "Symphony." Producer: Filmfair. Agency: Johnson & Lewis, San Francisco.

Beers & Wines: Piel's, "Beach." Producer: Screen Gems. Agency: Young & Rubicam, N.Y.



Kellogg's intriguing "Package Reader" garnered top award for MPO in the Cereals category.

Cereals: Kellogg's Corn Flakes, "Package Reader. Producer: MPO, Hollywood. Agency: Leo Burnett, Chicago.

Cigars & Cigarettes: Winston, "Match Folders." Producer: Pelican Films. Agency: William Esty, N. Y.

Cleansers & Waxes: Windex, "John, Mary & George." Producer: MPO, N.Y. Agency: Young & Rubicam, N.Y.

Coffee & Tea: Instant Maxwell House Coffee, "Cup and a Half." Producer: TV Graphics. Agency: Benton & Bowles, N.Y.

Cosmetics & Toiletries: Factor Nail Polish & Lipstick, "Ooh La California." Producer: Filmfair. Agency: Carson Roberts, LA.

Dairy & Margerines: American Dairy, "Butter Crust Pie." Producer: Sarra, N.Y. Agency: Campbell-Mithun, Chicago.

Gasolines & Lubricants: Texaco, "The Man Who Wears the Star." Producer: Filmways. Agency: Benton & Bowles, N.Y.

Gift Items: Kodak Film, "Turn-Around." Producer: Filmways. Agency: J. Walter Thompson, N.Y.

Home Furnishings: Steel Sinks (U.S. Steel), "Photography." Producer: Ferro, Mogubgub & Schwartz. Agency: BBD&O, N.Y.



On Film's youngsters demonstrated Alcoa's "Workability" in best of the Institutional commercials.

Institutional: Alcoa Aluminum, "Workability." Producer: On Film. Agency: Fuller & Smith & Ross, N.Y.

Insurance. Allstate, "Angleton, Texas." Producer: WFAA-TV, Dallas. Agency: Leo Burnett, Chicago.

Laundry Soaps & Detergents: Ivory Snow, "Surprise." Producer: On Film. Agency: Benton & Bowles, N.Y.

Media: N.Y. Herald Tribune, "Sunday Bosley." Producer: Videotape Prods. Agency: Papert, Koenig, Lois, N.Y.

Metals & Materials: Alcoa, "Pilferproof Wine Caps." Producer: Producing Artists, N.Y.; Agency: Ketchum, MacLeod & Grove, Pittsburgh.

Packaged Foods: (tie) Chun King, "Documentary." Producer: Stan Freberg. Agency: BBD&O, Minn. and **Skippy Peanut Butter,** "Elephants." Producer: Quartet Films. Agency: Guild, Bascom & Bonfigli, San Francisco.

Paper Products & Foils: All Scott Products, "Thank Goodness." Producer: On Film. Agency: J. Walter Thompson, N.Y.

Pet Products: Sergeant's "Drug Store." Producer: Group, Detroit. Agency: N. W. Ayer, Philadelphia.



Windex had "John, Mary and George" in MPO spot judged best of cleansers, wa

Pharmaceuticals: Band-Aid Sheer Strips, "Bre ing Bandage." Producer: On Film. Age Young & Rubicam, N.Y.

Public Service: So. Calif. Cancer Center. ducer: Cascade Pictures of Calif. Age Foote, Cone & Belding, L.A.

Soft Drinks: Pepsi-Cola, "Masquerade." Pr cer: Televideo, N.Y. Agency: BBD&O,

Toys: Mattel Talking Horse, "Blaze." Prod Lou Lilly. Agency: Carson/Roberts, Angeles.

Travel: Greyhound Bus, "Visitors." Prod WCD, Inc., N.Y. Agency: Grey Advtg.,

Utilities: American Telephone & Tel. Co., Great to Phone." Producer: Pintoff, Agency: N. W. Ayer & Son, Philadelphia.

8-10 Second ID's: Culligan Water Soft "Call Softly." Producer: Dallas Wil Agency: Alex T. Franz, Chicago.

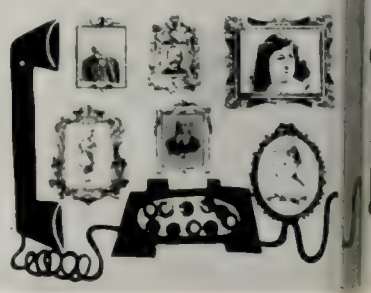
Program Openings & Billboards (tie): Walt D Show, "Wonderful World of Color." Proc Walt Disney. Agency: J. Walter Thompson. and **The Ford Show,** "Peanuts' Dinner." Proc Playhouse Pictures. Agency: J. Walter Thon N.Y.

Premium Offer: Chevron Gasoline, "Soa Camera Offer." Producer: Elektra St N.Y. Agency: BBD&O, N.Y.

Local Retail (tie): Brady Olds, "Smallest Dealer." Producer: Studio One, Minn. Ag Bozell & Jacobs, Minn. and **7-Eleven Stores,** "Watermelons." Producer: WFAA Agency: Stanford, Dallas.

Children's Market: Arnold Cookie Pops, Goes the Cookie." Producer: MGM Tel ios. Agency: Donahue & Coe, N.Y.

Best of the Utilities' commercials was Pintoff period piece, "It's Great to P



Winners of Special Citations

y Products: Johnson & Johnson, "A Baby's World." Producer: Transfilm-Caravel. Agency: ng & Rubicam, N.Y.

h Soaps: Camay, "Newlyweds." Producer: Filmways. Agency: Leo Burnett, Chicago.

dorants: Ban, "Documentary ± 3." Producer: VCD, Inc. Agency: Ogilvy, Benson & Mather, .

r Preparations: Adorn, "Whirl It 'N Curl It." roducer: Wilding, Inc. Agency: North, Chi-o.

n's Toiletries: Remington Shaver, "Football." roducer: Audio Productions, N.Y. Agency: ng & Rubicam, N.Y.

& Dressings: Hunt's Tomato Sauce, "Pot oast." Producer: Television Commercials. ncy: Young & Rubicam, Los Angeles.

t, Midwest Market: National Food Stores, Beef." Producer: Sarra, Chicago. Agency: ienfeld, Chicago.

t, Southwest Market: 7-Eleven Food Stores, Watermelons." Producer: WFAA-TV. Agency: nford, Dallas.

t, West Coast Market: Bankamericard No. 1 roducer: Filmfair. Agency: Johnson & Lew-San Francisco.

t, Canadian Market: Success Liquid Wax, A Shine Should Shine." Producer. B. L. As-iates, Toronto. Agency: Cockfield, Brown, onto.

t, Canadian Market (French): Dash, "Two isters." Producer: Robert Lawrence Ltd., onto. Agency: Dancer-Fitzgerald-Sample.

• • •

Special Citations for Craftmanship

, Budgeted Under $2000: Occident Flour, ifting, Forget It." Producer: Videotape Pro-tions of N.Y. Agency: John W. Forney, lneapolis.

, Video Tape Production (Award Sponsor-d by 3M Co.): Chevrolet, "Anniversary Al-h Offer." Producer: NBC, TV, Burbank. ncy: Campbell-Ewald, Detroit.

, Color Cinematography: Chevrolet Corvair, wamp." Producer: Woodburn & Walsh. ncy: Campbell-Ewald, Detroit.

, B&W Cinematography: Alcoa, "Qualities Aluminum" Series. Producer: On Film. ncy: Fuller & Smith & Ross, N.Y.

, Animation Design (tie): Autolite, "POW!" oducer: Elektra Studios. N.Y. Agency:

for Best, Animation Design was Autolite's "POW!" executed by Elektra Studios.



WINNERS OF AMERICAN TV COMMERCIAL AWARDS

BBD&O, N.Y. **and AT&T's "It's Great to Phone."** Producer: Pintoff. Agency: N. W. Ayer, Philadelphia.

Best, Special Effects: Instant Maxwell House Coffee, "Cup and a Half." Producer: Tv Graphics, N.Y. Agency: Benton & Bowles, N.Y.

Best, Editing: Post Grape Nuts Flakes, "Energy." Producer: On Film. Agency: Benton & Bowles, N.Y.

Best, Direction: Oreos, "Little Girls Have Pretty Curls." Producer: Morris Engel, N.Y.; Agency: McCann-Erickson, N.Y.

Best, Copy: Kodak Film, "Turn Around." Producer: Filmways. Agency: J. Walter Thompson, N.Y.

Best, Demonstration: Chevrolet Corvair, "Swamp." Producer: Woodburn & Walsh. Agency: Campbell-Ewald, Detroit.

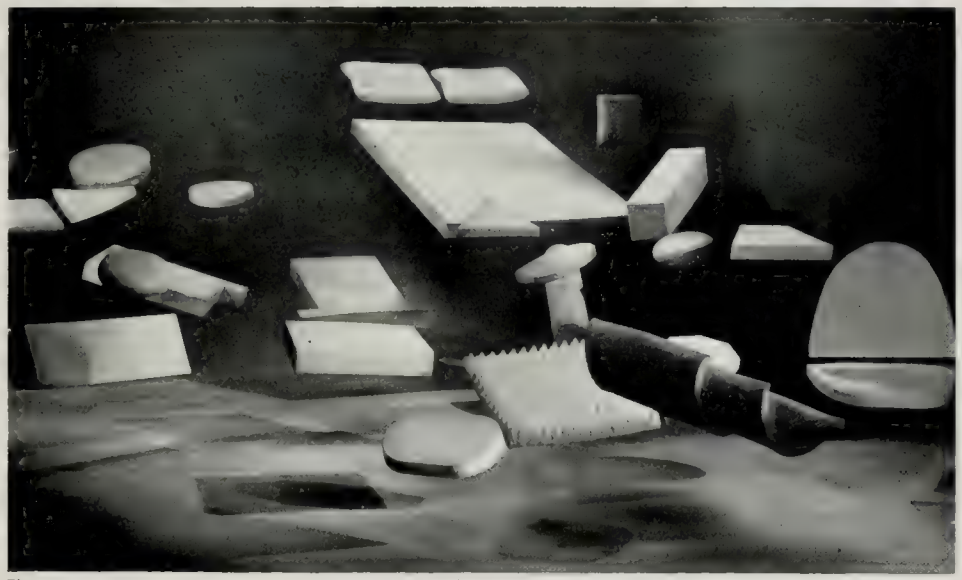
Best, Musical Scoring: Chevrolet Series, "Road Signs, etc." Producer: On Film. Agency: Campbell-Ewald, Detroit.

Best, Original Music & Lyrics: Scott Soft Weave, "Soft Jazz." Producer: Ansel. N.Y. Music: Mitch Leigh, Music Makers. Agency: J. Walter Thompson, N.Y.

Best, Adapted Music With Lyrics: Pepsi-Cola, "Whoopee." Producer: Televideo, etc. Agency: BBD&O, N.Y. Lyrics: Richard Mercer.

Best, Spokesman or Woman: Muriel Cigars, Edie Adams. Producer: MPO, Hollywood. Agency: Lennen & Newell, N.Y.

Art for the Sake of Money: to Stan Freberg & Staff for series of commercials for Chun King, Cheerios, Nytol and TV Guide.



The many and varied shapes, sizes of cushions fashioned out of Urethane are pictured in this scene.

Facts About Urethane Aid Furniture Sales

A DuPont Picture, Showing Urethane Foam's Benefits, Gets to "The Heart of Comfort"

SPONSOR: E. I. DuPont de Nemours & Company, Elastomer Chemicals Department.

TITLE: *Urethane Foam: The Heart of Comfort*, 15 min, color. Produced by Audio Productions, Inc.

☆ In this film DuPont is about as far away from the ultimate consumer as possible. DuPont makes a chemical called Hylene; sells it to manufacturers of Urethane foam; the foam people sell to furniture manufacturers; the furniture makers sell to their dealers and the dealer sells to you and me.

Customers Seen and Heard in Key Roles

Consumers have an important role in the picture, however. They are shown — candidly — and overheard, while voicing typical demands and complaints. They want mattresses that won't sag and will stand up to the deadly assault of four active kids. They insist on longevity, something softer (or firmer), noncrumbling, light weight and resistant to mildew. Of course, the whole point of the film is that new Urethane foam made with DuPont Hylene provides all of these things.

The Heart of Comfort is designed to be used principally by furniture manufacturers and dealers to show their salespeople the fine points of the new product. It will tell them that Urethane foam is not at all a "substitute" for foam rubber but a substance with a dozen or more unique qualities not possessed by foam rubber, plus having just about all the good characteristics that have made foam furniture and bedding so popular.

Limbo Backgrounds Painted With Light

The film is not elaborate in the sense of opulent sets, but it is most attractive and appropriate to its purpose. Limbo backgrounds are skillfully painted with pastel lights to remove all sense of emptiness. Good technical animation and effects sequences serve to equate Hylene with such other DuPont discoveries as Nylon, Orlon and Dacron.

(CASE HISTORIES CONTINUED ON NEXT PAGE)

AN OUTSTANDING PICTURE JOINS THE AIR FORCE SPONSORED FILM PROGRAM

The New Propellants: Key to Outer Space?

"Out of This World" Documents Story of Propulsion; Hercules Role in Prologue

SPONSOR: Hercules Powder Company

TITLE: *Out of This World*, 15 min, color, produced by Farrell & Gage Films.

☆ Day after day, month after month, the heavens lose more of their mysteries to the inquiring mind of man. It will be only a matter of ever lessening time before man moves in — to explore — to build — even to live on the threshold of the universe. And the means are at hand — the key? Chemical propulsion.

So says this new motion picture recently released as a part of the United States Air Force's sponsored film program. *Out of This World* is a thoroughly workmanlike document of propulsion, beginning with animated historical notes on early man's experiences with propulsion — foot power, to get away from that hungry tyrannosaur! — through bicycles, automobiles and piston engine planes to jets and rockets.

Remember the Skyrockets on the Fourth?

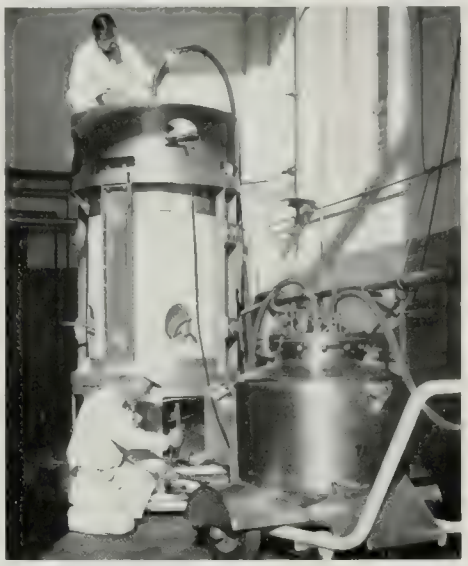
Of course, man has known of rocket propulsion for hundreds of years — as witness the Fourth of July skyrocket, of ancient heritage. The film shows examples of liquid (V-2, etc.) and solid-chemical (Thor, Minuteman, etc.) rockets. It explains advantages of liquid propellants (easy valve control, liquid cooling) and disadvantages (extremely high volatility, elaborate "hardware").

Solid propellants now offer most of the working qualities of liquid, and have other advantages — they are easily manufactured and stockpiled — can be controlled with less elaborate mechanisms.

Chemical Propellants Hold Today's Key

New kinds of propulsion are now in research — nuclear and ion engines may be perfected in the future, but for now and some time to come, chemical propulsion is the keystone to experiments and practical work in astronautics.

Hercules Powder Company is a leading producer of solid propellants. But in keeping with the standards of the Air Force sponsored film program, *Out of This World* is entirely non-commercial, and several hundred prints are now in use for this purpose.



Technician adds a plasticizer to gel the grain during the solid propellant casting operation.

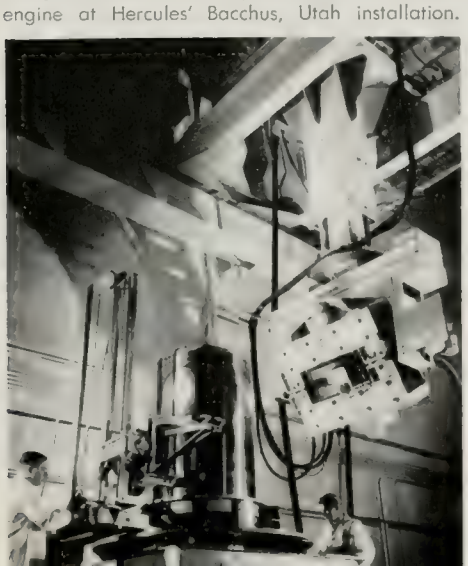
Hercules, however, will also use the film internally for employee information showings, and, accompanied with a *Prologue* film, as a selling tool to use with its customers and prospective customers.

A Prologue on Hercules' Contributions

The prologue shows exactly what Hercules has done in the field — power for war-time bazookas, and for Polaris, Minuteman, Mighty Mouse, Snark, Terrier, Honest John, Nike, and the big new Antares.

Out of This World, a film of outstanding technical and artistic quality, and its five-minute companion *Prologue* are a good example of how industry can contribute greatly to the Armed Forces informational programs, yet give full service to the corporation's own needs as well.

Using the Betatron to inspect a solid propellant engine at Hercules' Bacchus, Utah installation.



Delta Airlines Sponsors Two Films

☆ Two bright, new travel promotion pictures have joined the growing film library of Delta Airlines within recent weeks.

Produced by Fred Niles Communications Centers for Delta were: *Road in the Sky*, a 14½-minute color documentary for distribution in 37 states by Modern Talking Picture Service, Inc. *Let Yourself Go*, another 14½-minute picture, features West Coast and Las Vegas attractions and will be distributed only in seven Southeastern states.

A pictorial report on both films is scheduled for these pages next month. Unique production techniques merit sponsor attention to both of these current Delta offerings.

Cyanamid Helps to Achieve

Victory Over the Mosquit

First Nationwide Survey of Problen

SPONSOR: American Cyanamid Company

TITLE: *Modern Mosquito Control*, 27½ color, produced by Tiesler Productions.

☆ Sixty years ago, the American people with the mosquito problem. Then, mosq borne diseases were recognized and co of mosquitoes became imperative.

Today, mosquito-borne diseases have practically eliminated from this country

The Continuing Struggle for Control

But victory is not easy. In reality, most control is a continuing battle, for the quito develops immunity to man's co techniques. And so the chain of control never weaken in order to safeguard the we have already achieved during the pas years.

In this film, we see how successful co is the result of organized professional e based upon a thorough knowledge of the quito, its habits and life cycle.

We are shown how technical entomolo knowledge and practical everyday control cedures work hand in hand. And how cooperation and coordination of control thorities and conservation officials, as we state and federal research departments is e ial in maintaining control.

There are over 140 known mosquito sp in the United States. Control methods vary from state to state depending on e tiveness, economy and local conditions.

A First Survey of Nationwide Efforts

This film is an important contributio American Cyanamid because it is the over-all survey on a national basis. The operation of the various agencies involve mosquito abatement from coast to coast vides the interesting authentic backgroun the picture.

One of the prime factors of interest t general audience, who perhaps have take granted their freedom from mosquito-b diseases and mosquito irritation, is the nee a safe, efficient chemical control to aug

Scene in American Cyanamid's film shows spraying Florida swamp to control mosq



dern physical control methods. American namid produces such a chemical.

With the disease factor under control on tically all fronts, a secondary considera- — mosquito irritation, and its effect on real estate values, business and recrea- al areas, is an important part of mosquito rol efforts.

Population Growth a Spur to Control

s the population grows, so grows the de- d for more space in which to live and play. y often such areas were formerly inhabited by mosquitoes.

his film points out how control of that dangerous pest, the mosquito, is essential eeping these areas *safe* as well as com- ible.

* * *



oducer Hans Tiesler prepares mosquitos out to hatch for close-up photography.

Portrait of a Man With Mission

Hans Tiesler, producer of *Modern Mosquito Control*, spent almost a year vestigating the habits and habitats of e mosquito while making this film. He signed new techniques and equipment photograph the tiny insects as he went ong, and some of his scenes of the rocess of mosquito metamorphosis have ever before been shown in motion pic- res with this kind of quality.

The main problem involved shooting traclose with long extension tubes, but ith enough light for great depth of field ithout killing off his mosquito larvae and upae too fast from the heat.

After experimenting at length with robe and "cool" lights, Mr. Tiesler nally discovered that his best results ere obtained with hot (but with ex- llent color quality) lights, a great deal patience, lots of over-shooting and illful editing. It is first-class entomologi- l and cinematographic work.

Mr. Tiesler has become so fascinated th the subject that he now has a ten- tive project in the planning stage with utgers University to elaborate on the se-up intimate life of the mosquito as en briefly in *Modern Mosquito Control*, d make a full scientific report at greater ngth.



Feeling of motion, pervading individual frames, lends a sense of urgency to overall film message.



Animation points up the discarding of a competitor's product that had already been chosen . . .

Cool Look at Hottest News in Advertising

Effective Use of Businesspaper Advertising Dramatized in ABP's "Action by Plan"

With the snarl of a siren . . . the jump of jazz . . . a rip-rip of designs going into the discard.

With space ships serving as vehicles for down-to-earth statistics.

With verbal and visual good humor applied to a serious topic.

Thus are business decisions dramatized in *Action by Plan* . . . a slidefilm which demonstrates that truths don't need to sound like truisms or plain facts like platitudes.

Sponsored by Associated Business Publications . . . and produced by Henry Strauss & Company in cooperation with Media Promotion Organization (a division of Van Brunt & Co.) . . . *Action by Plan* gives a sharp edge to some new ideas about achieving and measuring advertising results. It does this both by freshness of viewpoint . . . and of presentation technique.

It's a Matter of *Individual* Reaction

For example, the effectiveness of businesspaper advertising in dollars-to-dollar return is generally familiar to most sales promotion executives. Thus, it's not enough merely to prove once again that 'X' thousands of influential people make 'X' billions of purchases because of what they read in the business press.

But if you also present the idea of measuring advertising effectiveness in terms of *individual* action decisions . . . taken by *individual* people . . . you create a *feeling* audience members can readily identify themselves with. And . . . you broaden understanding of the many different goals good business advertising can realistically hope to achieve.

In *Action by Plan*, this concept is documented through specific examples . . . a highway engineer who tore up the specifications for two bridges and had them completely redesigned; a city manager who asked for additional quotations on police cars; and similar decisions made on the basis of reading a business-paper ad.

But before we're *told* these things, we *hear* them . . . in frames where sound effects replace narration. And we're made to *see* them . . . by artwork rendering that comes as close to creating a *feeling of motion* as is possible in the slidefilm medium.

Throughout *Action by Plan*, visualization is a major factor in clarifying new concepts. By using light backgrounds, contrasty colors, outline figures, and cumulatively-building sequences, a sense of action and urgency is created to subtly reenforce film's basic theme.

When the screen suddenly fills with products . . . where only one was visible a moment before . . . the idea of mass volume sales stimulated by an advertising campaign is made far more vivid than narration alone could do.

True and Tried, But Not *Trite*, Techniques

Novelty, however, is not allowed to run riot simply for its own sake. Many of the techniques in this sound slidefilm are true and tried . . . with variations to ensure they aren't trite. Example . . . several changes are rung on the familiar arrow-and-bullseye symbol for advertising hitting its mark.

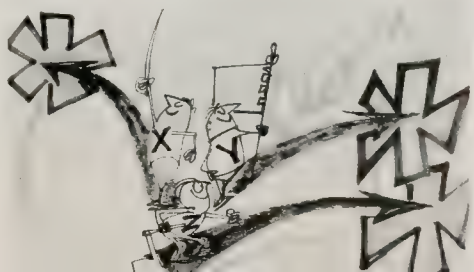
Here, however, it illustrates not only the decision to buy . . . but the dozens of prior decisions to investigate, price, test and so on that lead to ultimate purchase. Keeping accent on the individual, the symbol appears always in conjunction with individual people . . . not simply with a shapeless "they".

Careful to avoid an overly solemn tone, *Action* combines satirical art with occasional bits of dead-pan narration. There are statistics and examples where relevant and necessary . . . not in a steady, brain-numbing shower.

That a planned campaign with specific goals will product measurable results is being said widely today . . . by the Association of National Advertisers, the National Industrial Conference Board, and others . . . as the film is careful to point out in referring its audience to supporting evidence.

But *saying* is more likely to mean believing when backed up by *seeing*. Overall, this film is a good example of its own implied message about business publications. To wit, the better an idea, the better showcasing it deserves.

Stylized arrows and bulls-eye symbols were treated with a purposeful lack of reverence . . .



THE INDUSTRY FILM JOURNAL

National News-Letter of the Industry Film Producers Association

THE THIRD ANNUAL I.F.P.A. Conference, being held on June 14, 15 and 16, offers a many-faceted program, winding up on Saturday evening, June 16th, with the 1962 Film Awards banquet in the International Ballroom at the plush Beverly Hilton Hotel!

Daily conference sessions on Friday and Saturday are being held on the campus of the University of California, Los Angeles. The auditorium of the Humanities Building is the scene of many presentations, including talks by the renowned British documentary producer Basil Wright; by Charles Eames, noted designer and producer; and by Joseph Kaplan, currently Chairman of the U.S. National Committee for the International Geophysical Year.

Dr. Irwin Moon, manager and founder of the Moody Science Institute, has just returned from a flying photographic trip to 43 countries where he shot 45,000 feet of color film. In addition to his talk, there will be *ideas* from Charles "Cap" Palmer, Executive Producer of Parthenon Pictures; from educational film maker, Josef Bohmer and from Kodak's advisor on non-theatrical films, John Flory. Mr. Flory has just returned from a world trip.

Other speakers on the program include Stuart Cooney, a specialist in design and use of presentations and communications systems; by Jack R. Smith, Supervisor, Motion Picture Services at Mitre Corporation; and by producer Bruce Herschensohn, maker of *Towers of Canaveral*, *Karma*, etc. North



Joseph Kaplan, Chairman of the U.S. National Committee for the International Geophysical Year.

SCENE OF CONFERENCE'S EVENING EVENTS



All evening events for the Third Annual Conference are being held at the beautiful Beverly Hilton where the awards banquet also takes place.



Dr. Irwin Moon, famed produce Moody Science Films and four Moody Institute of Science.

American's writer-director Brose is another featured spea

No trade show this year as v ors and friends are being in to attend the conference as pa pants! All active members will ticipate in the selection of year's coveted "Cindy" award ners during the Conference.

Highlights of the Third Annual Conference

Evening Event: Thursday, June 14th

Special Buffet Dinner at the Beverly Hilton for all Conference Registrants. First Balloting and Screenings of I.F.P.A. 1962 Film Award finalists.

* * *

Evening Event: Friday, June 15th

Cocktail Party in the Patio of the Hilton pool, followed by Second and Final Awards Screenings.

* * *

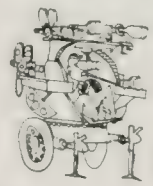
Evening Event: Saturday, June 16th

The 1962 I.F.P.A. Film Awards Banquet will be held in the International Ballroom at the Beverly Hilton. Conference registrants will meet to honor this year's recipient of the Jay Gordon Memorial Award and the 1962 Film Award Winners.

* * *

Daily Conference Sessions: June 15, 16th

Held in the Auditorium of the Humanities Building on the Campus of the University of California, Los Angeles. Luncheon will be served on both Friday and Saturday in the Outdoor Courtyard. Acres of convenient parking in adjacent campus facilities.



The illustration on this page is from IFPA's program graphics executed by the Aeronutronic Division, Ford Motor Company.

EWS OF CHAPTER ACTIVITIES

RTHERN CALIFORNIA

Attend First Meeting at ejo; Hear Talk by Kerr

he first regular meeting of the hern California chapter was at Terry's Restaurant in ejo, February 8th. Fifty mem- and guests attended the meet- at which new officers were ed. The 1962-63 officers are: irman, Mitchell S. Rose, jet-General Corp.; Secretary- surer, Ed Carroll, Southern ic; Program Chairman, Ray- d Jaeger, University of Cali- a Lawrence Radiation La- tory; and Member-at-Large, hatcher, United Airlines.

ilt Kerr, Creative Director, on Picture Division, Moulin os, San Francisco was guest ker. His subject was "The l Drawn Look in Animation." screened several examples of pean animated commercials, ll as the filmed storyboard he uced during the development animated film titled, *Smell of*

* * *

Stanford Film Production ities for April Meeting

he April meeting of the North- California Chapter consisted tour of film production facili- at Stanford University, con- d by Matt Lehmann. Refresh- s were provided by Cine- ne Laboratories, Palo Alto.

hree speakers also highlighted vening program. Dr. Nathan oby spoke on "The Motion re as a Tool in Behavorial ce Research." A review and ssion of student film work at ord was presented by Henry rose. Ernest Rose concluded program with a paper titled, "Film as an Instrument of Propaganda" which featured a screening of German World War II propaganda films.

SOUTHERN CALIFORNIA

Chapter Meets at Glen Glenn; Sid Solow Talks on Color

☆ Members of the Southern California chapter gathered at Glen Glen Sound Company facilities for their April meeting. Sidney Solow presented clips from the new Eastman Color Negative (7251) and described methods for arriving at color projection prints from this new stock.

Joseph Bluth and Dick Peck arranged a demonstration of a color television camera chain with video tape playback, part of the equipment featured in the self-contained video tape crusiers operated by Glenn-Armistead Co.

Also, *Ersatz*, an Academy-Award nomination cartoon was screened.

* * *

See Herschensohn's New Film

☆ The Southern California chapter held its March meeting at Birns and Sawyer in Hollywood. Featured speaker of the evening was Bruce Herschensohn who presented his recently completed documentary on India, *Karma*. Herchensohn described his production problems and personal experiences on this assignment. Frank Chow, Director of Photographic Operations for the International Communications Foundation which sponsored the film, told of the purpose of the film and its intended audiences.

As an added attraction, the new Sylvania Professional Sun Gun was demonstrated for the chapter.

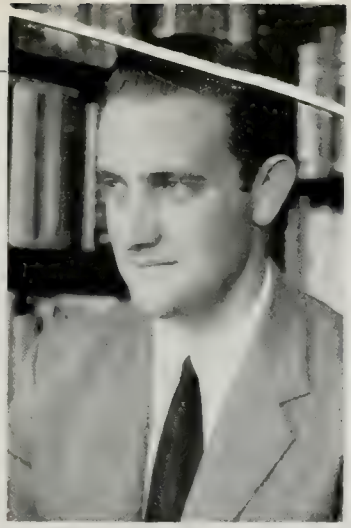
e Mitre Corp.'s Film Services people. L to r: Jack Smith, Supervisor; Arthur Thiesen, ESD Pictorial Services Officer; Eugene Knight, writer; DeMello, editor; Paul Snyder, writer-director; George Blackington, raman; Louise Dyer, Claudia Sobczak, office staffers.



☆

Dr. Raymond Fielding, National President of the Industry Film Producers Association

☆



A Progress Report to the Membership

With this issue of BUSINESS SCREEN we begin a new publications association designed to better serve the needs of our growing I.F.P.A. membership. Henceforth, each issue of BUSINESS SCREEN will include an I.F.P.A. section presenting both feature articles and news items of interest to association members. This new section, together with the already widely acclaimed general business-film coverage of the magazine, will provide I.F.P.A. members with the finest and most complete coverage available of production activity throughout the entire industrial film field.

More than six years have passed since a handful of Southern California in-plant film makers first began assembling for monthly meetings at which mutual problems could be discussed and the state of the industrial film profession examined. From these early meetings came the conviction that some sort of permanent national organization was needed to serve the distinct needs of in-plant producers — those professional film makers employed by corporations whose end products were not motion pictures but which have come to depend increasingly upon film as a solution to their complex internal and external communication problems.

In 1957 the Industry Film Producers Association was founded, designed as an educational force, a professional forum, and a channel of communication of American in-plant film makers. Since then the occupational specializations and the geographical areas served by the association have grown as rapidly as its membership.

Today, five regional chapters serve the needs of the association's 400 widely-scattered members — in Southern California, Northern California, Florida, Georgia, and in the Delaware Valley states, and new chapters are being organized regularly to serve members-at-large in other parts of the country.

The Industry Film Producers Association, a non-profit corporation, welcomes applications for Active, Associate, and Sustaining memberships from individuals and commercial organizations with a professional interest in the improvement of the industrial motion picture and its applications in American business and industry.

We look forward to greeting both old and new members at our forthcoming 3rd Annual Conference, the one occasion of the year on which members from all I.F.P.A. chapters come together to appraise the state of the profession, to honor the award-winning industrial film productions of the past year, and to hazard a glance at the shape of in-plant film production to come.

NEWS OF CHAPTER ACTIVITIES

DELAWARE VALLEY

Peyton Stallings is Chairman Following Election at Camden

☆ On April 6th, at Camden, New Jersey's Walt Whitman Hotel, officers were elected. They are: Peyton M. Stallings, Chairman; Ralph Savarese, Secretary-Treasurer; and

* * *

Frank Weikel, Program Chairman. All three are with R. C. A. in film production.



Delaware Valley Chapter's new officers-elect (l to r) are: Ralph Savarese; chairman Peyton Stallings; and program leader, Frank Weikel . . .

☆ A tour of the Curtis Publishing Company's audio-visual facilities was the featured attraction of the April 26th meeting.

* * *

Kodak's Hotchkiss is Speaker

☆ Calvin Hotchkiss was the featured speaker at the February meeting of the Delaware Valley Chapter. Hotchkiss, of Eastman Kodak Co., spoke on new research, development and planning at Eastman.

* * *

How to Join Delaware Chapter

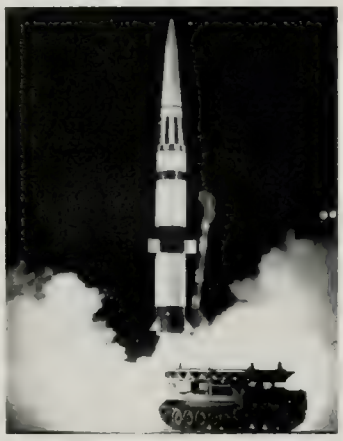
☆ The Delaware Valley Chapter has been organized to serve industry producers in Pennsylvania, New York, Southern New Jersey, and Maryland. Interested parties should contact the Secretary, Delaware Valley Chapter, P.O. Box 498, Camden, New Jersey.

SOUTHEAST CHAPTER

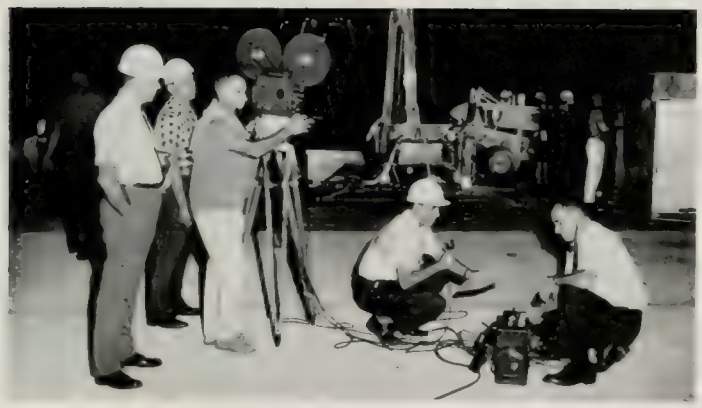
Kovljain Elected to Lead the Chapter During Patrick Meeting

☆ David Kovljain was elected Chapter Chairman at a January meeting of the Southeastern Chapter. Also selected as officers at the meeting held at Patrick Air Force Base Officer's Club were: A. Smith, secretary-treasurer; and Allan Bransford, program chairman.

Guests attending the meeting were W. Hering, NATIONAL GEOGRAPHIC; Messrs. Flynn and Turbor of Addressograph-Multigraph Corp.; and R. P. Murkshe, R.C.A.



RCA crew at Atlantic Missile Range, films launch of Pershing missile for "Quick-Look" report. L to r: Sam Calloway, ABMA rep.; John Valtenberg, Arnold Cain, Joe Ficarotta, of RCA; and Dewey Smith, of the Martin Co.





Here's William Brose, writer-director at North American Aviation, who will be a featured speaker at the Third Conference.

Profiles of IFPA Chapter Presidents

☆ David Kovljain is the newly-elected chairman of the Southeastern Chapter of the Industry Film Producers Association located at the Atlantic Missile Range, Patrick AFB, Florida. A native of Pittsburgh, Pa., and a graduate of the Art Institute of that city, Kovljain served with the U. S. Navy as a photographic specialist assigned to public information and



David Kovljain

documentary coverage of World War II in the Atlantic and European areas.

After the war, he established his profession as an artist-photographer in Pittsburg and Detroit, serving public relations and promotional firms in each city.

In 1954, Kovljain joined RCA's Missile Test Project at the Atlantic Missile Range, first serving as a photographic specialist during the time RCA was organizing its range photography unit. Shortly after, he was named chief cameraman and within one year he was promoted to motion picture director assigned to the nation's first space probe effort and public information projects. Early in 1959, Kovljain became Manager, Photographic Operations, RCA Range Photography where he now supervises the production of all training and briefing films produced at RAC MTP as well as all photographic documentary and engineering coverage of missile tests and space activities at Canaveral.



Mitchell S. Rose

☆ IFPA's newest chapter Northern California group, h cently elected Mitchell S. chairman. A member of since 1959, Rose has been i mental in the formation o chapter. He is senior writer- tor for the Solid Rocket Pl Aerojet-General Corp., Sacr to. He is responsible for the tive aspects of all Solid R Plant productions, in additi his own writing and directi fects.

A graduate of the Univer y California at Los Angeles h he received a BA degree in tion Pictures, Rose has w as a motion picture and sion publicist until called to duty with the Air Force.

Rose joined Aerojet-G Corp. as a writer-direct March, 1958 and was pro to his present position in 1961.

* * *

Annual IFPA Film Awar Be Featured Here Next Y

☆ Winners of the IFPA " statuette and of the annu Gordon Memorial awar nounced at the Third Con will be reviewed in detail i pages next month. A feat your IFPA section in BU SCREEN.







"Using 8 Kodak Pageant Sound Projectors, we're showing the Civil War in-the-round"

Mr. James J. Geary, Executive Director, Virginia Civil War Commission.

Virginia Civil War Centennial Center, in mond, is a round building *designed around a e.*

he entire balcony of the building is devoted e showing of an eight-part $70,000 movie *Manassas to Appomattox*. The film is divided our-minute sections, each complete within it- but related to the other parts. The movies are n on rear-projection screens from a central ction booth just under the dome of the build-

s one motion picture segment ends, the audi- moves on to the next screen, just as the next begins. The result is a continuous flow of rs, progressing smoothly around the balcony. nstairs, they see a $100,000 exhibit which includes lifelike mannequins, animated maps, dioramas, and a display of Civil War relics on loan from museums.

"One of the big problems involved in making our Centennial Center work was, of course, the projection setup. This movie is to have a *four-year* run with continuous showings every day of the week, so the equipment had to be the most dependable available. The latest model KODAK PAGEANT Sound Projectors, with transistorized sound systems, were installed, and are doing the job wonderfully.

"We plan regular preventive maintenance for the projectors, but expect little trouble, because of the small number of moving parts in these new Kodak models."

While your company or school probably does not run its projectors as long or as hard as the Virginia Civil War Centennial Center, the new KODAK PAGEANT Sound Projector AV-126-TR offers advantages to you, too.

The all-transistorized amplifier is maintenance-free, ready to go the instant you turn it on. There is no distracting background noise. While easily capable for auditorium use, the entire range of sounds is crisply reproduced at small-room levels, too. The projector is so simple to operate the inexperienced can do it with little practice.



Your Kodak Audio-Visual Dealer will demonstrate this new Kodak projector for you, or you can write us for Bulletin V3-65, which gives more details.

KODAK PAGEANT Projector **EASTMAN KODAK COMPANY,** Dept. 8-V, Rochester 4, N. Y.

VIEWPOINT

"Where Are All the Young Men Gone?"

a lament by film-maker Lee R. Bobker

IN THE BRIGHT, SUNNY world of tomorrow that beckoned the young after World War II, the exciting growth of the documentary and business film loomed as an attractive, important factor.

College graduates from all parts of the country, seeking a career in the arts, found a world of fascinating interest . . . The art of the motion picture, as applied to the world in which we live.

Those interested in sociology. . . politics . . . and the dynamics of a world in ferment could apply themselves to the film document as it was then practiced by Stoney, Van Dyck, Flaherty, et al.

The Future Looked Bright

Those fascinated by a burgeoning technology . . . a nation and a world of science and automation . . . could find in the business film an attractive stage on which to practice their art and the future of the film industry and individuals interested in it, looked bright indeed.

In the 1940's, scores of young men (and women) with a deep conviction about film forsook the glamour of Hollywood . . . the immediate financial reward of television, and chose, as their life's work, the business film . . . the documentary film.

This golden era of the 40's resulted in distinguished films and in giving the entire field a constant supply of vitality so that each year a built-in drive from new men keeping those in the field "on their toes."

There Were Works of Art

In 1948-1949, it seemed a very exciting place for a young film-maker to be. The field was losing its "amateur" status. Major works of art had been produced by major film-makers in American industry and anyone working in the field could hold his head high when he said "I made non-theatrical films" (a strangely negative term, by the way, to categorize a life's work).

Then, from this most promising infancy . . . growing pains set in. An unfortunate kind of in-group protectivism, so c o m m o n to American industry, developed.

The Veneer and the Polish

The small "gem" of a company became, by dint of its very excellence, overwhelmingly popular, and empires were built. New York, traditionally the home of the location film (because there were few stages), became the scene of frantic "big business" activity . . . stages . . . equipment.

The same growing involvement with "prettiness," "technique" and "lushness" that had almost destroyed the major entertainment studios as filmmakers, now moved into New York.

TV commercials became a major source of income and employment and the sponsored film began to look like one long commercial. Beautiful . . . well photographed . . . original music . . . etc. but no content and — the young men with talent, creativity, ideas, began to look elsewhere for their life's work.

The Maker as a Middleman

The film-makers lost control of their product and, although there were exceptions, much of the work of making films was turned over to agency representatives with the film-maker acting as a middleman between client and employee.

In Hollywood, the independent film-maker began to produce features of character *and* box-office . . . the stranglehold of the majors on the film industry weakened and finally let go altogether. Television entered the documentary field with a vengeance under the whips of scandal and a new brilliant FCC administrator and, once again, the business film, the sponsored documentary, began to look like a pretty sad place to spend one's life.

No Pressure from Below . . .

The young men of the 40's were still around making some pretty good films but the pressure from below was gone. A simply *good* sponsored film looked like a masterpiece and the average young man coming into the field was either a refugee from failure to work features and television and would go back at the first opportunity, or he was, as one of my students recently put it, a man who knew "there must be some place for mediocrity."

The deep conviction that a *great* film can be made for a large business concern was gone. In its place was a platitude: that there is no place for art in the sponsored film.

"Your client will ruin it."

"XYZ company doesn't want a great film."

"You can't sell 'wommels' and make a great picture at the same time."

Two Types of Film Makers

This, in turn, led to the split between two types of film-makers: Those who decided "to give the client what he wants" and those who decided to take the client's money and do what he, the film-maker wants.

In either case, the attraction for the "top of the class' was gone and with it, the constant infusion of new ideas . . . new techniques . . . new film that had served American industry so well.

Myths have grown up:

"You can't get into the field . . . the unions won't let you."

"Nobody wants artistic films in this field."

"It's too tough."

"It's dull . . . who wants to sell cars with film," etc.

And yet, in fact, nothing could be further from the truth.

Today, in the world of the New Frontier, there is no field more promising . . . more exciting . . . more filled with the richness of achievement than the spons business-documentary-educat non-theatrical film field.

There is no such area in a creative arts that affords a y man or woman a place to pr their talent. There is no bus so full of intellectual interest, tional interest, and no typ career endeavor so in nee young people of talent . . . so mising in opportunity. There greater chance for a lifetim continuing education for th tellectually curious.

Look at the facts. The e tional film is growing at an u cedented rate . . . being us explain and interpret every of our complex lives. The A can business corporation, image-conscious than ever, desirous of practicing its corp citizenship, seeks new and exciting ways of using film.

Business Wants *Real* Fil

Contrary to cynical com no one in this nation is ready to give a film-mak chance to practice his art tha business corporation.

It was Alcoa that made *and Texture in Aluminum ishes*, a classic film; Smith and French that sponsored *chiatric Nursing*, an Aca Award nominee; Hamilton that commissioned *Ages of* etc. The business firm is willi put up large amounts of mor let you make film . . . if good and if your talent can duce something of value. Rembrandt would have en such a climate.

A World Full of Challen

The emergence of our as a socially conscious one h to the health service agencie the human affairs groups w ford the film-maker an world in which to make film

The full range of huma perience is offered on a silve ter. He can make films fo vision. He can practice his the whole field of human rel exploring race problems, tional problems, problems aged and, if he really has the use of political films him of a frantic but thrilli weeks-long election year.

His companions in this journey are the great and th great . . . the leading figure intellectual, financial, hum . . . of our time. Every m enriches his life and his expe so that his ability to make grows.

He can serve a business co



A Word About the Author of This Piece

☆ The writer, Lee R. Bobker, is president of Vision Associates, company formed in 1959 by four young film-makers: Mr. Bobker, Helen R. Kristt, Irving L. Oshman and Seymour J. Weissman. Vision is now in its third year of operation and has compiled an enviable record of distinctive films. At the time of formation, all of Vision's principals were under 35 years of age.

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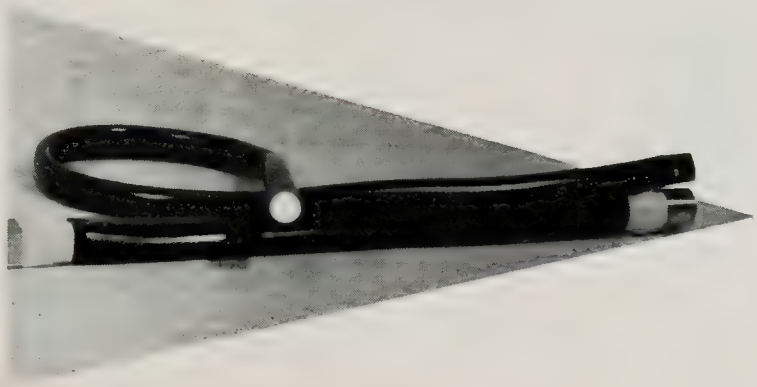
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A Technical Paper on Fiber Optics Printing was given on May 12, 1961, at the SMPTE Convention, Toronto, Canada, by A. J. Miller, Vice Pres., Du Art Film Labs & Tri Art Color Corp. Copies are available on request.



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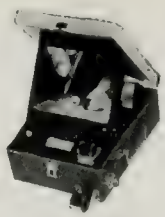
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Where Are All the Young Men Gone?

(CONTINUED FROM PAGE 48)

better because he understands more. He has no limitation on his area of interest.

And to explode the other myth: No union ever prevented a young man from plying his art and his craft in the field and the desire on the part of your client is only that you make the best film possible.

So, where have all the young men (and women) gone? To that sinister 21-inch screen or to the peace and warmth of the Pacific?

If he has, he may have made a mistake. There's quite a field right here for young men (and women) of talent and desire. In fact, I know of nothing to equal it.

Meaningful Projects Underway

In every corner of our city, the large companies and the small, the big stages and the individual film-maker, exciting things are happening.

Richard Leacock has just returned from India and Leo Selzer is going. Ritter and Lerner of MPO have turned out a beauty on hospital insurance called *Dialogue with Life*. Nat Campus is involved with a study of Arthritis and Rheumatism, and Henry Strauss continues to explore deeply the problems and solutions of the large corporation. George Stoney, in this past year, has examined the problems of police care of the mentally ill, and Equitable Life has asked Saudek to make a film on the President's program for physical fitness.

The Nation Is Our Stage . . .

This writer will, in the coming years, learn about tuberculosis, the kindergarten, the American Negro, and how a great American airline reflects its national heritage. We have also explored our country with the Girl Scout program and may soon transmit onto screen the heritage of freedom that has resulted from our schools and education system.

There's no end . . . and no beginning. There are plenty of films to make and a big exciting wide world in which to make them. All we need are young men and women of talent! There's plenty of room and without them our field of artistic endeavor cannot . . . will not . . . survive.

* * *

EDITOR'S NOTE: Reader comment on Mr. Bobker's interesting thesis is invited. The forum is yours!



Pictured (left to right) are principals of Educational Media Index project. Godfrey Elliott, McGraw-Hill Book Research Director; Carolyn I. Whitenack, Directory Committee Chairman; Dr. J. Edwin Foster, Exec. Director; and Dr. Charles Schuller, Chairman, Educational Media Council.

New Educational Media Index Will Replace Wilson Guide

☆ The first comprehensive directory of non-book instructional materials, the *Educational Media Index* is being compiled for the Educational Media Council by the Technical Writing Service Division of the McGraw-Hill Book Company. This joint announcement was made by Edward E. Booher, president of McGraw-Hill and Dr. Charles F. Schuller, of Michigan State University and chairman of the Educational Media Council.

Coinciding with this announcement, the H. W. Wilson Company, publishers of the *Educational Film Guide* and the *Filmstrip Guide* announce that they will cease publication of the two guides with the 1962 supplement to each. They will turn over all files, subscription lists, and information on films and filmstrips to the Educational Media Council.

In making these materials available, the Wilson Company believes that the new *Educational Media Index* will adequately serve the needs of those who have used the Wilson guides in the past. Producers and distributors of educational films and filmstrips should send information concerning them to the Educational Media Index rather than to the H. W. Wilson Company effective immediately.

The Educational Media Council is an incorporated non-profit association formed to coordinate the activities of professional, business and governmental organizations that are primarily concerned with educational media. They have studied the problems of the use of the multi-media approach to learning and designed a national cataloging service as a primary source of information. The project is being financed by a U. S. Office of Education contract using the funds under Title VII of the National Defense Education Act.

A much-needed resource in the educational and training fields, as indicated by recent studies financed by the U. S. Office of ...cation, the *Educational Medi... dex* will total more than ... pages.

Scheduled for publicati... early 1963, it will cover the ... range of non-book education... dia — wall charts and ma... series, films and kinescopes, ... strips, phonodiscs, and p... tapes, videotapes, flat pic... slides in sets, models and ... ups, programmed instructio... terials, and cross-media kits ... bining many different types ... dia.

McGraw-Hill's Technical ... ing Service Division will ass... and prepare the material f... index under the editorial ... vision of a committee of the ... cil. It is anticipated that ... thirty to fifty thousand dif... educational items will be inc... For each item, the index will ... data of interest to educator... training directors, includi... brief description of content ... chase price, year of release, ... level, address of producer or ... distributor.

The Educational Media ... cil plans to publish, not ... master version of the inde... also ten to fifteen sub-in... each concentrating upon the ... tional media for a specific ... level or subject matter. It is ... pated that all indexes will be ... able for purchase in 1963.

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McNamara, President of
dio Organization, Dies at 51

onald C. McNamara, 51, pres-
t of McNamara Productions,
since its founding in 1956,
May 20 at his home in Los
eles. Born in Brainerd, Minn.,
oved to Los Angeles in 1928.
owing graduation from UCLA,
hose alumni affairs he was ac-
he entered the broadcasting
as an announcer, and con-
ed in it until shortly before
ing the audio-visual fields.
ces were held May 23 at St.
ns Episcopal Church in Los
eles. He leaves his widow,
aret, five children, and a
ner.

* * *

eo Productions to Produce
es for Lutheran Council

ameo Productions, Inc., a
Chicago-based film produc-
company has been chosen by
National Lutheran Council to
uce 26 shows in the NLC's
Time television series.
Time is a 15-minute weekly
ren's TV series.
cated at 56 E. Superior Street,
ago, Cameo will work
ghout the country in the
of public service and educa-

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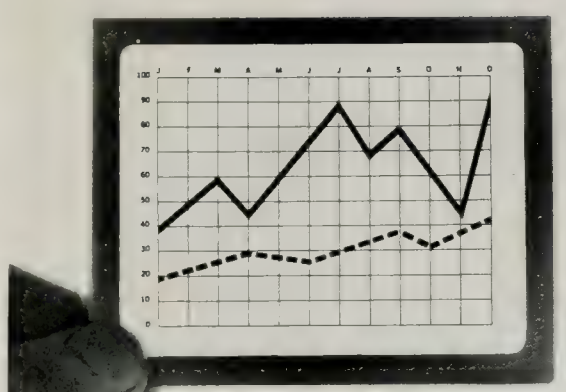
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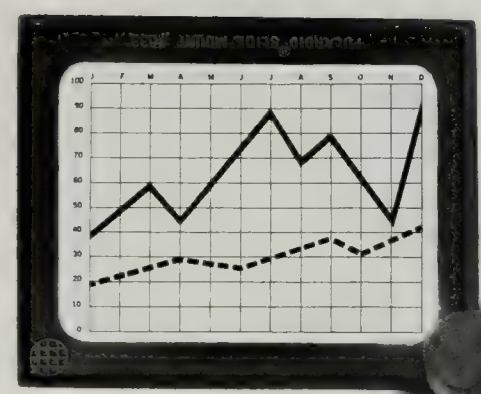
olor Service Company has
unced the opening of fully
ped cutting rooms as part of
new expansion program.
this additional space the
any now occupies six floors at
W. 45th, New York.
bert Crane, president, stated
the rooms are available to
cers and editors on short or
term agreements. New high
l color processing machines
installated will permit Color
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There's your transparency.

After a quick hardening and mounting in a snap-together frame, the slide is ready to be dropped into a projector. Total time: about 90 seconds. Total cost: about ⅓ the price of the average black-and-white slide.

A new type of transparency film, PolaLine film, is now available. It's been designed especially for line-copy slides and it produces crisp, black lines and clear, transparent backgrounds. These are 3¼ x 4 transparencies for standard lantern slide projectors.

There are also continuous tone films for both standard lantern slide projectors and for use in a complete Polaroid Land system that employs 2¼ x 2¼ slides in a Polaroid projector. (Development time for continuous-tone slides is two minutes.) All three projection film types can be used in any Polaroid Land Camera that uses 40-series films (except the J-66).

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A Positive Approach Toward Safe Driving

Sam Orleans' "The Sixth Wheel" Aims to Cut Accident Toll



Actress Peggy Smith; technical consultant (Trooper Bob Collins) chat with film's producer, Sam Orleans.

Here is a safety film that doesn't even scratch a fender or dent a bumper! A recent Award of Merit winner among the 19th Annual Safety Films Awards, *The Sixth Wheel,* takes a new positive approach to the problem of persuading drivers to accept their responsibility for safe driving.

Produced and sponsored by Sam Orleans Film Productions, Knoxville, Tennessee, this new approach is the result of research conducted by that organization with the help of the Automotive Safety Foundation who served as technical consultants on the film. The research showed that audiences dislike the doom-threatening tone of the usual safety film and tend to shrug off the points made as applying only to "the other fellow."

Typical Days of Three Drivers

Omitting tire-squealing head-on collisions and violent accidents, the film, in a quiet, low-keyed factual manner follows three drivers, a salesman, a housewife and a teenage boy through their day of driving. We observe their driving strengths and weaknesses, their triumphs and near-misses behind the wheel, until each car is safely parked for the night.

The Sixth Wheel points out that "every automobile has six wheels: four have tires on them, the fifth is for steering, and the sixth is the biggest wheel of all — the driver!" The "sixth wheels" in the three cases shown make mistakes often, through absent-mindedness, fatigue, haste or just plain carelessness. But their reflexes are fast and they are all very good drivers, so every narrow escape still manages to avoid an accident.

Each Faces Different Problems

Each character is involved in a separate situation. The smooth transition from scene to scene finds the drivers progressing through their day's driving activities. The housewife must drop the children at the schoolbus corner, stop at the bank, do the marketing and then later, pick up her husband at the station. She is careful to have the car checked at the service station and always drives at safe speeds. But she is guilty of daydreaming behind the wheel and has a near-miss.

The salesman must make several stops in nearby towns. He encounters many driving situations, from expressway driving to driving on back roads in the country. He has had seat belts installed, is mindful of posted speed limits, but becomes irritated over the loss of a sale and it shows in his manner of driving. He also experiences fatigue on the expressway, but, playing it safe, pulls into a rest area and has coffee and a change of scenery before continuing his trip.

The teenage boy is to pick up his girlfriend and another couple to attend the big game in a neighboring town. He too is a safe driver and very proud that he knows what makes his car run. When joined by his friends though he has less time and attention to spend on driving.

Viewers Profit by Their Errors

The narration from time to time adds hints of how to avoid some of the difficulties the characters occasionally find themselves in, and less frequently points out an error in judgment or foresight that is "gotten away with."

Everything that happens is likely to happen to any driver on any street or highway, and most of these things do happen frequently. When each car is parked safely for the night, we breathe a sigh of relief that we have witnessed only near-misses. We have seen how simply even these could have been avoided with just a little thought, a little more care.



Director Lawrence Mollot pr for close-up shot through a shield for "Sixth Wheel" scen

Prints Available for Purcha

Designed for sponsorsh the local level by industry organizations interested in p moting safe driving, *The Wheel* is particularly applica television showings as it scenes of violence and Prints and added informatio available from Sam Orleans Productions, 211 West Cu land, Knoxville 2, Tenn.

* * *

Crawley Film Shows IVC Work on Michigan Camp

☆ Christian activity on the c campus is described in a n minute 16mm film just com by Crawley Films for the Varsity Christian Fellowshi

Inter Varsity On Campu picts the work of the inte minational organization mi ing to students in the States and Canada. Filmed campus of the University of igan, Ann Arbor, it includes of student prayer meetings, studies, a faculty discussi fraternity meeting and Christian activities on campu

Inquiries about the film be directed to the IVCF off 5 St. Mary Street in Toron 1519 Astor Street in Chicag

* * *

HPI Enters Audio-Visual Fi With Professional Produc

☆ Hudson Photographic tries is forming a Professiona ducts Division to develo market products in the visual, graphic arts and educational and industrial fi

According to Eugene Ma HPI vice-president for mar the new division is being org "to meet the growing dema HPI products among inc and professional users."

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ccording to Byron, spray pro- ing assures a better quality k-and-white film. Byron tech- ans stress their beliefs that the ntages of spray process are fold:

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3) High speed equipment en- basses all the most modern fa- ies, day and night capacity for handling.

* * *

WHITE HOUSE TOUR:

(CONTINUED FROM PAGE 25)

Mrs. Kennedy conducts the ence through her home with burning in the fireplaces, flowers in the vases and the set and decorated as it would or an official dinner. Com- ing on the history, furniture, ings and other objects of Pre- tial memorabilia, the First shows, for the first time on two historic rooms on the se- floor, the Lincoln Room and Monroe Room.

The 58 minute 16mm film alizes the meaning and signi- ce of the White House to the rican people. Rental and pur- information may be obtain- om Text-Film Div., McGraw- Book Co., 330 W. 42nd St., York 36, N.Y.

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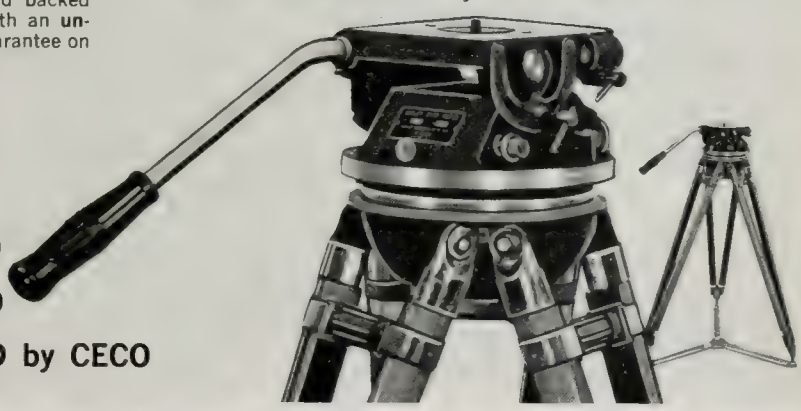
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American Oil Dealer Film Provides Tips on Station Profits

☆ Principles of sound business management have been especially emphasized in a new motion picture for showing by the American Oil Company to its dealers. The picture is part of that company's continuing effort to supply dealers with information for profitable operation of the stations.

To Your Health, produced by Wilding, Inc., points out to the dealers that the service station business should and can be a *good* business. It offers the highest return on invested capital of any small retail operation. Yet *some* dealers fail because they are not aware of (or overlook) the basic common sense rules of good business management.

The 36-minute film uses filmed case histories and animation to illustrate how a dealer can determine his sales needs and objectives in order to meet his basic expenses and return a profit on his operation. It urges the dealer to recognize that his station has two aspects: personality and station health.

"Personality" is defined as being the impression the dealer, his assistants and his station make upon his customers; "Station Health" means the financial soundness of the operation. Both are equally important, the relationship between them being solely the responsibility of the dealer.

A. V. Fraser, manager of marketing development for American Oil, says: "We do not expect *To Your Health* to solve all dealer problems, but we hope that it will help define those problems which dealers are unaware of, and help steer them in the right direction."

* * *

Standard Oil Puts a Smile in 3 Dealer-Training Films

☆ Standard Oil of California has decided to put a smile in their dealer-training films. Desiring a *new kind* of dealer information and training activity they have called on John Wolfe & Company, San Francisco, to produce them.

Three 15-minute, color films were produced for Standard Oil with the contention that films of this nature can be entertaining as well as educational. Pointing out problems which are encountered by dealers, these films are humorous and light, and yet informative.

Open Your Eyes to Profit is concerned with night operation of a service station; *Make Incentive Pay* explains the company's profit-sharing plans; and, *There's No Business Like More Business* shows dealers how to improve their operation through neighborhood solicitation.

* * *

Canadian Film Shows Career Opportunities in Mining Field

☆ Any student not sure of his future career, but prepared to spend four years in a university preparing for it, is likely to be interested in a new documentary film outlining the broad career opportunities for professionally trained people in the field of mining.

Nation Builders, recently released after four years of preparation and discussion, represents a high point in Canadian inter-government cooperation. The 30-minute, color film was sponsored jointly by the Canadian Department of Mines and Technical Surveys, the Ontario Department of Mines and mining departments of eight other provinces.

The film shows a young engineering student from his first day at a university through graduation to a responsible position on a mine staff. He and his classmates are shown at a variety of summer jobs provided by mining and drilling companies and by government departments to give the students practical experience required to supplement the theory derived from the university course.

An estimated 13,000 miles were covered by camera crews in providing diversity of scenic [illegible] which range all the way fr[om] headframe amid the snow-c[apped] rockies to drilling for gas [in] the waters of Lake Erie.

Nation Builders was pro[duced] by Jack Chisholm Film P[ro]tions, Ltd., Toronto. Prin[ts] available for free showings th[rough] the Ontario Department of [Mines] in Toronto.

* * *

Union Carbide Insecticide Shown in International Fil[m]

☆ The international sto[ry] Sevin, a new agricultural in[sec]cide is told in a new motio[n pic]ture soon to be released by [Union] Carbide International.

The World of Sevin, 22-m[inute] color, describes this differe[nt] secticide as it has been u[sed] nine countries for better cro[p] duction. Countries and a[reas] tural areas covered in th[e film] are Australia, Trinidad, El [Sal]dor, Japan, Spain, France, [Ar]tina, the Middle East and [parts] of the U. S. Scenes in each [coun]try have been photograph[ed by] the best local cameramen.

Sevin is said to be a m[ore] fective, and safer insecticid[e] was airlifted to Egypt last [year] help wipe out a plague of [army] worms and save the U.A.R. [cotton] crop.

* * *

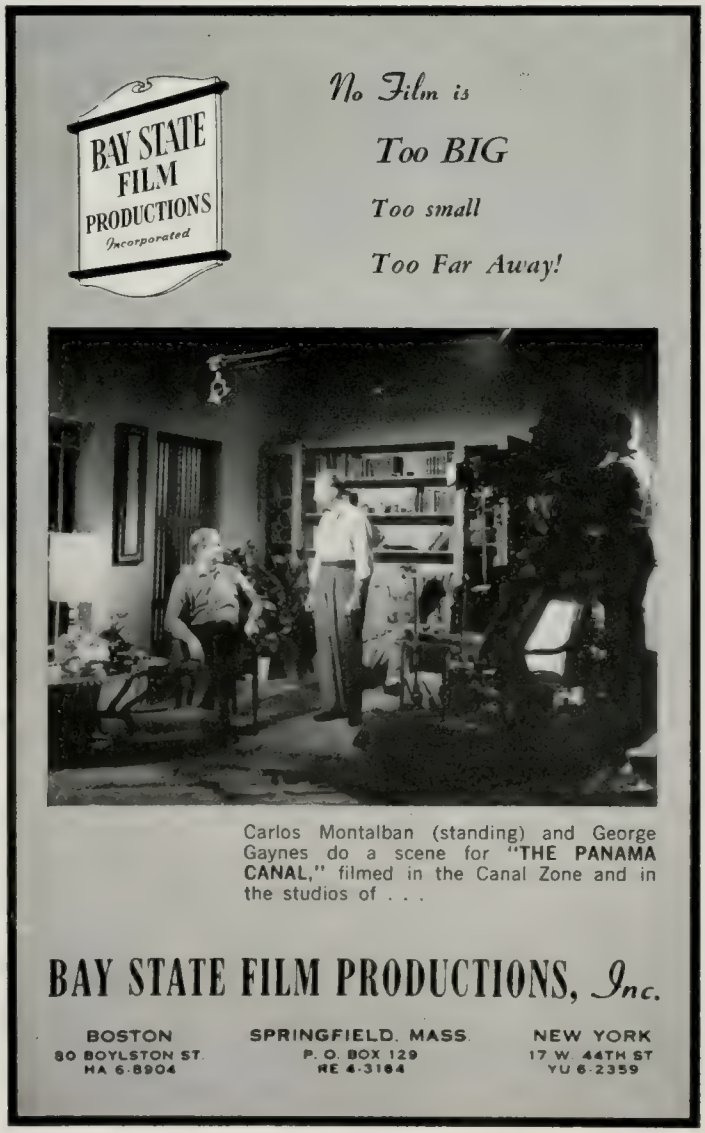
Public Health Film Shows Patient Exchange Progra[m]

☆ Today, there are about 1[6 mil]lion men and women in the [United] States over 65; by 1970 the [figure] is expected to reach 20 [mil]lion. Many of these people will [spend] their last years in a nursing [home]. The kind of care they r[eceive] their happiness and health [is a] concern to everyone.

Under sponsorship of the [Nurs]sing Home Program of the [Divi]sion of Chronic Diseases, the [U.S.] Public Health Service's Com[mu]cable Disease Center in Atl[anta], Georgia, has produced *Wo[rking] Together*, a 20 min., color [sound] picture showing how hospitals and nursing homes can work [together] to improve their services.

Working Together depicts [the] technical and supervisory [help] given to nursing homes [by] operating hospitals with a [staff] exchange program. An [actual] operating agreement between [the] DeBoer Nursing Home and [the] Hackley Hospital in Mus[kegon], Michigan is used as the [background] ground for scenes in the film.

Look to Business Screen for [all] the News of Business Pict[ures]



A Challenging New Look at Automation

A CHALLENGING NEW FILM on the role of the church in ng the way toward the solu- of social problems has been sed by the United Church of st, one of the nation's major minations which was organiz- st year through a union of the gregational Christian Churches the Evangelical and Reformed rch.

he film, *Tomorrow*?, 28½ b/w, was produced for the mination's Council for Chris- Social Action by Quest Pro- ions, New York, and deals the effects of automation. The us aspects of the problem are ented without offering solu- or any single religious an- to it.



Dr. Ray Gibbons, United Church of Christ (l) with producer Bill Jersey.

oes to Heart of the Problem

goes directly to the heart of problem — machines *are* put- people out of work. Then, s of management, organized r, individual employees, re- ts leaders and others are jux- ed to set forth the ethics and ms challenged by this impend- evolution in industrial prac-

hurch leaders believe it to be irst effort of a church group ndertake this type of presenta- of a social problem to stimu- discussion and help find a ion. The United Church, h has traditionally concerned with "good works," believes s an obligation to relate close- everyday life and to invest in the total community.

ailable for Purchase, Rental

omorrow? will be shown be- civic groups, industrial organi- ns, unions, women's clubs, li- es, employees in factories and rsities, as well as churches. available for sale at $160 or ent at $8 from the Office of munications, The United Church of Christ, 289 Park Avenue South, New York.

A study manual accompanies the film and points out, as do those who discuss the subject in the film, that automation is essential if the United States is to maintain its position in the world, but that present workers must keep their em ployment or be trained for new jobs and that jobs for future generations must be considered.

Tomorrow? was directed by William C. Jersey, who has a great talent for bringing the conversations of ordinary people on a street corner, in an executive's office or union hiring hall, to the screen as if we were eavesdropping on them. This appears to be so natural and easy, but it is very hard to do.

It is this wonderfully natural effect — the believability of all the people who appear in the film which helps to make *Tomorrow*? one of the most important films of the year. Businessmen everywhere should *see* it — and *think* about it.

* * *

"Tornado Disaster Action" Pix

☆ The American National Red Cross has released *Tornado Disaster Action*, a 4½-minute television film which contains official U. S. Weather Bureau and Red Cross instructions on how to protect life and property before and during the onslaught of a tornado.

eneral Motors, duPont, Westing- use, Douglas Aircraft, North erican Aviation, Autonetics, Roc- dyne, Ford, International Metals Mining and a score of other top elon organizations REPEATEDLY TRUST

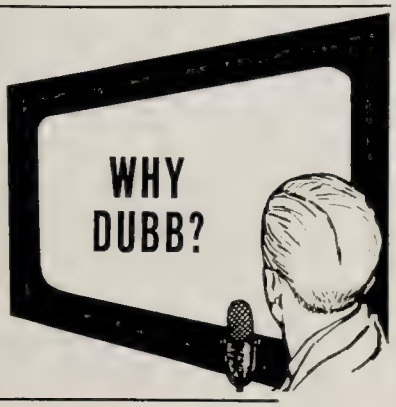
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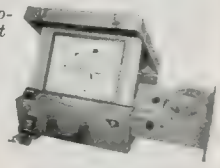


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Pace Completes "Welcome Aboard" For Baskin-Robbins

☆ Pace Productions, of Los Angeles and New York City, has just completed *Welcome Aboard*, the first in a series of training films for Baskin-Robbins 31 Flavors.

The new film will be used in Baskin-Robbins 112 franchise operations throughout the country. It will help train new employees in techniques involved in efficient, attractive service and is slanted to acquaint workers with the company's background, philosophies and basic policies.

* * *

Requirements in Metalworking Pictured in DeVlieg Slidefilm

☆ The early history of the art of boring holes in metals, as well as the important requirements of today's metalworking industry are unfolded in an 18-minute 35mm color sound slidefilm produced by DeVlieg Machine Co., Royal Oak, Michigan.

Titled, *A Visit to Fair Street*, it shows how the Jigmil technique solves problems of accuracy and productivity in the field of precision boring and milling. The film also offers conclusive evidence of how accuracy is economy in production.

Available on request from the company or its distributors, the film should be of particular interest to engineers, manufacturing personnel and others who desire to become more familiar with the Jigmil technique of "jigless boring."

* * *

Study Group Issues Report On Educational TV Programs

☆ A report and recommendations of a special study group on educational television has been released by U. S. Commissioner of Education Sterling M. McMurrin. The report calls for the development of a national policy for the further development of educational television facilities, programming, and personnel.

Dr. McMurrin said steps would be taken immediately to carry out, on an exploratory basis, one of the recommendations. This calls for the establishment of national and regional exchange centers for educational television teaching materials. This and other projects and studies relating to educational television will be instituted under the educational media provisions of the National Defense Education Act.

Brief Reviews of Current Business Films

The Latest in Boys' Wear Pictured for Retailer Showings

THAT CLOTHES, the right clothes for each age and occasion, can and do contribute to a boy's sound emotional and social development is the theme of a new film that mothers of growing boys are now viewing at showings in department and boy's clothing stores across the country. *There Is Nothing Like a Boy*, 28 minutes, color, produced by Creative Visual Media, Inc., New York, makes the point that "clothes do make the young man."

The film says that people tend to live up to the clothes they wear. Boys are just as clothes conscious as their sisters and their parents. As with other members of the family, good manners and behavior go with the wearing of attractive, well-styled clothing.

To help mothers select, (or guide their sons in selecting,) the right clothes for different occasions, the latter part of *There Is Nothing Like a Boy* takes the form of a style show offering dramatic presentations of the major color and design trends in boys' wear for Summer, 1962. All types of boys' apparel are shown, including suits, slacks, sport coats, shirts, sweaters and swim wear.

Joint sponsors of the film are the Sanforized Division of Cluett, Peabody & Company, and the Boys' Apparel & Accessories Manufacturer's Association. Manufacturers of boys' wear representing all sections of the United States contributed their advance 1962 styles for the production.

Scenes were shot during August, 1961, at Greenburg, Pennsylvania, a city with a popul of close to 20,000 that is n for its year-round recreational grams centered on helping young people develop into res sible citizens. Local boys and provided the cast. The story follows the lives of boys fron to 17, pointing up the changes undergo while growing physic mentally and emotionally.

* * *

Illinois Bell Shows Youth's "Appointment With Tomorr

☆ Government — *good* go ment — is everyone's busi Participation in government American responsibility. An participate effectively in our ernment, we must have a k ledge of its history.

This is the theme of Illinois Telephone's new public se picture, *Appointment With morrow*, which emphasizes th dividual's role in governme all levels.

Tom Evans, a young man a trip to Springfield, the state ital. In a conversation with ernor Otto Kerner, the boy re how little he knows about th tory of his state capital and th ture of his government. He Springfield and its environ stopping at the Illinois State and viewing building and indu developments.

After a visit to the legisl the young man has a new a ness of his civic responsibiliti New Salem he views Abr Lincoln's house and tomb gains insight into Illinois' he and Lincoln's greatness.

The 33-minute color m picture, *Appointment With morrow*, is available to sc churches, civic groups and organizations from local bu offices of Illinois Bell.

* * *

Trans-Europe Travel Film Free for Adult Groups, T

☆ Two color 16mm travel are available for free loan to munity adult groups and T tions through the national bution libraries of Assoc Films, Inc.

Trip Through The Black est explores the cultural an torical places of interest i Black Forest. Traditions, olc toms, costumes and crafts shown by the region's peopl

Across The Frontiers take by rail on the noted Tran ope-Express. Outstanding lights include stops at Han Munich, Zurich and at Paris.

Selected by CINE

(The Committee on International Non-Theatrical Events)

As One of the American Scientific-Didactic Film Enteries at the Venice International Exhibition 1962

•

"The Magic Hands of AMF"

produced for

American Machine & Foundry Co.

•

Director: Matt Farrell
Script: E. R. Murkland
Camera: William McAleer
Production: Joseph Faro

•

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e Technique of Filming Medical Symposia

POSIA ON MANY medical subcts are regularly conducted e professional groups by leadpecialists under the auspices derle Laboratories. Notwithng that a great many of these psia take place across the ry, the demand for speakers ertain subjects has become eat that live speakers can only a small portion of the ngs requesting them.

h important new develop- in the treatment of mam- cancer to report, Lederle ow arranged to distribute a ete symposium on this sub- the form of a film report. nel of experts, under the anship of Dr. Joseph H. w, Attending Surgeon, Chief Service, Memorial and s Ewing Hospitals, New conducts the discussion, originally took place live, w York, at Memorial Hos-

duction by Willard Pictures

h supervision by William H. of Lederle Laboratories Di- of American Cyanamid any, the film was produced illard Pictures, New York, a unique four-camera techthat permitted the whole sium to be shot — in color one four-hour session. ducer John Squiers used one camera to function as a master with a fixed long shot of the whole panel, while three other cameras with zoom lenses ranged about picking up faces of the speakers of demonstrations given on the stage. Artwork slides were projected on a rear-view screen behind the panel to illustrate the case histories under discussion. All four cameras were "on" simultaneously during the whole four-hour session, with only brief time-outs for reloading and a breather for the cast.

Maintains Strong Visual Interest

Using this technique, it was possible to maintain visual interest throughout the complex discussions of the panelists. Lederle feels that its medical films for professional audiences must be not only medically accurate, but technically and aesthetically right as motion pictures, as well.

The film, *A Panel Discussion on the Management of Incurable Breast Cancer*, explores new methods of controlling the condition for longer periods than hitherto felt possible, and under far more comfortable conditions for the patient.

* * *

Permacel Offers New Folder On Splicing & Repair Tapes

☆ Permacel has prepared a descriptive folder on its film splicing and repair tapes made of MYLAR, for motion picture and magnetic film.

Both tapes have a pressure-sensitive adhesive that will not transfer to splicing equipment or other parts of the film. Tears and damaged perforations can be repaired without cutting the film. For free folder write, Permacel, New Brunswick, New Jersey.

* * *

Bettman Archive's New Folder

☆ Increased interest in silent movie stills has prompted The Bettman Archive, New York, to extend its collection on the early film arts and organize a special department devoted to humorous film stills.

Dr. Otto Bettman, director of the Archive, explained that strict selectivity has guided him in making the collection, and stated "The top heading for any collection of stills should be, 'Humor, need for'."

A 4-page illustrated folder describing the new still collection, titled, "You'll Laugh, You'll Cry" is available from The Bettman Archive, 136 East 57th St., New York 22, N.Y.



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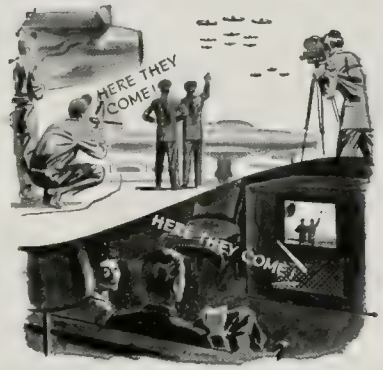
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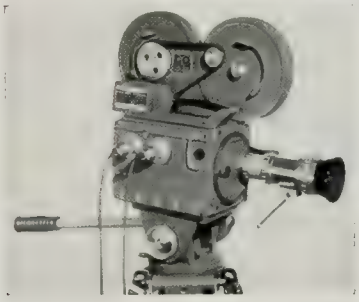
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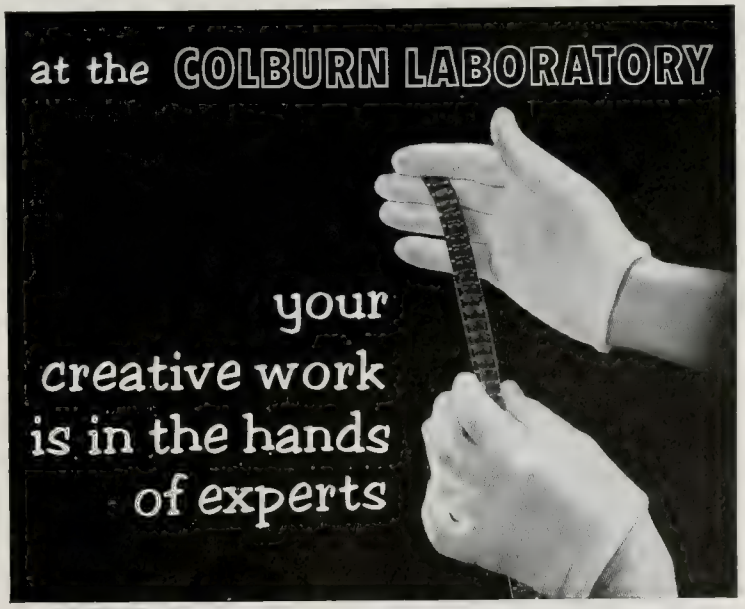
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NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS

W. S. Gerrie Named President of Raphael G. Wolff Studios

☆ William S. Gerrie has been named president of Raphael Wolff Studios, Inc. and will be in charge of administration and marketing. Raphael Wolff, founder of the 31 year old film production studio, now becomes chairman of the board and executive producer.

Prior to joining Wolff Studios, Gerrie has served as a consultant to several firms in the Los Angeles area. The new president is a graduate engineer, with experience in administration and marketing in the graphic arts field. He has also served as manager of electro-mechanical manufacturing companies both in Canada and the U.S.

* * *

Richard Gray to Direct Sales at Van Praag Productions, NY

☆ Richard Gray is the new Director of Sales at Van Praag Productions, Inc., New York. A former executive director for client relations at NBC Telesales, Gray will be in charge of contact and service work for the studio and will work directly with advertisers and agencies on both television and industrial film production.

* * *

Westphal is Asst. Gen'l Mgr. at George Ryan Films, Inc.

☆ David E. Westphal has joined the staff of George Ryan Films, Inc. Minneapolis, as Assistant General Manager. Prior to assuming the new post, Westphal had served as a director of photography with the University of Minnesota's Audio Visual Education Service. His most recent productions include a film for the American Cancer Society, and a medical film for Baxter Laboratories.

* * *

Elect Sydney Banks President of Canada's Screen Directors

☆ The Screen Directors' Guild of Canada, a group of film and television industry directors in the Toronto area, has elected their first Executive Board.

The officers are: President Sydney Banks; Vice-Presidents, Jack Lingeman and Lorne Freed; Secretary, Bob Barclay; Treasurer, Bob Rose; and Directors, Don Haldane and Edward Rollins.

* * *

Beck Associates Appoint Reed V.P. for Art & A-V Production

☆ John Beck Associates have appointed Charles J. Reed vice-president in charge of art and audio-visual production. Reed's new duties will include the production of industrial motion pictures, filmstrips and slides.

Reed has previously served as design manager of Mel Richman Studios, art director of Westcott & Thompson, associate director of photography for the FARM JOURNAL, and as art and audio-visual director of the Division of Public Information, City of Philadelphia.

* * *

Britannica Names John Everett V.P. for Teaching Materials

☆ Dr. John R. Everett, Chancellor of City University of New York, has been named senior vice-president of Encyclopaedia Britannica for "TEMAC" (programmed learning and teaching materials).

In his new post, in Chicago, Dr. Everett will direct activities in development, production and distribution of "TEMAC" materials; text materials; and research and development of all areas concerned with academic communication.

* * *

Bell & Howell Names Optical Expert Cox as Vice-President

☆ Arthur Cox, author of "Photographic Optics" and other technical books and holder of numerous patents, including the patent for the first 8mm zoom projection lens, has been named vice-president, Photo Products Division Optical of the Bell & Howell Company. His appointment was announced May 18 by Board Chairman Charles H. Percy.

Cox will be responsible for photo-optics operations in the photo products division and providing design and consulting services for other optical activities in the company's operations.

* * *

Wachholz Gets New 3M Po Sandell Heads Revere Cam

☆ G. J. Wachholz has been pointed to the newly-created of Division Vice-President photographic products grou Minnesota Mining & Manuf ing Company.

At the same time, the named G. W. Sandell, g manager of Revere Camer of Chicago, a subsidiary manufactures photographic tape recording equipment.

* * *

Louis Perlmutter to Boar of Directors at Pictronics,

☆ Louis Perlmutter has bee pointed executive sales ma and member of the Boa Directors of Pictronics Co tion. He has previously serv national sales manager of Radio Corp., and Manhattar ject engineer during World II for Federal Radio & Tele (I.T.T.).

* * *

Cerny Production Enginee at ColorTran Industries

☆ ColorTran Industries ha pointed J. Bob Cerny as p tion engineer. Cerny will su all production and coordina gineering effort with that assembly line.

A graduate mechanical en from Prague University in C slovakia, Cerny has served a duction control engineer Electrolux Pty. Ltd., Melb Australia and most recentl Natural Lighting Corporatio

* * *

Lang Becomes Chief Engi of Photo Products at B&

☆ John W. Lang, Jr., ha appointed chief engineer & Howell's photo product sion. Joining B&H in 195 senior design engineer, h served most recently as m of design for the division.

Lang attended the In Education Institute and western University and is duate of the engineering gement course at UCLA. member of SMPTE.

Thanks to the

Academy of Motion Picture Arts & Sciences

for Selecting

"PROJECT HOPE"

The Best Documentary Film 1961

(short subject category)



This motion picture was contributed by Ex-Cell-O Corporation to "Project Hope" to further the humanitarian work of this people-to-people program.

Produced under the direction of MacManus, John and Adams, Inc. in association with Robert H. Klaeger. Producer-Director, Frank Bibas; Writer, Emmett Murphy; Photography, David L. Quaid and Harvey Genkins; Editors, Robert Firestone and Maurice Morrisey; Production Coordinators, Dale Brubacker and John Orr; Sound, Emil Kollisck.

tha Woodson to Atlas Film
lember of Creative Staff

lining the ranks of profession-
omen on the creative side of
production is Martha Wood-
a new writer on the staff of
Atlas Film Corporation whose
intment was announced in
May by studio president James
ellock.

ss Woodson, who joined At-
fter a brief period at another
igo studio, is a former adver-
copywriter. She holds an
degree in Education from In-
University where she major-
audio-visuals. While at Indi-
he took honors in script and
uction work, served on the
rne TV project and as a fea-
script writer for WFIU in
mington.

* * *

er, Author Thomas Byrnes
s to Free Lance Scripting

rminating 11 years at Wild-
inc. to devote full time to free
writing and the production
les training materials, screen
Thomas Byrnes has an-
ced the opening of an office
is home, Bull Valley Road,
dstock, Illinois.

former reporter and feature
for the CHICAGO DAILY
S, Byrnes is the author of
ing Sense," a book on sales-
hip written for the Ford Mo-
Company in 1954 and of a
y biography, "All My Darg"
drawn from real life ex-
ence among his twelve child-
One of his current projects is
g-play record titled, "Songs
Salesmen" and future plans
or emphasis on the human
umorous approach.

* * *

e Henry Re-Opens Summer
okshop at Stone Lake, Wis.

Completing a six-month assign-
in Chicago, Bruce Henry,
n writer and author, has re-
ed his summer headquarters at Stone Lake, Wisconsin where he is writing several scripts for sponsored films. He wrote and was executive producer (at Niles Communication Center) for the feature-length motion picture, *Two Before Zero*, starring Basil Rathbone and Mary Murphy, a Motion Picture Corporation of America production.

Long-time free-lance Henry expects to write and produce more feature work to be shot in and around Chicago.

* * *

Edward Murkland Opens Office

☆ Edward R. Murkland, former staffer at Wilding, Inc., New York, has opened his own office at 27 Bank Street, New Milford, Connecticut.

A staff writer at Wilding for the past seven years, Murkland is providing script services on a free-lance basis. Recent projects include *The Magic Hands of AMF*, 50th anniversary film for Hercules Powder Co., and Vidmar's *New Age in Storage*, (both for Farrell & Gage) and a TV and color film program for Macy's.

* * *

John Lord Joins DuKane Corp. On Sales Advisory Assignment

☆John G. Lord has been appointed to a sales advisory and liaison position with the audio-visual division of the DuKane Corporation, Howard Turner, division sales manager, has announced.

Prior to joining DuKane, Lord was a film director-writer for Telefilm Productions, Chicago.

* * *

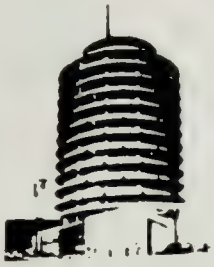
H. A. Thurman to Litton as Audio-Visual Sales Engineer

☆ Appointment of Herbert A. Thurman as sales engineer for audio-visual products has been announced by Ralph Wight, vice-president and general manager of Westrex Recording Equipment division of Litton Systems, Beverly Hills, California.

More films are scored with Hi-Q than any other music!

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The greatest variety
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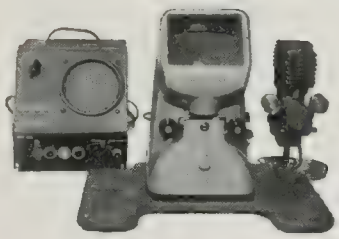
SEND FOR—



Why not score your next film with Hi-Q, too? Get the facts by sending for this **FREE** demo disc now.
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OUR EXPERIENCE IS YOUR KEY TO SERVICE & DEPENDABILITY

CAMART DUAL SOUND EDITOR Model SB-111



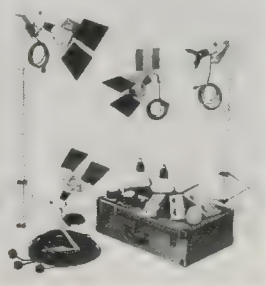
Edit single and double system 16-mm or 35mm optical sound. Edit single system Magnastripe or double system magnetic sound. Use with any 16mm motion picture viewer to obtain perfect lip-sync matching of picture to track. (Works from left to right or right to left.)

Dual Editor (without viewers) $195.00
Zeiss Moviscop Viewer 96.00
Special Editor-Viewer Combination 269.00

NEW LOWEL-LITE UNI-6 LOCATION KIT

Everything you need in one compact case, 14½ x 22½ x 6½, complete with six Lowel-Lites, six Lowel Barndoors, 2 Pic 9 ft. section stands, 5 section stands, 3 25-ft. extension cables, 2-5 amp. fuses, 12 yd. roll gaffer tape, COMPLETE $124.50

Lowel-Lite kit model K-5: five Lowel-Lites w/gaffer tape and case $34.50
Gaffer Tape, 12 yard roll $1.95
Gaffer Tape, 30 yard roll $3.95

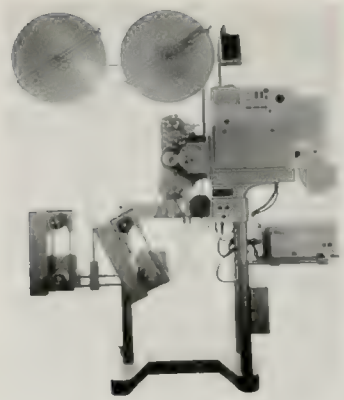


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New York 36

New AUDIO-VISUAL Equipment

Recent Product Developments for Projection and Production



Bell & Howell Additive Printer

Bell & Howell Introduces Its New Additive Color Printers

☆ Color balance and quality of film will be greatly improved with the introduction of a new series of additive color motion picture printers by Bell & Howell.

The new machines, fully automated, are expected to have wide application in films for industry, medical science, education and other fields where accurate color reproduction in motion picture prints is important.

Available for any width film from 16mm to 70mm, these are the only printers capable of making extremely short scene-to-scene color corrections at high speed. Formerly an over-all balance was predetermined and the entire film printed to conform to this "average tone," often resulting in unacceptable color quality in scenes that had to be removed before distribution.

The B & H printers have more than doubled the range of color correction, with 72 variations in each of the three primary colors, compared to 31 variations in previous models. They are controlled by pre-punched, inch-wide program tape and print from a color negative, or color internegative, onto a color positive of the same film size at speeds up to 180 feet per minute.

A technician pre-programs the tape, inserts it into the printer and monitors the machine's voltmeter; all other operations are completely automatic. For complete specifications check NP Box ⇄1.

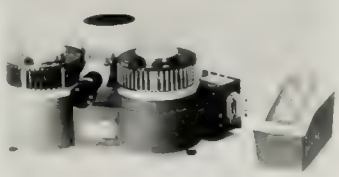
* * *

New Slide Projector Selects Any of 96 Slides Instantly

☆ A slide projector which instantly makes any one of 96 slides available for projection, is being offered by Spindler & Sauppe, Los Angeles.

Called the SLX-750 Random Access Selectroslide, this projector will accomodate 2" x 2" 35mm slides for all lenses from 1½" to 11", and Bantam or Super-slides (4 x 4cm), with lenses of 4" focal length or longer. Two magazines each holding 48 slides are interchangeable and need not be keyed when interchanged.

Magazines rotate in one direction only, and selection time is approximately 2½ seconds. Slides



SLX-750 Random Access Projector

from the two magazines can be directly compared by shifting from one magazine to the other with the use of "A-B" buttons.

Additional information may be obtained by checking NP Box ⇄2.

* * *

New 16mm Selecton Projector Features a Xenon Light Source

☆ Constant high light output and easy operation in permanent installations are features of a new Bauer 16mm Selecton projector. Equipped with a Xenon Lamphouse installation, the projector is made by the Eugen Bauer Co., Germany, and is available in the United States from Camera Equipment Co.

The use of the Xenon Lamphouse provides for over 1500 hours of continuous operation, permitting uninterrupted shows of any length. The lamp is instant starting and requires no maintenance or adjustment throughout its life.

An exclusive Bauer development called the "cold mirror", reflects only the light of the Xenon bulb and allows the heat to pass through it and out the back, thus extending film life. The light output of the Selecton Projector with 2000 watt Xenon Lamphouse is 4100 lumens measured at the screen. This is equal to a 75 Ampere Carbon Arc Lamp.

The projector is equipped with arms to accept 5000 foot reels permitting 2½ hours of uninterrupted showing. Length: 4' 6½", weight: approximately 264 lbs. For more information check N.P. Box ⇄3.

* * *

Rear-Projection "Movie Mover" for Use in Bright-Light Rooms

☆ Effective daylight room projection is now possible with an improved H. Wilson Corp. rear projection unit. The Movie-Mover RP works with any make 16mm projector and shows clear pictures in undarkened rooms.

5/8" lenses are used for 16mm projectors and 1½" lenses for popular makes of filmstrip projectors. A light shield with sliding top and hinged panels with magnetic locks fits snugly against projector lens and blocks ambient light from entering screen box. Additional information is available by checking NP Box ⇄4.

* * *

K&E Transparency Processor Speeds Making of Overheads

☆ A transparency processor that simplifies and speeds up production of overhead projectibles is being made available from K & Esser Co.

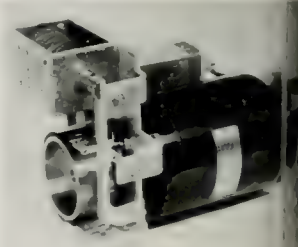
Called Saturn (TM) T parency Processor, the com tion dry diazo/photocopy ma employs rotary printing – unique feature for combin units. It also features sep controls for photocopy and and a continuous supply s for its ammonia vapor devel

Two light sources are buil the machine. Rotary source signed to expose both diazo sitized materials and photogr (diffusion transfer) materia contact printer reproduces l bound materials using the p graphic process. For addition formation check NP Box ⇄5.

* * *

Magnasync Perfects Hold-b Brake Unit for Tape Reco

☆ A new hold-back and system for professional tap corders has been announce Magnasync Corp. Assemblie complete with torque motor,



Magnasync hold-back, brake

and reel hub, ready for mo on tape transport panel.

Designed for continuous hour operation, the unit fe a salient pole torque Braking action is adjustab ¼", ½" and 1" tape ha for 10½" or 14" reels.

Included with each assem a NAB reel hub which c and secures reels of varying and bore sizes. For pric delivery information chec Box ⇄6.

* * *

Add "Under-$150" Projec to B&H Slidemaster Seri

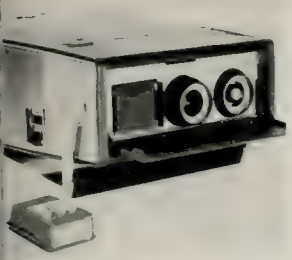
☆ An under-$150 slide pro the 947 Tele-Sonic Wirel the newest model in the Howell Slidemaster series. tures a five-year perfo guarantee and cordless control.

The remote control unit and changes slides in eith ward or reverse sequence by high frequency sound wave can be operated from a d

A CONVENIENT REQUEST FORM FOR PRODUCT DATA

- ☐ NP ⇄ 1: Bell & Howell Additive Color Printer.
- ☐ NP ⇄ 2: Selectroslide SLX-750 "Random Access."
- ☐ NP ⇄ 3: Bauer Selecton 16mm Sound Projector.
- ☐ NP ⇄ 4: Rear-Projection "Movie-Mover."
- ☐ NP ⇄ 5: K&E Transparency Processors.
- ☐ NP ⇄ 6: Magnasync's tape recorder brake assembly.
- ☐ NP ⇄ 7: Tele-Sonic Wireless Projectors.
- ☐ NP ⇄ 8: Production aids from Mole-Richardson.
- ☐ NP ⇄ 9: Repeater and Dualite Sound Projectors.
- ☐ NP ⇄ 10: Inspection projector for film labs.
- ☐ NP ⇄ 11: Sound effects unit "Windhowler."
- ☐ NP ⇄ 12: New desk top Microphotograph reader.

ATTACH LETTERHEAD & MAIL TO THE NEW PRODUCTS DESK c o Business Screen, 7064 Sheridan Road, Chicago 26.



947 Telic-Sonic "Wireless"

feet. The projector can also ntrolled manually.
self-contained unit that turns its own carrying case when use, the 947 has front and oors that flip open for show- hd shut again to protect lens controls during storage and port. It comes equipped with ach f/3.5 lens and 500-watt For additional information NP Box #7.

* * *

icial Blood, Scene Pastes iew Mole-Richardson Items

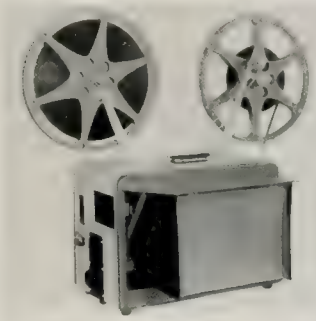
o useful film production dcts have been announced by Richardson. For the medical haker e'c., M/R has an imita- lood, which gains realism by haracteristic dripping action, ir to real blood in the co- ing stage. Made of water- e vegetable cellulose com- ds (which permit its being d from materials), the imi- blood is of two varieties — for b&w photography, the for color shooting.

Sond useful production ma- is a paste for fast attachment lo-mar removal of floor and overings on sets. Again, there vo varieties: Peel Paste is for wall materials; Floor for floor coverings. Both are ess, odorless and water solu- hey do not discolor the ma- being applied, leave the ori- surface clean and useable for without refinishing. For ad- al data, use Request Form 8...

Cartridge-Loaded Projector Offered by Kalart/Victor

☆ A new line of Kalart/Victor Moviematic "Repeater" and Duolite projectors are being marketed by Kalart-Victor Animatograph Corp.

The Moviematic projectors are designed for showing 16mm film either on their own built-in screen



Moviematic Repeater/Projector

or a distant screen, without having to rewind or thread for each showing.

Film is loaded into a power-driven cartridge for projection, though some models permit entire cartridge to be removed for showing films on standard reels.

The Duolite model ST-18 has all the conventional conveniences plus a built-in screen for table-top use in lighted rooms. Check NP Box # 9 for additional information.

* * *

HFC Adds New Film Inspection Projectors for 16 & 35mm Use

☆ A high speed inspection projector (available in either 16 or 35mm) for use by film laboratories has been announced by Hollywood Film Company.

The 16mm machine runs at 144 feet per minute, four times normal speed. Two picture frames are viewed simultaneously together with the perforation and sound track areas.

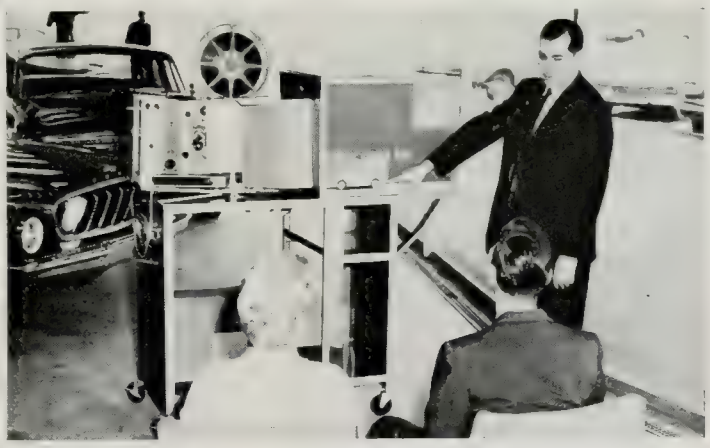
The 35mm model runs at 165 feet per minute and can be speed-

(CONTINUED ON PAGE 64)



If you want the IMPACT of new ideas we have the creative hands to produce resounding results . . . in the largest, most complete new facilities between Detroit and New York.

HOLLAND·WEGMAN PRODUCTIONS
Motion pictures for business, industry and television
207 DELAWARE AVE., BUFFALO 2, N. Y.



Wilson Movie-Mover RP Unit shown in showroom of Ron Esserman Motors, Chicago Heights, Illinois.

MAKE YOUR AUDIO-VISUAL PROGRAM MORE EFFECTIVE

Thousands of business leaders have discovered the rear-projection concept effects substantial savings in time and money and makes their Audio-Visual program more effective. Sharp, clear images in full light permit audience note-taking . . . increase memory retention.

Employee training, sales presentations and other audio-visual programs are offered with no groping in the dark. Visuals may be shown wherever there's an electric outlet.

Another rear-screen projection benefit is that a minimum space is required . . . the cost of separate projection booth is eliminated. Because modern rear projection units are easily moved, practically any room becomes an audio-visual room. Cost of an excellent rear screen projection unit—equipped with Lenscreen by Polacoat — is less than the cost of darkening a single room! Lenscreen gives sharp, clear pictures in any lighted rooms.

For complete information mail this coupon today.

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Company_____
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MOOD and TITLE MUSIC
For Every Type of Production
ER ON A "PER SELECTION" OR "UNLIMITED USE" BASIS
For Full Details Write, Wire or Phone
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professional quality reels and cans are preferred by...



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WILDING
Communications For Business

Only Compco offers "a new dimension in quality" recognized and accepted by leaders in the movie making industry. Compco's superiority is attributed to a new, major advance in film reel construction—resulting in truly *professional reels* that run truer, smoother, providing lifetime protection to valuable film. Compco reels and cans are finished in a scratch-resistant baked-on enamel, and are available in all 16 mm. sizes—400 ft. thru 2300 ft. For details and prices write to:

COMPCO corporation
1800 N. Spaulding Ave., Chicago 47, Ill.

BRIGHT PICTURES! THRIFTY PRICE!!

POLY-VUE compact filmstrip PROJECTOR $32.50

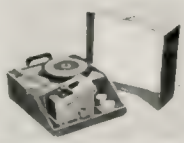


Ideal for small groups in schools, churches, sales presentations. Easy operation, sturdy construction. Weight 3½ lbs. Wood case, $5.00 or vinyl bag, $3.00.

BOTH FOR $79.50
Screen in detachable cover.

RECORD PLAYER and PROJECTOR

LOOK and LISTEN. Unbeatable low-cost combination for sound filmstrips. Ample volume, clear tone. 3 speeds, 12" records. Record-player only, $49.50.



For FREE brochure and name of nearest dealer write:

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5914 N. NOBLE AVENUE
VAN NUYS, CALIFORNIA

FILM: A TOOL FOR TRADE

(CONTINUED FROM PRECEDING PAGE TEN)

or 16mm size on their product, knowing at the outset that many of the firms in this mailing had no interest in exporting their commodities.*

Out of this mailing, we have received replies from 375 companies.

78 Companies Show Definite Interest

Seventy-eight companies, or over 20 percent of the total replies, indicated a definite interest in using this contemplated program, and many were very laudatory and complimentary in their replies for the initiation of such a useful program as a method of expanding their foreign trade. Many asked specific questions on cost of reducing their present films to 8mm magnetic sound, method of distribution, the workings of the Commercial Attaches, etc.

Of the 78 companies which are definitely interested in joining the program immediately, 60 had 306 films available (or an average of about five films, each) which they considered as worthwhile, and who, at their own expense, will sound stripe them in the languages of the markets they seek to expand their export trade. The other 18 companies had no suitable films, but were willing to have films produced so they could join this program and enter the export trade program.

34 Firms Are "Cautiously Interested"

In addition, there were 34 companies that were cautiously interested. They neither committed themselves one way or the other. About half of these firms had an average of about five films each. These companies either gave some reason for their hesitancy or commented voluntarily in such a way that their reason was easily discernable.

About 12 firms were hesitant in joining the program because of the unknown expense or cost involved; 11 said probably later, but not at present; six had their own already-established distributors overseas, and were not sure how our program would affect these operations; three indicated that their films were out of date and that they might be interested when these were brought up to date.

Some other reasons given were that their films were prepared for domestic use; others were too specialized or were out of date. Other firms felt that they might become interested in this program once it got underway.

Ideal Tool for Showing Heavy Equipment

No better medium can be found than the motion picture for describing the operation of a new machine tool or a piece of heavy equipment, such as dirt moving and excavating machinery.

In 1957 a typical machine tool manufacturer, for example, would have to advance approximately $50.00 to provide a single U.S. Embassy or Consular office with a 10-minute print or 16mm sound and color film, describing his machine tool products in action.

Advances in color film technology, coupled with the new 8mm magnetic sound projector, are expected eventually to bring the cost of equivalent 8mm print to something in the neighborhood of $10.00.

When this price is reached, in the future, it is felt that many American firms anxious to stimulate their foreign sales, especially those products which would be cumbersome to be carried by a salesman too descriptive with flyers or literature, be in a position to provide quantity copies 8mm magnetic sound and color films of American products for use by our Embassies or projectors supplied under the President's export trade expansion program.

Well-made sound and color films in language of the prospective customer can help clinch a deal. American industry, as a whole, may find in this new development a novel use of movies to demonstrate, to persuade, to sell a powerful tool to help in the task of redressing the U.S. export trade balance.

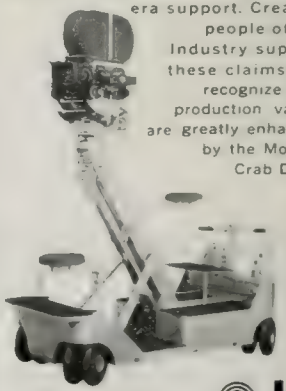
New mailings are now being made to selected industry groups to further determine their interest in this program. Based upon preliminary samplings, the climate seems favorable for implementing the program in effect.

However, we feel that these further explorations are necessary before finalizing the program. Any American firm interested in increasing the export market and desiring more information regarding this contemplated program is invited to write to the Scientific, Photographic and Business Equipment Division of the Business and Defense Service Administration, U.S. Department of Commerce, Washington 25, D.C.

*Survey forms, still obtainable from the Department of Commerce, were reproduced in the January, 1962 issue of BUSINESS SCREEN (No. 8, Vol. 22).

MOVIOLA
CRAB DOLLY
BEST IN CAMERA MOBILITY

Moviola Crab Dolly is the mobile platform for motion picture or TV camera that can be precisely positioned with more speed and facility, and with greater accuracy than any other camera support. Creative people of the Industry support these claims and recognize that production values are greatly enhanced by the Moviola Crab Dolly.



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(CONTINUED FROM PRECEDING PAGE EIGHT)

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How the circulation abroad of business and industry films relates to the United States foreign policy was the subject of a speech by the Honorable Roger Tubby (then Assistant Secretary of State for Public Affairs, and now Ambassador) before the Film Workshop of the Association of National Advertisers in New York on January 17, 1962:

"In his State of the Union Message, President Kennedy said, 'Above all, if we are to pay for our commitments abroad, we must expand our exports. Our businessmen must be export-conscious and export-competitive.' "The President further stated that he will shortly send to Congress a new five-year Trade Expansion Act to make it possible for our major industries to compete with their counterparts in Western Europe for access to European consumers. 'If we move decisively,' he said, 'our factories and farms can increase their sales to their richest, fastest-growing market.'

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EDITOR'S NOTE: Our Thanks to Mr. Pearson for this informative article. Readers are urged to write to his department for specific data on films with overseas potentialities (see page eight) and to note the current proposals of the Department of Commerce.

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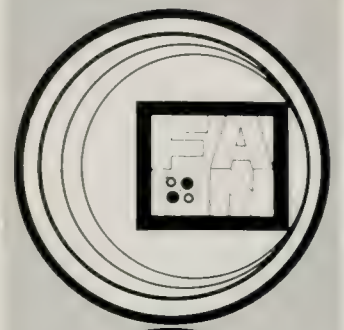
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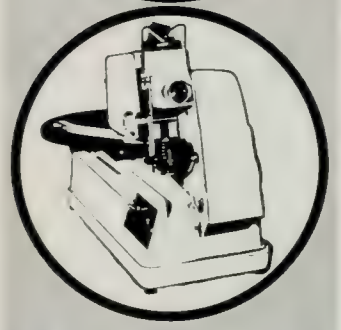
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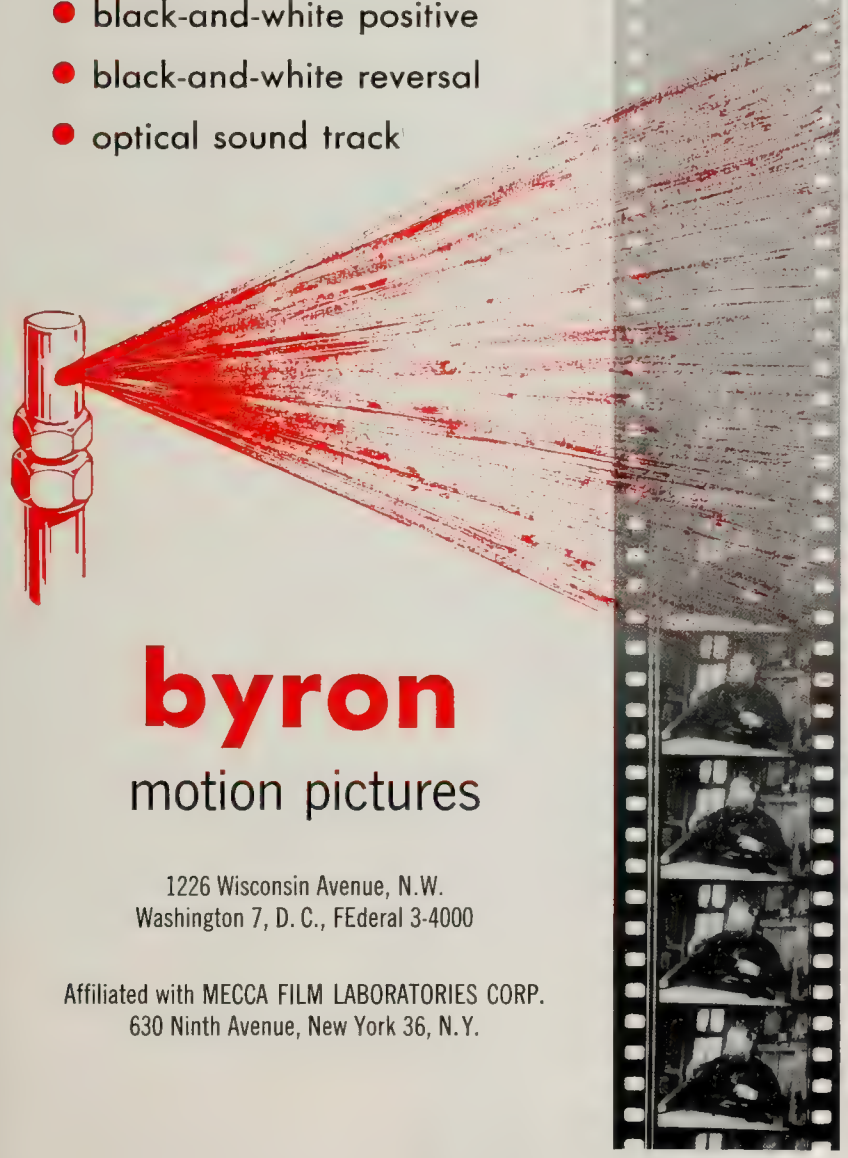
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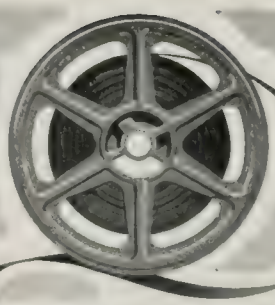
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THE EDITORIAL VIEWPOINT

WHAT'S AHEAD FOR AMERICA as the Sixties rush along? For one thing there had better be some *hard* thinking about the urgent need for new jobs, for essential profits for businessmen and for markets to support an expanding economy. Millions of babies born in the explosive years of post-World War II will start to reach maturity in 1966-67. There's a sure boom in the offing *if* those jobs are provided to pay for the homes these new families will need and for all their other wants.

Our total population in the U. S. will break the 200 million mark by mid-1960. We'll need those abundant food and fiber resources and a lot more to feed, cloth and house these new American families of the all-too-near future! And we'd better look to markets abroad as well as at home to build a strong economy that depends on jobs *and* profits.

* * *

Suddenly the World's Much Smaller as Telestar Flashes Across the Sky

☆ Closer ties abroad are apparent in each new issue of BUSINESS SCREEN. The sudden success of Telestar, AT&T's communications switchboard in outer space (see page 29) has united the continents for both "live" and filmed television interchange. Europe's Third International Industrial Film Festival in West Berlin this September further unites the many competing countries of the Common Market and the United States. We bring you news of entries from five lands on page 32! It's a *small world*, to take a leaf from Peter Rigg's column, and it's getting a lot smaller as the days move swiftly along. Suddenly the the streets of Paris are alive on your home tv screen . . . and the U. S. flag waves on screens in Paris and London as this tiny satellite begins writing history in the sky!

* * *

E. F. MacDonald Company, Wilding, Inc. Join in New Cooperative Arrangement

☆ There's important business news in the U. S. as a new working arrangement, offering a single source for merchandise and travel incentive programs, convention and sales meeting packages, films and other media, was announced by the E. F. MacDonald Company, worldwide incentive firm and Wilding, Inc.

In their joint statement, Elton F. MacDonald, board chairman of the Dayton, Ohio company and H. Williams Hanmer, president of Wilding, declared that both firms will continue to maintain their separate identities and organizations. The decision to enter this joint ventu it was noted, was made only after considera research had convinced managements of b firms that a need existed for a single source incentives and related communications med

* * *

House Considers Beirut Agreement on International Exchange of A-V Media

☆ Final implementation of the Beirut Ag ment for Facilitating the International Ci lation of Visual and Auditory Materials of Educational, Scientific and Cultural Chara is now in the U. S. House of Representati A resolution to place the Agreement in ef was introduced by Congressman Wilbur Mills (D. Ark.).

The Beirut Agreement provides that sig tory nations will exempt audio-visual m *of the specified character* from all custo duties and quantitative restrictions and f the necessity of paying heavy import du Many types of films now produced for edu tional, training and scientific information be greatly expedited by U. S. acceptance. W your Congressman that you favor early ac tion of this Resolution!

* * *

"Progress in Communciations" Theme of SMPTE Chicago Meeting Oct. 21-26.

☆ Audio-visual techniques and equipment be featured at the upcoming Fall Conven of the Society of Motion Picture and Tele ion Engineers. The Society's 92nd mee theme is "Communications Progress — T vision and Motion Pictures in Industry Education." It will be held at Chicago's D Hotel from October 21-26.

Program chairman for the Fall meetin Jack Behrend, head of Behrend Cine Co 161 E. Grand Ave., Chicago 11. Exh Chairman is Allen Hilliard, George W. burn Laboratory, Inc., 164 N. Wacker Dr Chicago 6, Illinois. Readers with an intere either the program or exhibits should cor these individuals.

* * *

U.S. Obligates $10 Million for Research on Value of Sight/Sound in Education

☆ Before Secretary Ribicoff left his pos U. S. Department of Health, Education Welfare he disclosed that nearly $10 mi has been obligated under the National Def Education Act to support 169 research pro to determine the most effective way of u television, radio, motion pictures, teaching chines, etc. for educational purposes. Onl of the studies have been completed. Will of these really point the way to the future would the nation have been better off pu $10 million in films and filmstrips into the tion's classrooms?

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A MAN AND HIS DREAM
THE DAY THE TRUCKS ALL STOPPED
ASSIGNMENT DEEP FAT FRYING
THIS, THEN, IS DEEP FAT
and
DEEP FAT MEETS THE CHALLENGE

For a fuller analysis of Stories Your President Will Love, send 2¢ stamp (the stories are from the same era) for your copy of "*Story Bored*".

PARTHENON PICTURES
Cap Palmer Exec. Producer
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DUnkirk 5-3911

THE EDITORIAL VIEWPOINT:

(CONTINUED FROM PRECEDING PAGE SIX)
authorities in the field of medicine through new series of professional teaching films, titled *Clinical Entities*. An educational grant from Eli Lilly and Company made films possible.

Diabetes in Youth, first of the series, made its debut at the 1962 conventions of the American Medical Association and the American Diabetes Association in Chicago. It features lectures and case studies by the staff of the famous Joslin Clinic, Boston.

* * *

Chick Hyman New President of Camera Mart as Hester Browning Announces Retirement

☆ With the retirement of its president, Hester V. Browning, widow of Irving Browning, founder of The Camera Mart, Inc., of New York City, new officers and members of the national photographic distribution company have been announced.

Samuel "Chick" Hyman is the new president of the 24-year old concern. Paul Meistrich has been named vice-president and Anna Browning is secretary-treasurer. All are veteran members of the firm. Chick Hyman has been general manager for 16 years; Paul Meistrich is a 13-year veteran and Mrs. Browning (widow of Sam Browning, co-founder) has been with the company the past six years.



Camera Mart principals (l to r): S. "Chick" Hyman, Anna Browning and Paul Meistrich.

The company specializes in sales, rental and repair of professional motion picture, television and photographic equipment as well as manufacturing motion picture accessories and custom-built gear under the familiar trade name, "Camart Products."

* * *

Freedom Award to New England Mutual for Motion Picture "Assignment America"

Honored by the Freedoms Foundation at a recent Boston ceremony was the New England Mutual Life Insurance Company which received a Freedoms Award for its motion picture, *Assignment America*.

Norman Knight, a director of the foundation, made the award last month to O. Kelly Anderson, president of New England Mutual at the company's home office in Boston. Bay State Film Productions was the producer of the award-winning film.

In production for nearly two years, *Assignment America* traces the investment dollars of the Company from Maine to California and from the St. Lawrence Seaway to the Gulf of Mexico. Francis W. Hatch, Jr., public relat[ions] director of New England Mutual, worked cl[osely] with the Bay State staff throughout the l[ong] production schedule. Now in its second [year] of release, the film also won a Chris Awar[d] at Columbus in '61. It is being distributed nat[ion]ally by Association Films.



Award ceremony (l to r): Norman Knight [director of Freedoms Foundation; O. Kelly] derson, President, New England Mutual; D[avid] Doyle, V.P., Bay State Film Productions.

* * *

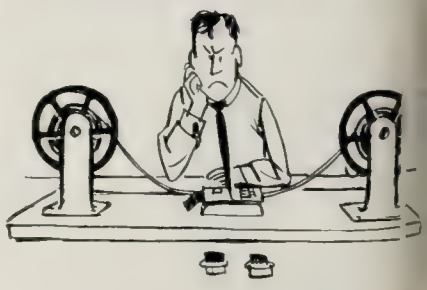
Sixth Industrial Film & A-V Exhibition Opens in New York City September 25-27

☆ The sixth annual Industrial Film & A-V [Ex]hibition has been scheduled for September 25-27, in New York city where it will be held at the Barbizon-Plaza Hotel. Herbert Ro[senberg], intrepid spokesman for the event, also n[otes] that "once again we will combine our prog[ram] with the International Film Festival of [New] York and this event promises to the most [ex]tensive and exciting one in its history."

The Exhibition area, consisting of t[en] halls, will feature the latest equipment [and] production aids to new projectors. The [pro]gram will include workshop sessions, p[anel] discussions and film presentation. Among t[hese] will be a program report on 8mm sound [in]cluding showings of 8mm sound release p[rints]. "Successful Sound Slidefilms" will be pre[sent]ed to show how companies can profitably [in]tegrate this medium in sales and training. [The] Musical Commercial Producers Associ[ation] will hold a seminar on "Creative Intera[ction] of Sound and Sight."

According to Herb Rosen, the outstan[ding] feature on the program is the session, "Visu[al]izing an Idea," a panel discussion by ex[perts] from industry, community organizations and education. Case histories will present the social, psychological and technological points of [view] involved in transforming an idea into a [suc]

(CONTINUED ON FOLLOWING PAGE TEN)





Murray Naidich 2-1

ARE YOU GETTING REWIND?

REWIND is our free monthly publication—a direct communications link between the *processor* of film and the *producer* of film; both of us seek technical perfection in the finished prints. Here are a few sample articles from recent or forthcoming issues of REWIND:

"Evaluating the 16-mm color negative"
"The New Eastman Kodak 35-mm Color Film"
"Status of 8-mm Release"
"Duplicating Kodachrome II"
"Making the Print for Television"

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The New York Times.
SUNDAY, JUNE 3, 1962.

Top Films, New Sources Seen At Assembly

By HOWARD THOMPSON

WITH the recent close of the fourth annual American Film Festival and a big, fine package of prize-winners now available (upon request) as a national "road show," full credit should go to the sponsoring Educational Film Library Association at 250 West Fifty-seventh Street.

Again pilot of the entire operation, which drew a record total of 1,500 registrants to the Biltmore Hotel, was the association's administrative director, Emily Jones. Miss Jones is thought

(of Clearwater, Fla.).

And two tiny masterpieces came from Electra Films of New York, a company expanding from television films into the nontheatrical field. Electra's "Litho" recorded the technical process of lithography in a precise flow of simplicity and beauty; here was a perfect little picture of its kind. "Profits in the Bag" (how to pack a shopping container, no less), sparked by some brazenly sassy animation, was a model of perky practicality.

Other winners, to choose at random, fully justified their acclaim. The plight and rehabilitation of a disturbed adolescent girl was penetr

ELEKTRA

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THE EDITORIAL VIEWPOINT:

(CONTINUED FROM PRECEDING PAGE EIGHT)

tical visual presentation. This program will be presented by the Metropolitan Audio-Visual Association of New York.

Additional information as well as application blanks for entries in the Film Festival can be obtained by contacting Industrial Exhibitions, Inc., 17 E. 45th Street, New York 17.

* * *

Equal Space to Screen Directors Guild for Answers to Our Editorial Questions

☆ In our preceding issue, this department raised some *questions* about recent Midwest organization efforts of the Screen Directors International Guild. We commended the parent organization for its obvious contributions to the industry but we also took the one viewpoint which is paramount in this magazine: how will present contractual moves of the Guild's midwest group help (a) its fully-qualified director-members and (b) how will they advance the production of better films?

We are promised answers to questions raised by our commentary by one of the Guild's founders, our good friend Jack Glenn of the New York chapter. That, we believe, is the responsibility of a fair-minded publication and we will make available to the Guild the editorial space required for those answers.

Meanwhile, we have *one* answer. We asked whether the president of the Midwest Guild organization was a screen director, noting his *excellent* qualifications as a *cameraman*. Directorial credits provided for Andy Costikyan (whom we did not name) are as follows: for Sears' Roebuck & Company, two films, *As Your Home Goes* and *Your Community;* for the Toni Company, a European film, *The International Set;* and for the Celotex Corporation, *Today's Homes; A Report.*

Yes, Andy is a director, according to the Guild's standards, and we're delighted to acknowledge his credits. We hope to learn more about the director-cameraman and to provide you, the sponsor, with the answers about the Guild's program in their forthcoming article.



"But you said we didn't need those future bookings of our new product picture when we got all those orders in March . . ."

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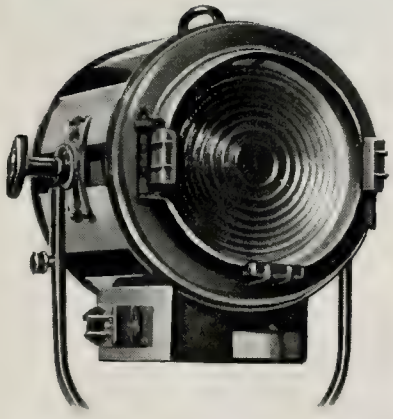
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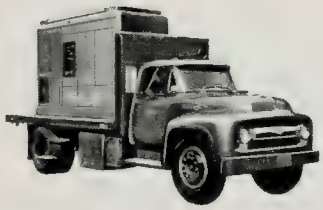
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RIGHT off the NEWSREEL

N. Y. Conference on Programmed Instruction Opens Aug. 27

A SPECIAL CONFERENCE and exhibit on Programmed Instruction will be held August 27, 28, 29 at the Hotel Astor, New York, under the auspices of the American Management Association.

A 250 per cent increase in the practical applications of programmed learning during the past year has demonstrated how and where this revolutionary new method of training and instruction offers benefits to business, government and industry. The AMA conference is designed to be a broad gauge report on innovations and new developments in PI. It should be particularly useful to men concerned with audio-visuals and with communications work in industry.

Cost of Inadequate Training

Some of the reports to be presented include *Facts and Fallacies About Programmed Instruction in Industry*, *The Cost of Effective Training*, and *The Hidden Costs of Inadequate Training*. The premise here is that basic to the success of any education or training program are three factors: the isolation and crisp definition of specific problems and objectives; a knowledge of the costs and effectiveness of training and, importantly, an understanding of the costs of inadequate training.

This session will disclose new and significant facts relating to "hidden costs" of inadequate training and describe how overhead and operating costs can be reduced by recognizing and solving *hidden* training problems. It will suggest the criteria for the proper application of programmed instruction and other training tools for the right job.

How Companies Apply Techniques

Other items on the agenda will be *Results of Programmed Instruction in Training and Education*: *Training in Skills* (at General Telephone Company); *How Programming Teaches Basic Knowledge About Finance* (at Arthur Wiesenberger Company); *The Teaching of Manipulation and Clerical Skills* (at the Chase Manhattan Bank); and *The Teaching of Basic Knowledge to Life Insurance Agents* (by the Life Insurance Agents Management Association).

The Dynamics of Machines will show how an increasing num of programs rely upon teach machines and associated aud visual devices for their most fective presentation. Machi are *tools* which can assist s stantially in the "self-instructi element of programmed instr tion. This session will descr the many devices, suggest pro application, and case histories give evidence of practical use varied purposes.

In *A Look Ahead*, the Am can Management Association c ference will take up the future programmed instruction — promise, problems and work be done.

* * *

Military Projector Contract B&H's Photo Products Divisi

☆ The U. S. Air Force has awa ed Bell & Howell's Photo Prod Division a $1,467,536 contr for 2,257 specially designed 16 optical sound projectors.

Current Bell & Howell milit sound projector contracts now t nearly $2,500,000. An earlier c tract for 750 magnetic-opt sound projectors, totaled $978,6

* * *

Farm Film Foundation Awa to Colorado's Preston Davis

☆ Preston Davis, Audio-Vis Specialist at Colorado State U versity, is the winner of the F Film Foundation's 1962 Pro sional Improvement Award. received the Award certificate a check for $500 at a dinner July 10, co-hosted by the F Film Foundation and the Foun tion for American Agriculture members of the American Ass ation of Agricultural College E tors at their annual meeting Columbus, Ohio.

Mrs. Edith Bennett, of W ington, D. C., Executive V President of the Farm Film Fo dation made the presentation. winner's film, *Summit of a Cent* celebrates the centennial of Land Grant College.

D. Frederick Cook, an Ass ate in the Film Production at Iowa State University; S. Bateman, Associate Extension tor at North Dakota State Uni sity and John L. Woods, Televi Production Editor at the Uni sity of Illinois received Honor Mention Certificates from Bennett and checks for $5 apiece.

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Hiram is dead. The hayseed has joined the vanishing buffalo and the noble redskin. There are more college graduates in Agriculture today than there are in many other lines of endeavor. Farm pictures are brighter, too. They are now among the best "family pictures" being made. They must appeal to well-educated, well-to-do farm parents and also to intelligent and ambitious sons and daughters who are planning careers in Agriculture.

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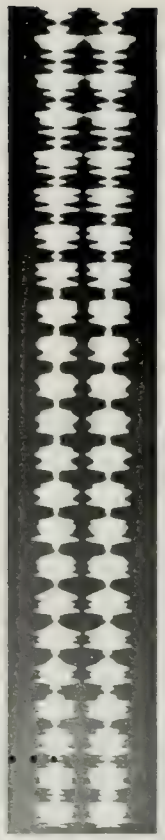
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Sound Slidefilm Promotes a "Blockbuster" Feature as Paramount Shows Exhibitors How to Exploit "Hatari"

PARAMOUNT PICTURES, always one of the silver screen's most eminent names, made news last month by adopting an audio-visual presentation as a key segment of its promotion plans for *Hatari*, current African blockbuster starring John Wayne.

This unique (for the entertainment motion picture industry) tie-up has Paramount selling its big new picture to exhibitors with a 12-minute sound slidefilm in color, produced by Visualscope, Inc., from a script by Jack Moss.

Explains Advantages of Medium

Demonstrating the promotion recently in New York, Martin Davis, Paramount's director of advertising, publicity and exploitation, pointed out that the automatic slidefilm and projector used in the campaign were completely portable



Visualscope v. p. Ed Rasch at projector as Paramount's Martin Davis (center) watches presentation.

and the film's message entirely self-explanatory, thus it can be quickly set up in any exhibitor's office.

150 DuKane dealers across the country are taking part in the campaign by standing ready to supply rental machines on a moment's notice from Paramount salesmen.

Four Phases of the Campaign

As for the 12-minute promotion presentation itself, it is divided into the four main categories of the *Hatari* campaign: advertising, publicity, promotion and the follow-through. The presentation begins by introducing the film's stars; then some of the production's main art work is shown while the narrator explains the picture's production background.

Hatari advertising will stress its acceptability to all members of the family, especially the youth market which was noted as representing 61 per cent of all box office receipts.

A major point is the picture's tie-up with Willys Motors, whose Jeep is used extensively throughout the film. Willys is spending $1,000,000 on TV commercials, dealer and consumer ads, mailings and special displays all featuring *Hatari*.

* * *

National Medical Audiovisual Facility Set Up in Atlanta

☆ A central audio-visual function has been established for the U. S. Public Health Service at its Communicable Disease Center in Atlanta, Georgia.

The new facility, designated the National Medical Audiovisual Facility, is housed in a modern building especially designed for audio-visual activities. It houses two stages, a sound recording and reproduction unit, graphic arts and exhibit units, a still photograph and reference and catalogue activity, and motion picture and still photograph processing laboratories.

The role of the facility will be in the development, production, acquisition, distribution and utilization of medical motion pictures and other audiovisual forms. It will also be responsible for maintenance of the National Medical Motion Picture Archives which have recently been transferred to the Atlanta site from the National Library of Medicine in Washington, D. C.

* * *

Houston-Hale, Inc., Acquires the Houston Color Film Labs.

☆ Houston-Hale, Inc., a new organization, has acquired Houston Color Film Laboratories, Burbank.



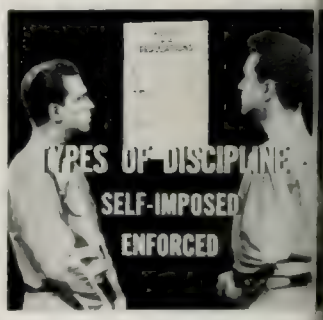
Board chairman Clark Hale

According to president and board chairman, Clark Hale, Houston Fearless, the former owners retain a controlling interest in the new company.

Albert White, operations vice-president, reports that the laboratory has had a 26% sales increase thus far in 1962. The laboratory processes all types of 16 and 35mm film, both color and black and white.

CAN REPRIMANDS IMPROVE DISCIPLINE?

Slidefilm Gives Answer



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clearly defines the essential imp[or]tance of discipline. It trains sup[er]visors in the ability to handle [the] two distinct types: *Self-Imposed* [and] *Enforced*, with the proper technic[s] for use when reprimands are [un]avoidable. *The goal:* to build m[ore] efficient performance through [all] levels of organization. One o[f the] tested series of eight sound sl[ide]films:

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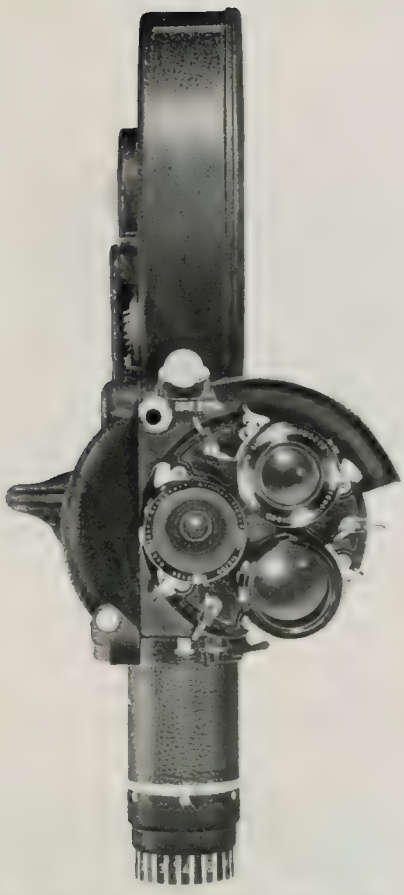
widely used by management in m[any] industries and service groups.

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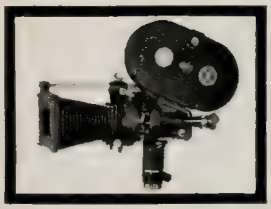
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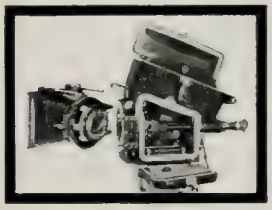
a classic in its own time!

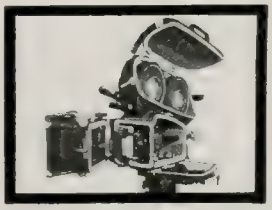
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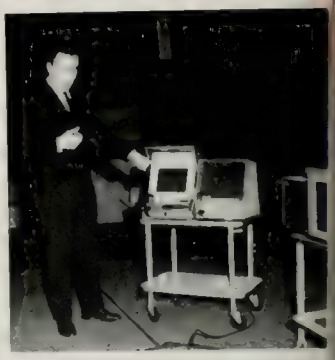
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Young Shows A-V Techniques to Insurance Ad Executives

☆ Guests at the recent Insurance Advertising Conference held June 26 at the Lido Beach, Long Island hotel, heard L. T. Young, vice president of Wilding, Inc. discuss and demonstrate new audio-visual



Wilding's Young presents techniqu

applications and techniques f marketing communications.

In a fast-paced, one-hour pr sentation, Mr. Young introduce such communication techniques Vista-Strip, Vista-Trigger, Hi-L men Rear Projection, Trigg Strip. He gave detailed backgrou on the variety of uses for hig speed photography and micr photography in motion picture animation and the sound slidefil as well as motion slidefilms.

* * *

World's Largest Shopping Ba Holds Prizes in Humble Films

☆ How do you show a milli prizes in a single TV commercia Simple, you build "the world largest shopping bag."

That's how Keitz & Herndon sol ed the problem for a new seri of Humble Oil Commercials abo Humble's "Happy Motoring Trav



Spectacular." A location crew fro the Dallas-based film compa erected a 35-foot-high white canv bag of gifts at an Esso Servi Station in Memphis.

While forty actors and actress registered for the prizes on camer a sign in front of the station pr claimed, "It's hard to be humb when you have your picture take for the nation."

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Reach Public Works Administrators with Special Morton Salt Co. Film

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Wish there were more like it."

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Produced by: Wilding, Inc.

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small WORLD

FROM ROBINSON P. RIGG'S VIEWPOINT

I had not even had time to change the silver dollars back into pound notes on my return to London before my secretary reported that this had been the busiest Spring ever for previewing industrial films and there was one in ten minutes time so I had better move fast.

I did — and was rewarded by seeing British Petroleum's latest public relations film, *Cattle Carriers*.

This film reminded me that any business with international operations can find more than enough public relations themes for motion pictures that will be sure-fire winners — if only someone will go out and look for them. British Petroleum, which has associated companies and agents in practically every country in the free world, firmly believes that people should know about them and they are following a highly successful plan in using films to tell their stories.

Glimpse of Australia's Wide-Open Spaces

Cattle Carriers is a 29 minute colour film set in Australia and provides an exciting glimpse of the wide open spaces in Western Australia where cattle are transported in giant 48 ton diesel trucks (yes — British Petroleum sells diesel oil!) from the ranges to the railhead — an 800 mile journey through some of the world's roughest and toughest country. In days gone by the cattle was driven "on the hoof" and the journey took four months — by diesel truck it takes 40 hours — 120 head of cattle at a time.

The film shows one such trip and the "stars" are an Australian cattleman driver and his co-driver, a green horn Englishman who has recently emigrated as a "new Australian." It has all the thrills and humour of the best type Western — and at the same time it is a truthful and convincing demonstration of the way in which petroleum and modern transport make light work of man sized jobs.

Example of International Film Teamwork

The production itself is a fine piece of international cooperation. The film was sponsored jointly by British Petroleum companies in England and Australia, England supplying the producer in the person of Humphrey Swingler of Greenpark Productions who also looked after the scripting and editing; Cinesound Productions Pty. in Australia supplied Volk Mol and his camera team as well as the theme song composed by Don Banks.

So British Petroleum got the best of both worlds. In more ways than one, too, for the film has been selected as a British entry at the forthcoming Venice Film Festival and it will open the Melbourne Film Festival. In North America it has already been entered in the Vancouver Festival and is being considered for the San Francisco event. In Britain, Paramount is handling its theatrical distribution.

Other British Petroleum films which follow the international theme are *Route des Cimes* (trucking across the Alps in winter); *Le Capitain H* (barges on the river Seine in France); *Guiseppina* (1961's Oscar-winning short, set in Italy); *Mikahli* (a boy/girl story in a Greek fishing village); and *Newspaper Run* (delivering newspapers by air in Sweden and Lapland.)"



In all the films the sell is so soft that not even the most sensitive audience could be offended — and in each case we learn a little more about how other people live and work.

Show Transport Films to U. S. Audiences

Another man who believes in international exhibition of his films is Edgar Anstey who heads up British Transport Commission's audio-visual division. Edgar has a double job — to communicate with the 800,000 men and women who serve Britian's nationalized rail and water transport organization — and to inform the public about the advantages of travelling by rail.

He will have visited New York on 15th through 26th June, presenting a selection of his prize-winning films at the R.C.A. theatre, including *Terminus*, another British selection for the Venice Film Festival. At the same time he will negotiate for distribution of his films in the United States on both theatrical and non-theatrical circuits.

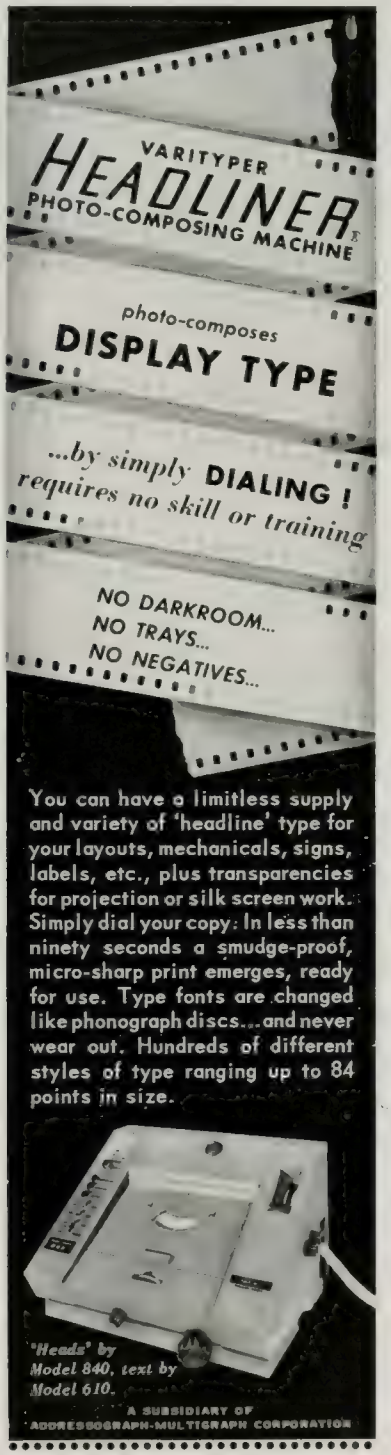
Anstey wants to meet as many industrial audio-visual men as he can in New York. His background is that he worked with John Grierson as a director and set up the Shell Film Unit way back in 1933. Later he worked on the *March of Time* series and developed the British Transport Commission's audio-visual programme after World War II. He is currently President of the International Scientific Association and is a past President of the British Film Academy. In New York he can be reached at British and Irish Railways Incorporated, Fifth Avenue.

New 16mm Silent Projector Weighs 12 lbs.

I thought the designers had excelled themselves when they managed to pack motion projectors into overnight bags — but now Bernard Coleman, a British engineer, has designed a 16mm silent projector weighing 12 lbs. which is no larger than a portable typewriter, and he is busy making an 8mm version as well.

Coleman is of the opinion that many teachers and sales representatives prefer a silent movie to help put over their message. Accordingly, the projector is in silent form and has a remote control that enables the operator to project at normal or infinitely variable slower speeds and operate a retrieval system to select any desired part of the film. Other facilities are an automatic lamp change on light failure, and a most

(CONCLUDED ON THE FOLLOWING PAGE)



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PETER RIGG'S COMMENTARY

(CONTINUED FROM THE PRECEDING PAGE)

effective heat filter to enable pictures to be held on the screen indefinitely. The projector is designed to sell in Britain for $200.

I was interested in the idea of using a silent desk-top projector for sales demonstrations and discussed the technique with a number of firms who had bought Coleman's earlier projector which was hand operated. They reported that it was a good investment.

A London firm, Catmur Machine Tool Corporation, who market the Moore Jig Grinding Machine, bought three projectors and had two 8 minute 16mm demonstration films made — all for a cost under $750. In less than twelve months over $30,000 worth of sales were directly attributed to the projector's use. Another firm, British Oxygen Company, uses the machine to demonstrate automatic welding equipment at overseas sales pitches and technical lectures. Other firms use the little projector for staff training.

Europe Needs Films on Staff Training

There is a great need for good films on staff training in Europe and extensive use is made of material from the States. In 1959, a series on works supervision, originated from McGraw-Hill, was introduced in England and is in regular use by such companies as J. Lyons & Co., Shell-Mex and B. P., the U. K. Atomic Energy Authority and in many of the Commonwealth countries.

Now I hear that the junior and middle management supervisor films produced by the Bureau of National Affairs of Washington, D.C. are going down very well in Britain. So far three are available—*Listen Please* which shows how important it is for a supervisor to be a good listener — *The Case of the Missing Magnets* which is a detective story type film to encourage the audience to pick out clues as to why production is going down — and *Instructions or Obstructions* which demonstrates how faulty or carelessly expressed instructions can cause serious confusion.

It seems that the United States is in the lead for this type of film, and has been since 1954 when we in Britain first saw the Henry Strauss productions for the International General Electric Company of New York — supervisory training films which are still being used in many of our industrial organizations.

Dartnell's Sales Films Are Widely Used

The extensive Dartnell library of sales training films is also widely used throughout Europe. Distributed by the Rank Organization, this collection is translated in French, German and Scandanavian tongues.

* * *

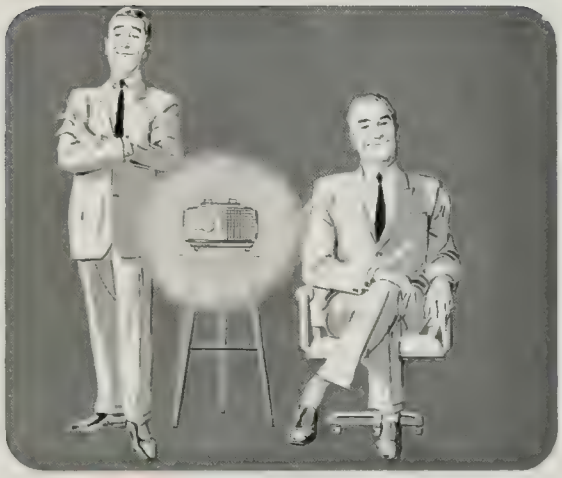
EDITOR'S NOTE: Readers may contact Mr. Rigg at BUSINESS SCREEN'S London office, 139a Bedford Court Mansions, London W. C.

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President W. J. Connelly delivers keynote banquet address.

Announce Winners at Ninth Day of Visuals

Awards Climax Two Days of Seminars, Exhibits in New York

THE "NINTH DAY OF VISUALS" — a two-day program of seminars, a national awards competition, and an exhibit of audio-visual equipment and services — completed a successful run June 4-5 at the Hotel Roosevelt in New York under the auspices of the National Visual Presentation Association.

This year's seminars, organized by chairman Bob Yung of Elektra Studios, attracted a total attendance of 2,500 — a new high for this annual event. On the opening day's schedule, "Progress in Visual Presentations" reviewed the usage of audio-visual in everyday business. Featured speakers were Herb Rosenthal, Graphics Institute; Miss Anne Walsh, Dun & Bradstreet; Bob Frances, American Machine & Foundry; and Irving Block, Blue Cross Association.

A luncheon demonstration by Bob Hills of the SATURDAY EVENING POST showed how this master of audio-visual presentations puts on his editorial promotion shows for nationwide advertising audiences.

Panels on Standards, Techniques

In the afternoon, two panels discussed the need for improvement in audio-visual standards, and new techniques now being used in presentations. Panelists on "The Target Shoots Back" were Bill Hodapp, producer; Alec Ferguson, National Council of Churches; Don Hillman, National Education and Television Center; Al Rosenberg, McGraw Hill Book Company; and Hubert Wilke, TelePrompTer Corporation. Panelists on "1,001 New Ideas" were Ray Helser, Informatics Center; Ben Schultz, Techni-Fax Corporation; Jack Moss, Jack I. Moss, Inc.; and Bill Herrick, of the Muller, Jordan, Herrick Co.

Closing the first day's program was the Annual Awards Banquet highlighted by a cleverly-visualized keynote address "The Promise and Purpose of Audio-Visual Presentations" delivered by NVPA President, William J. Connelly.

The second day's opening seminar looked into "The Future of Visual Presentations" and examined the universities' attitudes in the training of tomorrow's audio-visual specialists. The audience at the combined National Visual Presentation Association-Sales Executives Club of New York Luncheon was treated to another effective audio-visual case history with International Paper Company Director of Promotion and Presentation Allen Wylie's program, "Visuals Make Dollars and Sense".

Visuals "Around the World"

The closing seminar gave the Ninth Day of Visuals an international flavor with "Visual Presentations Around the World". It consisted of screenings of four outstanding films produced respectively by the participating countries, France, Germany, Italy and Japa Each film was introduced wi comments by an official represer ative from its country.

Les Alchemistes (Pechniney I dustries) was introduced by t Deputy Cultural Counsellor of t French Embassy, Jacques Pouj He said, "Industrial films ha unquestionably occupied a fi foothold amongst the various i dustries in France — and its f ture growth in importance is high optimistic."

New Industrial Film Center

Stahl: Thema mit Variation was introduced by Consul Ha von Wallenberg of the Fede Republic of Germany. "A n headquarters was recently erect in Cologne for administering t rapidly rising increase in the pr duction of German industrial film More than 2,000 titles are now file and many more are expect in the coming years", he sa

Toleranza Zero (Fiat) was troduced by Vice-Consul Gior Reitano of the Republic of Ita Dr. Reitano said, "Fiat Motor C Company, along with many oth industries in Italy, has found creasing demands for the usages industrial films."

Symphony Japan (Foreign Mi stry of Japan) was introduced

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nsul N. Shimanouchi of Japan. said that this film was a new parture from early industrial ins. Without narration, the film n four parts and is supported by original symphonic score com- ed by one of Japan's leading ntemporary composers. Abstract nera techniques were widely d.

The N.V.P.A. Awards this year nd good quality recipients of honors, but the number of en- s was below that expected.

In the listings of awards, titles followed by sponsoring organ- tions and by the names of pro- ing companies.

OTION PICTURES

Class 1: Industrial Sales and Sales Promotion

1st Place

lor Collage, Eastman Kodak Co.; ilmed by Visualscope, Inc.

2nd Place

e Nature of Things, Farm Journal; produced by Elektra Studios.

3rd Place

e Packaging System, Container Corp.: produced by Design La- atory.

4th Place

es and Fortunes, Kimberly-Clark; produced by Goldsholl Associates.

° ° °

Class 2: Consumer Sales and Sales Promotion Films

1st Place

ce Life Began, Life Magazine; produced by Wilding, Inc.

2nd Place

tle Girl in the Rain, Gulf Oil Co., produced by MPO Productions.

Merit Award

naica, No Place Like Home, amaica Tourist Board; produced Sound Magic Productions.

° ° °

Class 3: General Public Service

1st Place

e Question Tree, IBM Corp.; produced by Henry Strauss & mpany.

2nd Place

t Plug It In, Electric Council of New England; produced by Bay te Film Productions.

Merit Awards

ation of New Wealth, Yawata ron & Steel Co.; produced by nami Productions (Japan) and gro Productions (New York).

led in Glass, Glass Container ffrs. Institute; produced by Cul- Associates.

° ° °

Class 4: Sponsored Educational

1st Place

ere Mileage Begins, General Mo- rs Corp.; produced by Audio ductions.

2nd Place

A Spark in Time on the Firing Line, Champion Spark Plug Co.; produced by Portafilms.

Merit Awards

Litho; Amalgamated Lithographers; produced by Elektra Studios.

Tyranny of Numbers, Western Electric Company; produced by Pelican Films.

° ° °

Class 5: Employee Relations Films

1st Place

Men Who Build Balers, produced and distributed by New Holland Machine Co.

2nd Place

Cash on the Barrel Head, Bureau of National Affairs, produced by Reid H. Ray Film Industries.

° ° °

Class 6: Employee Training Films

1st Place

Profits in the Bag, International Paper Co.; produced by Elektra Studios.

2nd Place

History's Brew, Maxwell House Coffee; produced by Fanner & Sandak.

3rd Place

Anatomy of an Accident, American Telephone & Telegraph Co.; produced by Jerry Fairbanks Productions.

* * *

FILMSTRIPS, SLIDES AND VU-GRAPH PRESENTATIONS

Class 1: Industrial Sales

1st Place

Expansion for the Sixties, CBS Radio; filmed by Visualscope, Inc.

2nd Place

200 on Alfred, AC Spark Plug; produced by Close & Patenaude.

Merit Award

A Few Will Do, General Electric Co.; produced by Muller, Jordan & Herrick.

° ° °

Class 2: Consumer Sales

1st Place

Learn to Bowl, Brunswick Corp.; produced by Sales Communications, Inc.

2nd Place

Remington Rand International, Remington Rand; produced by Daneck Productions.

3rd Place

The Secret in the Bottle, Owens Corning Fiberglas, produced by Muller, Jordan & Herrick.

Merit Award

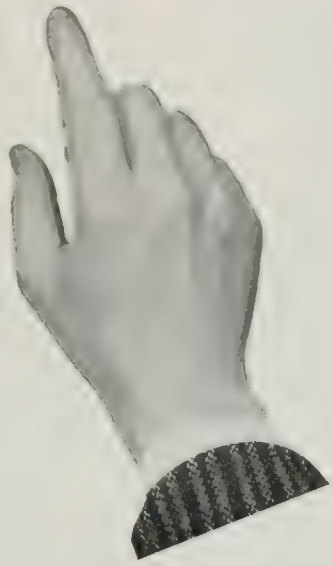
New Power for Numerical Control, IBM Corp.; produced by Training Films, Inc.

* * *

Class 3: General Public Service

Merit Award

How to Select a Tent, produced & distributed by The Boy Scouts of America. (*Cont'd on next page*)



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DAY OF VISUALS:

(CONTINUED FROM PAGE 23)

Class 4 Sponsored Educational

1st Place

Modern Mimeography, produced and distributed by A. B. Dick Company.

2nd Place

Sam Sliderule, Blue Cross Association; produced by Graphics Institute.

Merit Awards

Flying is Fun, produced and distributed by Aviation Industry Relations.

New Horizons in Medical Electronic Instrumentation, produced and distributed by Smith, Kline & French Labs.

° ° °

Class 5: Employee Relations

1st Place

Thirty Birds on a Summer's Day, Metropolitan Life Insurance Co.; produced by Muller, Jordan & Herrick.

° ° °

Class 6: Employee Training

1st Place

The Race for Space, Pepsi-Cola; produced by Graphic Varieties, Inc.

2nd Place

Understanding Explorers, Boy Scouts of America (producer & distributor).

Merit Awards

The Last of the Small Time Spenders, produced & distributed by Metropolitan Life Insurance Co.

Prospecting by Phone, Renault Corp.; produced by Gotham Film Productions.

Elektra's Animated "Genesis" Selected for Venice Festival

☆ *Genesis*, an entertainment film feature produced in animation by Elektra Film Studios, has been selected by CINE to represent the United States at the Venice Film Festival, early in July.

Genesis marks the expansion of Elektra Film Studios to include the production of entertainment films for theatrical and television use. Abe Liss, President and Creative Director of Elektra and producer of *Genesis*, reports that a number of additional entertainment projects are now in production.

Genesis, a 13-minute treatment of the First Book of the Old Testament, is narrated by Alexander Scourby and has an original score by Carlos Surinach. United States and international theatrical release of the color film is planned following the Venice Film Festival. The production is also intended for possible use in a series of network television specials.

"Europa" 10-Minute Color F... Nearing Completion at Pelic...

☆ *Europa*, an animated short s... ject featuring period paintir... woodcuts and steel engravings s... backgrounds for its cartoon char... ters, is nearing completion at P... can Films. The ten-minute co... film features the mythical g... Zeus and Princess Europa in... humorous history of Europe fr... early times to the creation of ... Common Market. It has been co... missioned by the European Eco... mic Community and will be ... leased to theatres this summer ... Association Films, Inc.

Europa has an original musi... score by Bernardo Segall; T... Lowry directed. There will ... simultaneous theatrical premie... in New York, Los Angeles, C... cago, Washington and Boston.

* * *

Sturgis-Grant in New Studio

☆ Sturgis-Grant Productions, Ir... has moved into new offices a... studios as of June 18, 1962. For... erly located at 322 44th Street ... New York, they now occupy fac... ties at 328 44th Street. The te... phone number, MU-9-4994, ... mains the same.

* * *

Niles on Round-the-World Assignment for CARE Picture

☆ A month's round-the-wo... filming assignment began on Ju... 30th when producer Fred Nil... head of the three Communicatio... Centers bearing his name, depar... for Japan, Hong Kong, Mala... Afghanistan, India, Jordan, Le... non and Morocco to film a te... vision release on CARE's Med... Division.

Accompanied by Harry Coop... assistant to the executive direct... of CARE, INC., the Niles' cr... will show how CARE contributio... are used in medical installations ... help eradicate disease in the... lands. A previous Niles' release ... CARE, *A Letter from Tashi*, wa... a San Francisco Film Festival ... ward in 1961.

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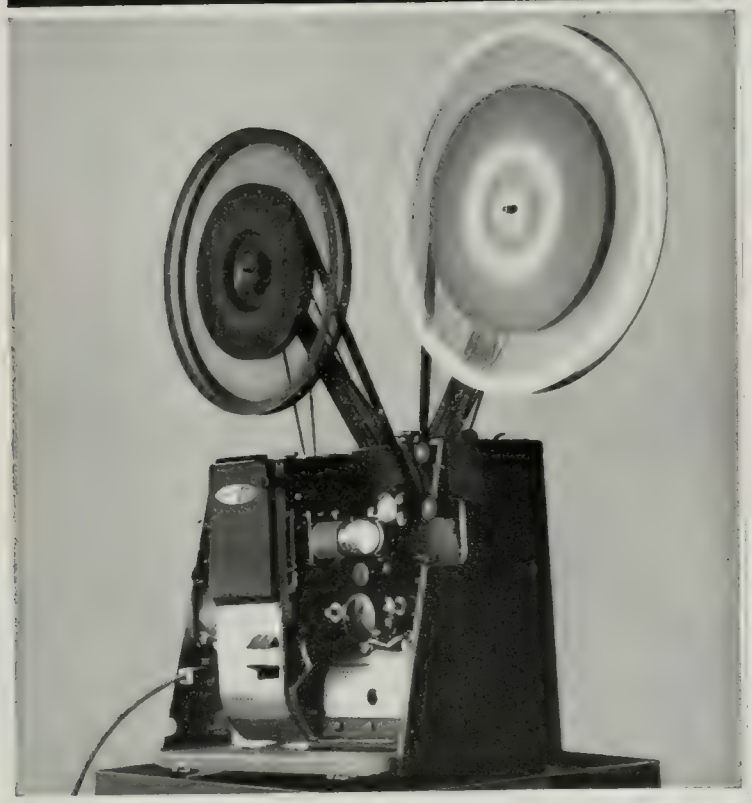
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Of course, there are a score of other features that contribute to Kalart/Victor's reputation as the *dependable* 16mm sound projector. Your authorized Victor Audio-Visual Dealer will be more than pleased to point them out to you.

Free — "How Industry Profits from Films." Booklet is packed with information on use of audio-visuals in every phase of business, from training to sales. Send now for your copy. Address your request to Victor Animatograph Corp., Dept. 14V.

KALART VICTOR

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Science Brings Hope to the Handicapped

"To Live Again" a Stirring Documentary About Rehabilitation

THIS NATION'S concern for the chronically-ill, the vast resource of manpower among the physically-handicapped and the combined efforts of government and science to aid these people is the stirring background for *To Live Again*, a 30-minute color film sponsored by the Office of Vocational Rehabilitation, U.S. Department of Health, Education and Welfare.

Produced and directed by Phil Martin of Norwood Studios, prints are available through exchanges of Modern Talking Picture Service, Inc., and may also be purchased from Byron Motion Pictures, Washington, D.C. OVR officials have the film in their state offices.

Produced in Eastmancolor

Initially shot in 35mm Eastman color, the film takes its cue from this professional format to deliver its documentary-styled treatment with theater-quality style and strength. Basic message lies in the ways in which science has striven, over the past 15 years, to overcome both physical and psychological handicaps which hold these victims of illness, deformity and other handicaps from the useful roles they may play in life.

To OVR Director Mary Switzer goes the credit for a long-felt hope and plan which brought this film to the screen. Gregory Cecala's script employs a believable story line as the film's hero (Sam Watkins) is prodded into rehabilitation work by an orthopedic surgeon. A lovely polio patient, confined to her wheelchair and a "case" for Sam, provides the heart interest.

Through the Eyes of a Patient

Through Doris Morgan's rehabilitation, viewers see *other* programs for the chronically ill in



Producer-director Phil Martin [illegible] his star, Shirley Smith . . .

hospitals; students prepa[illegible] themselves for various specia[illegible] in rehabilitation work; the ha[illegible] capped in colleges and univers[illegible] pointing toward professional [illegible] reers; employment of the deaf, [illegible] blind and the orthopedically [illegible] abled; work with the mentally [illegible] turbed; and the bright new wo[illegible] shops and training centers for [illegible] handicapped.

The film should find a tren[illegible] dous audience among commun[illegible] business and educational gro[illegible] throughout the country. It can [illegible] much to alert the nation to [illegible] potential among this segment [illegible] our people.

Below: there's "heart interest" [illegible] Sam aids this polio patient . . .



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How to Produce and Budget a Business Film

Basic Steps Outlined by Association of National Advertisers

HELP FOR TOP EXECUTIVES who want to know more about *costs* involved in business film production has come from the Association of National Advertisers. Providing, in considerable detail, some 22 steps involved in the development of a business film and the cost elements to be considered by the sponsor, is a current ANA Report. "Steps in Producing and Costing a Business Film."

The 28-page analytical study is the work of a special subcommittee of the Association's Audio-Visual group, headed by Alden L. Livingston, presently an advertising executive in E. I. duPont deNemours & Company. Peter Mooney, Treasurer, Audio Productions, Inc. served as the coordinator of the project on behalf of the Film Producers Association of New York, which cooperated in the study. Roy Vanderford, American Telephone & Telegraph Co., was also a key figure in the preparatory work.

***Define* Objectives *and* Audience**

The basic 22 steps are most helpful to the sponsor. They begin with "Defining Objectives" and "Defining Audiences" as *essential* prerequisites to the film and they cover the selection of the producer, researching and developing the film's "treatment" — then move swiftly into the working details of actual production.

Experience, aptitude, creative and technical personnel, capability, reliability, financial stability and studio location and availability are cited as key attributes for the selection of the producer. They are further amplified in another ANA report, "Responsibilities of the Film Producer and Sponsor" and will merit close study by the prospective user of producer services.

Exhibits in the book include rates of pay for motion picture technicians which were in effect in 1961 and provide examples of "production elements contained in three hypothetical motion pictures." Budgets for these film examples are $10,000, $50,000 and $150,000. The elements are "based on achieving an effective and economical motion picture at each cost level."

Available to Non-Members

Cost of the report for non-members of the ANA is $5.00 a copy. Requests should be directed to Herbert A. Ahlgren, Administrative Secretary, Audio-Visual Committee, Association of National Advertisers, 155 East 44th Street, New York 17, N. Y.

* * *

Blue Print Industries Sponsor Picture on Reproduction Arts

☆ The International Association of Blue Print and Allied Industries has completed plans for production of a new motion picture designed to trace the history of the art of reproduction and to transmit the dramatic new advances made in the science of duplication that is today's modern blue print company. Vision Associates, New York, in association with Film Counselors, Inc., will produce the new film, tentatively titled *Blue Print for Action."*

* * *

Commager Treatise on Schools Theme of New N. E. A. Picture

☆ The National Education Association has selected Vision Associates to produce a film based on Henry Steele Commager's monograph, *Our Schools Have Kept Us Free,* published first in LIFE Magazine. The film will be produced the latter part of this year and will deal with the role of America's education system in maintaining and extending our basic freedoms.



"Tomorrow's Technology — Today!" "The Autonetic Story" (In French Spanish, German, Swedish) for N.A.A. Autonetics Division

* * *

"Phosphate the Living Mineral" "Out of the Earth" (in Spanish and Japanese) for International Mining & Metals.

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ALL the News of Films!

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9th International Ad Film Festival

TV Grand Prize to MPO; Lawrence Wins Venice Cup as European Studios Sweep Theater Screen Awards



Right: scene from the United Brewers tv commercial which won Grand Prize in Television category at Ad Film Festival held in Venice, Italy last month.

EUROPEAN PRODUCERS of screen advertising playlets won top honors (including the *Grand Prix du Cinema*) at the 9th International Advertising Film Festival held in Venice, Italy last month but U.S. producers of television commercials swept top prizes in this second half of the ad film competition.

The *Grand Prix du Cinema* went to a Johnny Walker film, *Bashful Glasses*, produced for the S. H. Benson agency of London by Cineastes Associates. Estudios Moros-Movierecord S. A., Madrid producer, won the Venice Cup, awarded to the producer with most individual prizes. Estudios Moro had three first prizes and a second award in the theater screen categories.

TV Awards to U. S. Studios

Robert Lawrence Productions, Inc. of New York was the winner of the Venice Cup for television leadership with the highest average score for six or more tv entries. Commercials for Clairol and General Motors were among the Lawrence films contributing to the award.

But the *Grand Prix de la Television* for the best single spot in the competition went to MPO Videotronics Inc., New York, for *Who Says Beer Is a Man's Beverage?* produced for the United Brewers Association through J. Walter Thompson agency.

Winners of Cinema Honors

Winners of first prizes in the Cinema category were as follows:

1. Live Action: 13 to 30 metres: *Adam and Eve*, produced for Oranges Munar by Vandam K-H.
2. Live Action, 30 to 55 metres: *Quelle Aubaine Pour Les Parisiennes*, produced for Grandsmagsins by Cinema et Publicite.
3. Live Action, 55 to 110 metres: *Sing a Little Song*, produced for St. Michael Garments (I.C.I. Fibres Division) by Saward, Baker & Co., Ltd.
4. Cartoon, 13 to 30 metres: *Galeria*, produced for Tasada & Beltran, S.A., by Estudios Moro-Movierecord.
5. Cartoon, 30 to 55 metres: *Salud Dinero & Mas Arroz*, produced for National Syndicate of Rice by Movierecord, S. A.
6. Cartoon, 55 to 110 metres: *The Marriage*, produced for Barclays Bank by the Larkins Studio in association with the Film Producers Guild.
7. Puppets & Marionettes, 13 to 110 metres: *Produit de Beaute Pour les Mains Atrix*, produced for Ste. Beiersdorf by Les Films Pierre Remont.
8. Animated Objects, 13 to 110 metres: *Die Welt*, produced for Tagezietung by Deutche Dokumentar-und Werbefilm Gmbh.
9. Cinemascope (Wide-Screen Techniques), 13 to 110 metres: *Disipa la Tristeza*, produced for Vino Espumoso by Estudios Moro-Movierecord.
10. Series, Live Action, 13 to 110 metres: *Bonbons*, produced for the Continental Society of Confe tioners by Les Cineastes Asso ates.
11. Series, Animation, 13 to 1 meters: *Ba-Fix*, produced f Ruba fix Ste. by Les Films Pier Remont.

* * *

"Firsts" for TV Commercials

☆ The television commercial wi ners of first awards were as fo lows:

1. Live Action, 15 to 45 second *Two Crates*, produced for Ma tini & Rossi Vermouth by MG Studios; entered by Reach, M Clinton & Co., Inc. agency.
2. Live Action, over 45 second *Let Your Fingers Do the Wal ing*, produced for AT&T Yellc Pages Services by Farkas Film Inc., through Cunningham Walsh, agency.
3. Cartoon, from 15 to 45 se onds: *Woman Shopping*, pr duced for Horlicks, Ltd. by t Larkins Studio in association wi the Film Producers Guild (En land) through J. Walter Thom son Company, Ltd., agency.
4. Cartoon, over 45 second *Child Prodigy*, produced for t Bank of America by Film Fa (Hollywood) via Johnson & Lew Advertising, Inc.
5. Animated Objects, from 15

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45 seconds: *Tools to Trust*, produced for Spear & Jackson Tools by Guild Television Service, Ltd., Oelrichs Advertising, Ltd. (England).

Animated Objects, over 45 seconds: *Nabisco Dancing Saltines*, produced for the National Biscuit Company by N. V. Joop Geesink's Filmproductions, via McCann-Erickson, agency.

Series, Live Action, over 15 seconds: *Durability*, produced for Aluminum Company of America by On Film, Inc. via Fuller & Smith & Ross, Inc., agency.

Series, Animation, over 15 seconds: *Frisky Man*, produced for Robert Wilson & Sons Ltd. (Kennomeat Dog Food) by Les Cineastes Associates via S. H. Benson, Ltd., agency.

Awarded diplomas for honors in the television category were *The Tirol Story* (Acts I & IV) produced and entered by Robert Lawrence Productions and the General Motors' commercial, *Boys and Girls* entered by the same studio.

Two Groups Sponsor Event

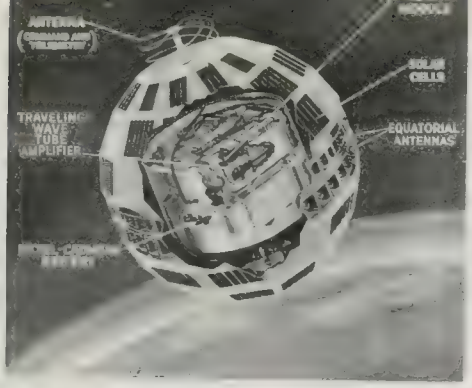
The International Advertising Film Festival, entirely devoted to the *commercial* films for cinema and television advertising use, is jointly sponsored by the International Screen Advertising Services and the International Screen Publicity Association.

Membership of these groups includes nearly all producers of these subjects on the Continent and in England as well as several leading firms in the United States. An international Jury is selected annually to view all entries in both cinema and television classifications. These judges are selected from national and international advertising associations and federations in Europe and the United States for each Festival.



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Above: a cut-away drawing of Telestar satellite. **Left:** historic July 10 scene as board chairman Frederick Kappel's image was beamed into space.

Telestar: Sight and Sound Span the Atlantic

Success of A T & T's Communication Satellite Speeds Advent of International Television

PRIVATE ENTERPRISE made a dramatic contribution to the space age on July 10th. The successful orbiting of the first experimental communications satellite, Telestar, also made communications history for within hours the precise instruments set up by Bell Telephone Laboratory scientists and engineers were bringing televised pictures and sound to the peoples of France and England. Within days, a television program had been successfully transmitted from Paris to the United States.

The American Telephone & Telegraph Company, with an investment in this project estimated at nearly $50 million, has brought the people of the world a tremendous scientific advance. Certainly, the all-too-brief periods available for transmission via a single satellite do not yet make a workable system. But the important beginning has been made and the challenge to governments and peoples to use it wisely and well is squarely before them.

There are new place names in history, too, as Bell System ground stations at Andover, Maine and Holmdel, New Jersey became datelines for thousands of news-stories. NASA, which handled the successful launch for AT&T, also provided facilities at Goddard Space Flight Center and along its world-wide tracking stations as well as those of the Atlantic Missile Range.

The French Ground Station is at Pleumeur Bodou in Brittany; the British station at Goonhilly, near Falmouth, England. Other ground stations are being constructed in Italy and West Germany. Although television programming had not been expected on a formal basis for at least two weeks after the launch date, the U. S. pictures aimed from the satellite for reception in Washington, D. C. were clearly visible in France; nearly as vivid in Britain.

What did man say at this historic moment? What images were visualized as instant world-wide audio-visual communication became a sudden, startling reality?

The first telecast via space opened with a view of the American flag rippling in the breeze. AT&T board chairman Frederick Kappel was pictured in a telephone call relayed from Andover, Maine to Vice President Lyndon Johnson, the President's appointed chief of space development programs, who received it in the presence of dignitaries in Washington, D. C.

* * *

Many problems remain but Americans could view with pride the background films immediately available to the television networks through the facilities of AT&T's motion picture department. Both Andover and Holmdel installations had been completely covered weeks before the expected launch date.

The first formal Telestar program from Europe is the next big event for the satellite's log. Scheduled (at presstime) for 5 p.m. Monday, July 23rd, a 15-minute live program opens in London with Big Ben chiming the hour, switching to Paris and Rome as 54 television cameras utilize the European Broadcasting Union facilities in 16 nations to unfold scenes from Northern Sweden to the Sistine Chapel in Vatican City.

Control room of Bell System's satellite communications earth station near Andover, Maine. Consoles in foreground are for satellite tracking use.



Aerial view of earth station near Andover. Building (foreground) houses computing, tracking equipment to operate horn antenna in dome at rear.





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Sponsors in Britain Form Industrial Film Association

EXECUTIVES in organizations industrial firms which or use the film medium for ir trial purposes have formed the tish Industrial Film Associatic Great Britain. The BIFA rep a previous group, "Festival Films for Industry, Ltd." (which organized the industrial festivals held in Harrogate, land in 1957 and 1959. The included in its membership *producers* as well as indus film *users* and was primarily cerned with the organizatio industrial film festivals in country.

By agreement with the Ass tion of Specialized Film Produ this group will not be represe in the new Association of Objectives of the newly-for organization will be of intere their American counterparts:

1. To provide a forum fo exchange of views and exper between industrial organiza already making and using and to provide an informatior advisory service for those panies and for those not yet ing use of films.

2. To take steps, in coo tion with the appropriate nat and local bodies, to promote highest standards of industrial making, and to obtain the w distribution and use of Britis dustrial film both at home overseas.

3. To provide the means w by British Industry can form policies with regard to such tions as participation in Int tional Industrial Film Festiva take executive responsibility British participation in such tivals and to organize the sele of films to be submitted.

4. To compile, in cooper with other interested orga tions, a register of British in trial films for circulation to users (including television aut ties) and other interested b both at home and overseas.

5. To consider proposals national industrial film fes and, where they are agreed desirable, to organize them in junction with the Associatic Specialized Film Producers other appropriate bodies.

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History of World's Fairs Collected in MPO Library

THE 1964 New York World's Fair has started to edge into the spotlight of national interest now focused on Seattle's Fair. Every communications medium is beginning to feature the big Fair; print, television, motion pictures. To prepare for future needs of its clients, MPO Productions, over the past year, has assembled one of the most complete libraries of World's Fair information and memorabilia ever assembled.

The project was started because of the personal interest of Murray Lerner, an MPO producer-director, and his wife, Judy. The Lerners have spent a great deal of time visiting each of the sites of former World's Fairs, gathering books, pictures, films and tape recordings. Much of the collection is on extended loan from private libraries throughout the United States and Europe. Some of the material is in this country for the first time.

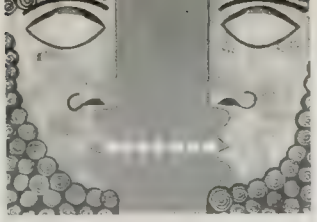
Lerner notes that it is remarkable how much a World's Fair is a miniature capsule of its time. Each one sought eagerly to plot the future of the world to come, but the wildest dreams of each Fair were paltry compared to the realistics and commonplaces of the succeeding one.

For those who can't remember, the first World's Fair, in London's Crystal Palace, was held in 1851. Since then, there have been 19 others: New York-1853, Philadelphia-1876; Paris-1889, Chicago-1893, St. Louis-1904, San Francisco-1915, Chicago-1933, New York-1939, Brussels-1958, Seattle-1962. The MPO library covers each in detail through microfilm slides, original photographs, stereographs, newspaper clippings, etchings, lithographs, original motion pictures dating back as far as 1900, old song sheets, posters, sketches and drawings. Each of the thousands of items is catalogued according to subject matter: architecture, opening day ceremonies, construction, midway, symbols, landmarks, etc. Each Fair is covered from its planning stage to its conclusion.

In Chicago, Lerner made films of and recorded a group called the '93ers who gather for a picnic every year to relive the thrills and excitements of the great Columbian Exposition. In Paris, his cameras called on the grandson of Mr. Eiffel, who built the great tower as a symbol of the 1889 Paris Exposition. There is an original menu from the Eiffel Tower restaurant, and an 1851 London-published edition of "The Adventures of Mr. and Mrs. Sandboys and Family Who Came up to London to Enjoy Themselves and See the Great Exhibition."

The World's Fair library, Murray Lerner believes, can prove invaluable as background material for many film projects. It can provide the entire basis for theatrical shorts and television programs; it can be used for film introductory passages — putting industries into historical perspective; and as the background for sponsored films at New York's Fair.







Scenes in Xerox' visualization show progress in communication down through the years.

Concepts in Communication for Century 21

Xerox "Theater-in-the-Round" at Seattle World's Fair Shows Library of the Future

IT MAY SEEM unusual that Xerox Corporation of Rochester, New York, a manufacturer of copying equipment, should participate in the Seattle World's Fair. Unusual because of the size of Xerox (1961 sales of approximately 50 million dollars), type of market served, and expected audience characteristics of a World's Fair.

One basic fact, or philosophy, existed which led to the Xerox exhibit - "Library 21". This was predicated not only on present day activities but on the longer range projections that the company was engaged in to a significant degree — the search for better communications between men.

Xerography's Role in Communication

The unusual attributes of xerography (an electrostatic means of producing dry, permanent images of all sorts of graphic material upon any base support) point directly toward major advances in graphic communications. Within the short span of a dozen years, the xerographic process has made possible equipment capable of high-speed print-out from original documents, microfilm, cathode-ray tube, and electronic signal.

Early in 1961, a representative of the American Library Association approached Xerox with the suggestion that the company participate within the ALA section of the Seattle Fair. This section, to be known as "Library 21", would be a projection of library operation and resources in the 21st Century making use of techniques and systems that would make possible a "Core of Knowledge" to place accumulated knowledge in all fields immediately at the disposal of all people, everywhere. From this central theme came the Xerox presentation.

Limitations of a Conventional Exhibit

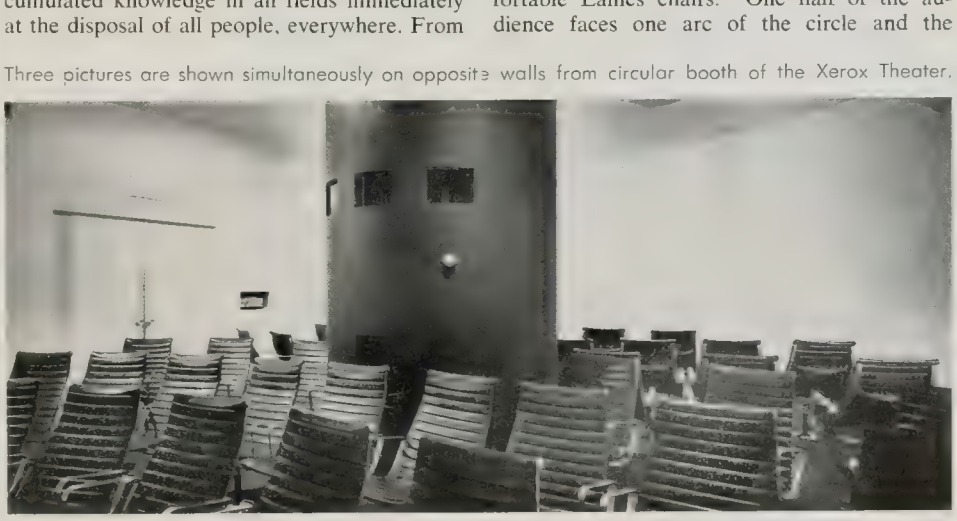
An exhibit in the conventional sense held severe limitations on presenting a concept of communications in the 21st Century. Even though some equipment existed to demonstrate on demand read-out of stored information by advanced electronic and electrostatic means, the end product would not necessarily be dramatic to the general public much the same as a telephone conversation or a television transmission is not dramatic today to the viewer unless one is made aware first of the research and creative genius which lies behind "commonplace" things.

What Xerox truly needed was a dramatic method of presenting a concept such that it could be easily grasped by the average visitor to the Fair. The primary objective was *not* to sell products but to make everyone aware that tremendous things were happening in the field of communications and that Xerox could play an important part in it. As an objective, the Xerox presentation should strive to elicit a generalized comment from those who attended the exhibit. That comment should be, in the vernacular, "Wow"!

Concept and Production by Visualscope

The result was the Xerox Theater — "Library 21"—conceived and produced by Visualscope, Inc. of New York. An unusual sound-color visualization tied in dramatically with lights and music. The theater is small, completely circular, and seats 39 people in comfortable Eames chairs. One half of the audience faces one arc of the circle and the

Three pictures are shown simultaneously on opposite walls from circular booth of the Xerox Theater.



The Library of the Future:

(CONCLUDED FROM THE PRECEDING PAGE)

other half the opposite arc. The circular walls are stark white and act as the "screens" for the six synchronized Busch projectors, three of which project on one wall and three on the other.

The theater fills to the sound of music coordinated with colored lights. These lights rise and fall with the changing frequency of the music and help create a mood and feeling of timelessness. After approximately four minutes of the mood creating lights and music, the theater suddenly goes dark and the film is projected — a combination of animation and live action.

The film scenes trace the history of man's communication with man through the ages ending with a projection of what might be expected in Century 21. The projection of the future indicates that "information may be requested by code or name and that within seconds an entire book or article may be made available at the library or even on a printer in a researcher's office or the reader's home. Information may be stored in different libraries — in Munich or Tokyo or Buenos Aires. The requesting library may obtain its information through a signal 'bounced off' a satellite and made available wherever the printout device happens to be."

* * *

Xerox Exhibit "Fabulous" Preview of Future for Touring Librarians

☆ Twenty-five librarians of the Western States Library Conference viewed the Library 21 exhibit at the Seattle World's Fair and wanted to take it home.

"It's magnificent. The Univac machines, the film study booths, the microfilm recorder and the teaching machines make one wish for the future to happen today. I certainly am going to try to get them for our library," said Phyllis Dalton of the California State Library in Sacramento.

Most of the exhibit concerns the future and is not now available to libraries.

"It gives us a chance to see what will happen. And it's fabulous," said Helen Dirtadion of Juneau, Alaska.

Librarians from all the western states, including Alaska and British Columbia, who attended the conference in Olympia made a special trip to Seattle just to see the exhibit.

Library 21 displays special Univacs that tell visitors individually what books they should be reading, sends them wise words from famous men and tells all the pertinent facts about the nations of the world.

The booths teach French, science, fine arts, speed-reading and other basic education material via small films and oral aids, providing intimate and personal teaching.

The Xerox film in the exhibit shows the Copyflo machine which reproduces a microfilm image in seconds while simultaneously enlarging it.

"All this is something that I never comprehended. I can hardly wait," said Mrs. Gretchen Schrenk of Summerdale, Ala., former Washington librarian.

List Best Industrial Films of Five Lands

National Committees in U. S., England, France, Italy and Switzerland and Sel Entries for the Third International Industrial Film Festival in West Ber

THE THIRD INTERNATIONAL Industrial Film Festival, where outstanding motion pictures of Europe and the United States compete on September 23-27 in West Berlin under the sponsorship of the Federation of German Industries and the Confederation of German Employers Associations, is moving rapidly toward final screening events.

American industry will be represented by 15 pictures selected by a panel of U.S. industrial audio-visual specialists working through the National Association of Manufacturers. Since the Festival is held under the overall patronage of the Council of European Industrial Federations, the NAM was requested to arrange for U.S. entries. Similarly, British entries were selected by a Federation of British Industries and the British Employers Confederation. Entries from France, Italy and Switzerland were selected by national committees in those lands.

U. S. Committee Reviewed 54 Entries

Janet Wilkins, NAM audio-visual producer, was project coordinator in the U.S. and members of the panel included: William J. Connelly, Union Carbide Plastics Company; Alden H. Livingston, E. I. du Pont de Nemours & Company; Harvey Plants, General Foods Corporation; Willis H. Pratt, Jr., American Telephone & Telegraph Co., and Frank Rollins, E. R. Squibb & Sons Division of Olin Mathieson Chemical Corporation. All are leading business film specialists in the U.S. More than 54 entries were reviewed by this committee.

Chairman of FBI/BEC Film Selection Panel which selected the 15 British entries was Edgar Anstey, Chief Film Officer of the British Transport Commission and President of the Scientific Film Association in that country. Colin Phillips of Film Centre is Executive Officer to the panel.

Entries of Other Countries to Follow

The international coverage of BUSINESS SCREEN is exemplified by its early publication in this issue of entries from Britain, France, Italy and Switzerland, as well as those of the United States. Peter Rigg, our correspondent abroad, was represented in Rouen, France, during the selection work there. Titles of Austr Belgian, Dutch, German, Irish, Scandinav and Spanish industrial film selections for Berlin Festival will be provided in the issue. Their closing dates were immedia after publication of these first lists.

Below: scene from Pan American's "Strangers in Paradise" one of U. S. festival selections.



The 15 U. S. Entries Going to Berlin

Here are the 15 outstanding U.S. films g to Berlin:

An Answer for Linda, American Telephon Telegraph Company, produced by Parthe Pictures.

Design for Beauty, International Silver Comp produced by Vision Associates.

Don't Hesitate to Ask, Pan American World ways, produced by Henry Strauss & Co.

Effect on Viruses 25, Parke Davis & Comp produced by The Jam Handy Organizatio

Locked On, General Dynamics-Convair Astro tics, produced by Parthenon Pictures.

The Magic Hands of AMF, American Machi Foundry Co., produced by Farrell & Films.

The Question Tree, IBM Corporation, prod by Henry Strauss & Co.

Remington Eleven, Remington Rand Inte tional, produced by Vision Associates.

Sealed in Glass, Glass Container Manufact Association, produced by Cullen Associat

Strangers in Paradise, Pan American World ways, produced by Henry Strauss & Comp

Tyranny of Large Numbers, Western Ele Company, produced by Pelican Films.

Vacuum Pouring for Better Forgings, Bethle Steel Company, produced by Audio Pro tions.

A Voice for Mercury, Western Electric Comp produced by Audio Productions.

Wire for Sound, American Telephone & T graph Company, produced by Owen Mu Productions.

Where Mileage Begins, General Motors Cor tion, produced by Audio Productions.

THE BEST FROM FRENCH INDUST

Alpha Beta Gamma, French Atomic Energy C mission, produced by Son et Lumiere.

Attention Blinde; Qui s'y Prend Mal est Pris; Coup de Fouet; Ne Perdez Pas la Tete- films on accident prevention, Houilleres du B du Nord & du Pas de Calais, produced by et Lumiere.

Autour d'un Tour, S.N.C.F., produced by French Railways Film Unit.

Batir sur le Sable, Gaumont Industrie, prod by Sobrepik. (*Continued on page*



Timely Look at Thailand

Wilding Cameras Focus On An Ancient Kingdom

RODUCTION CREWS of leading American studios have ranged afield in recent months, capturon color film the life and cusns of peoples around the world. v of these projects are more ely than the recent series porving the kingdom of Thailand, nt center of front-page news, ned by Wilding, Inc. in 35mm stmancolor for both theatrical d 16mm audience release.

howing to Theater Audiences

Foremost in this series is the minute *Waters of Bangkok*, v showing on theater screens ughout the country through the lities of Paramount Pictures. s colorful tour of the "klongs" canals of Thailand gets to the y heart of the country. Replened with the life-giving rain of h monsoon cycle, this maze of rconnecting waterways provides Thai people with their principal means of transportation, communication and food.

Waters of Bangkok takes the viewer from windswept rice fields to the crowded canals of that principal city, often called the "Venice of the East."



Thai musicians are lensed for a scene in "Camera on Thailand."

Although there is no credit title or mention of the company in the film, Eastman Kodak is making its presentation possible. The only "commercials" are the familiar views of tourists with their inevitable cameras in action.

Two 16mm Titles Released

Two other subjects, both released in 16mm, complete this series. Billed under the general title: *Camera in Thailand*, these are 13½-minute films for both television and general audience distribution. The first is a penetrating look into Thai life and customs, titled *People of the Waters*. The second film is *People of Buddha*, a study of the religious background of the country, its symbolism in sport and dance as well as the rich character of its temples and devoted leaders.

People of Buddha also traces the footsteps of the ancient Khmers in neighboring Cambodia, visits the famed temples of Angkor Wat and Angkor Thom.

Scenes of orange-gowned Buddhist monks with their parasols, of the famed Golden Buddha, of the figure of Mother Earth who drowned the Evil One with water wrung from her hair, and of the summer palace of Thai kings all make the *People of Buddha* a fascinating adventure in a land so much in the news and yet so little known beyond its borders. This 16mm series will be in wide demand for years to come, while millions will have caught the spirit of the land through the theatrical showings.

Script, Direction by Mel London

The series was written, produced and directed by the talented Mel London of Wilding, Inc. Camera work by Bruce Herschensohn is outstanding, makes full use of the latitude and fidelity of Eastmancolor, used throughout these memorable motion pictures.



The leisurely rhythm of life on the "klongs" or canals of Thailand provides colorful background for this waterway scene in "Waters of Bangkok."

ow: a gilded "norasingh," halfhan, half lion, guards entrance to Pantheon, shrine of kings.



Shopping is easy along the waterways of Thailand. Floating customers simply pull up to the many vendor docks located along the countless "klongs."





Cicadas can be controlled by Sevin.

Worldwide War on Insects

Union Carbide's New "Sevin" at Work

SPONSOR: Union Carbide International Corporation.

TITLE: *The World of Sevin*, 22 min. color, produced by John Savage.

☆ This film describes the work of a new insecticide, Sevin, in ten different countries. It shows how the people in these countries live and farm and how they are applying new technological advances to increase farm production and better their standards of living.

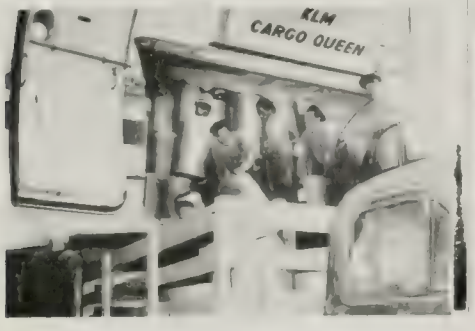
Local camera crews photographed farmers applying new Sevin insecticide to control pests on a variety of crops and livestock. Countries and agricultural areas included in the movie are Australia, Argentina, Trinidad, El Salvador, Japan, Spain, France, Africa, the Middle East and parts of the United States. Other highlights are harvest scenes, a Sevin insecticide airlift to Egypt and an Argentine cattle round-up.

Sevin is described in the film as safer than DDT and effective against more than 400 different insect pests. It is said that the insecticide can be fed to dairy cattle without contaminating milk, and that it will not store in cattle or poultry tissues when properly applied.

The World of Sevin was skillfully assembled by writer-producer John Savage, working with Jack O. Flynn, Union Carbide Photography Supervisor, Public Relations Department. From footage shot by crews all over the world, they have produced a well-integrated, exciting, fast-paced agricultural travelog packed with information for anyone who is interested in farming and insect control.

Groups can arrange for free showing from D. R. Ackerson, Union Carbide International, 270 Park Avenue, New York. English, Spanish, Portuguese, French and Arabic versions are available.

Emergency shipments of Sevin for Egypt went by largest airlift in commercial aviation history.





GM Unveils a New Version of "We Drivers"

Winner of 1936 National Safety Honors One of "Most Popular" Films in GM Lib

SPONSOR: General Motors Corporation.

TITLE: *We Drivers*, 28 min. color, produced by The Jam Handy Organization.

☆ Playing a key role in the ceaseless fight against traffic accidents is a perennial General Motors film favorite, *We Drivers*. Winner of a National Safety award in 1936 and a consistently popular audience choice, it has now been completely revised in a new 16mm Eastmancolor version produced by The Jam Handy Organization.

In *We Drivers*, the "inner voice" of a driver's conscience plays the theme role. drivers *know* the rules of courtesy and s but only those who *heed* the "voice" safe pilots

Through special photography, the dri "alter ego" appears on screen when he s to make a mistake. Prodding his subconsc mind with words of caution, the techn provides viewers with many constructive ing tips as well. Tops for public, school driver training audiences, this film is o way to new audience records!

Holiday Presents Pre-Test Film at Media Buyer's Desk

SPONSOR: Curtis Publishing Corp. (HOLIDAY MAGAZINE)

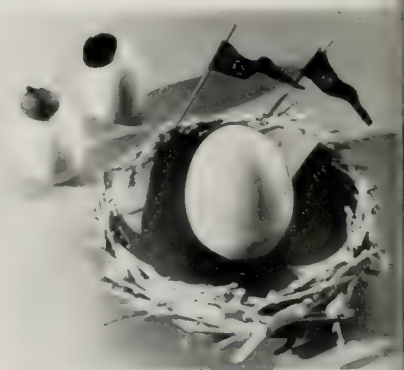
TITLE: *The Egg and You*, 20 min. color, produced by Hartley Productions.

☆ HOLIDAY MAGAZINE is currently using a promotional film, *The Egg and You*, to announce a new service that will enable advertisers and their agencies to pre-test reaction of readers to new products or services, advertising themes, and other marketing plans.

To present the film to advertising audiences in its eleven sales regions, HOLIDAY will rely on small luncheon showings for individual companies and agencies, but in addition, the magazine plans to go right to media buyers' desks with an 8mm sound version and Fairchild Cinefonic repeating projectors.

"Leadership" families like those in the HOLIDAY audience, the film points out, are the first to buy a new product, or to set a style or start a trend. They are business and social leaders, have above-average incomes, are better educated, and are more active and discriminating. It has been demonstrated that what the general public will think or do can be predicted by their attitudes.

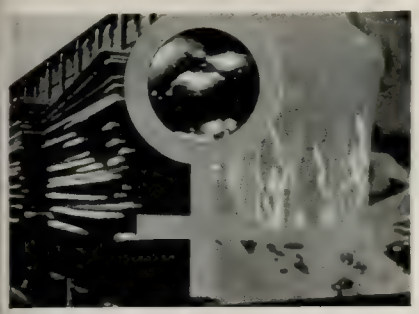
Through sample surveys among its readers, HOLIDAY says, an advertiser-client can test the degree of interest which will exist for a new



Abstract scenes like this from "The Egg and help tell Holiday Magazine's pre-test prog

product or service. He can test the degr impact of a new selling theme for a produ service, and he can determine which fea should be stressed in marketing a new pro He can test the degree of favor his com or product holds among Holiday readers pared with his competition. And he can many other similar tests of vital importan his business.

The Egg and You, 20-minutes, color, produced by Hartley Productions, directe Bill Buckley.



Transition scene in the new copper film.

Copper: Servant of Mankind

Phelps-Dodge, U. S. Bureau of Mines Present Story of "The Oldest Metal"

SPONSOR: Phelps Dodge Corporation.

TITLE: *Copper—The Oldest Metal*, 28 min. color, produced by Jamieson Film Company.

Longfellow once wrote: "all the means of ction . . . the shapeless masses, the materials . . lie everywhere about us." And it's up to an to explore, discover, shape and use these lements of nature.

Since the dawn of civilization, copper has een an essential element in the technological dvance of mankind. But significant quantities o *not* lie all about us; rather, it is relatively arce, and the search for copper bearing ores es on throughout the world continuously.

Shows Mining Methods in Southwest

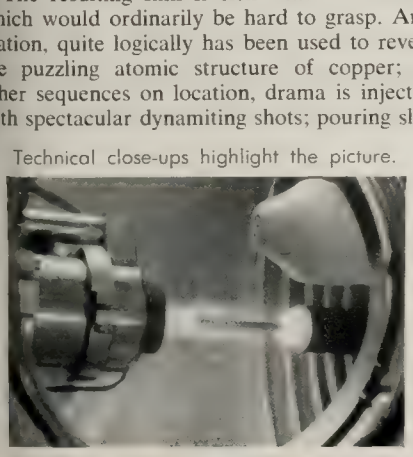
In the Southwestern United States the pink rainy hills region is rich in the metal and it is ined both underground and in open pits. Cop- er mining in this area is a big, complex busi- ess and the Phelps Dodge Corporation, in co- peration with the U. S. Department of nterior's Bureau of Mines has recently com- leted an important film on the subject.

Copper — The Oldest Metal has been con- ived for the intelligent layman and filmed ith a variety of techniques in art work, ani- ation and live action. Jamieson Film Co., allas, producers of this 28-min., color film, ept their cameras close-in on the intricate pro- edures involved in mining, fabricating and tilizing of copper.

Animation Reveals Atomic Structure

The resulting film is rich with information hich would ordinarily be hard to grasp. Ani- ation, quite logically has been used to reveal he puzzling atomic structure of copper; in ther sequences on location, drama is injected ith spectacular dynamiting shots; pouring slag

Technical close-ups highlight the picture.



in the light of an early dawn provides a memorable scene; and the endless ore trains, shifting around in a chasm of earth like a miniature freight in a sandbox is a scene few will forget.

Color, Music Add to Film's Effects

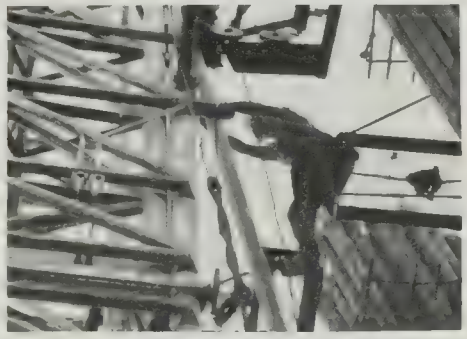
In fabrication shots color is used effectively, and original music has been carefully paced with the rhythmic machinery. As in many good new industrial films, a minimum of narration is included — or necessary.

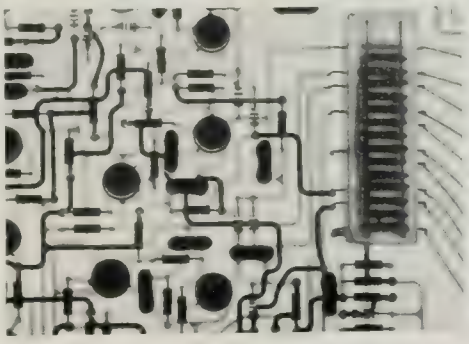
Jamieson Film Company has used original music by Tom Merriman; Bob Jessup did the photography; art and animation was handled by John Beasley; and the film was edited by Hugh Jamieson. Dr. Nicholas Vardac of the U. S. Bureau of Mines consulted on the film.

It is expected that 250 prints will be circulated, and showings should number about 10,000 per year. Distribution is being handled through The Bureau of Mines Central Experiment Station, 4800 Forbes Ave., Pittsburgh 13, Pa.

The Bureau of Mines has five other industry-sponsored films in process, including one on helium (how will they do that when the gas can't be seen, touched, smelled or tasted?). Other films on synthetic rubber and phosphorus are expected to be completed later this year.









Close-Up: the Scientist's Role in the Search for Oil

Illuminating Facts on the "Search Into Darkness" from the Schlumberger Company

SPONSOR: Schlumberger, Ltd.

TITLE: *Search Into Darkness*, 19 min. color, produced by Willard Van Dyke.

* * *

Schlumberger is an American company of French background that has carved an important place for itself in the oil industry. Schlumberger men and equipment under contract to petroleum producing companies search for oil with fantastically complex electronic devices that chart geologic formations while looking for promising drill sites.

This activity requires a great competency, and much basic knowledge and skill that is becoming more and more useful to other aspects of industrial science and technology. Schlumberger is widening its horizons.

Search Into Darkness does not document Schlumberger's plans, but explores the activity of its hundreds of inquiring minds. Some of the most striking scenes in the picture show two men standing before a backboard covered with complex formulae and talking to each other about minutae involved in this or that aspect of a problem. A dozen such scenes come upon the screen, none of which has much of a message by itself, but as a part of a broader canvas, they impress us that "not all search is a matter of lonely vigils — the scientist seeks and benefits from disciplines other than his own — the hint of a solution may turn up in a chance conversation, or an unexpected phone call. But chance, Pasteur once said, favors the prepared mind. In any case, it is characteristic of contemporary investigation that it may lead to the very frontiers of our knowledge of matter."

William Jersey, who directed the film, has an extraordinary talent for showing people talking to each other as if the nearest camera were in Hollywood. He has an eye for the right face, an ear for the meaningful phrase. He works hard for this artful spontaneity, shot 80,000 feet of film of such plain subjects as men at blackboards, or electronic circuitry, or even empty corridors. But the result is surely one of the outstanding films of the year.

DOUGLAS AUTOMATES DATA FOR DECISION-MAKERS



Scene above shows Douglas' board room with pictures of four company products along wall at right. Room lights are "up" for normal conference use.



Board room "at ready" for data presentation. Pictures have given way to translucent screens for the rear projection of charts, diagrams from projection room.

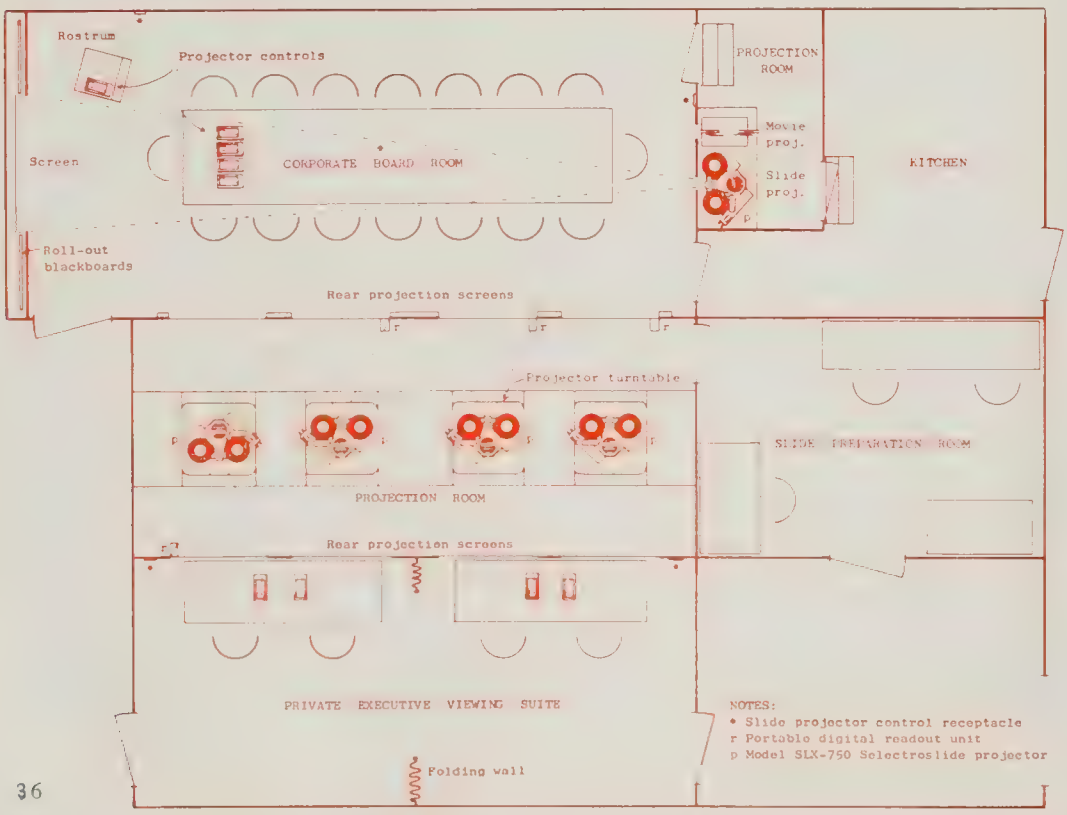


Picture above shows view of an intimate executive suite on opposite side of projection room. Note the remote control units for visuals on table at left.



And here's projection room with four SLX-750 Selectroslide units on swivel turntables for showing to either board room or on wall of executive suite.

Floor plan of Douglas Aircraft Company's model projection setup for presentation of vital data.



THE COMPLEXITIES and pr lems of the aerospace ind try, requiring constant exami tion of data on which vital d sions must be based, are sha in depth by one of its leading m bers, the Douglas Aircraft Co.

Like most other large fir Douglas has used large and of bulky charts for its confere room presentations on income, penses, projected sales, trends a other pertinent data. Company p icies on daily operations and projects which will bear fruit future years — were based on chart system of data presentati

Now space age a-v automat has come to Douglas! The f multiple installation of virt "self-thinking" Random Access lectroslide projectors (the SL 750, made by Spindler & Saupp is speeding data presentation, s ing bulky chart storage space a providing quick access to facts

"This system is a real adva in data presentation," says A. Quackenbush, director of cor rate planning and control at Do las. "It gives us far greater fle bility, allows us to present same data in about half the tim

For its new setup, Douglas b a special projection room betw a large corporate conference a chart room and a smaller priv viewing room. Four translu panels were installed in b rooms. Those in the larger "bo room" are covered with remo able color photos of products.

Four Selectroslides are instal in the projection room on rotat bases which allow the operator switch machines to screens in ther of the rooms. The operato in constant communication w both rooms but actual project control on the screens rests w executives. These SLX-750 proj tors, each holding 96 slides in t patented magazines, give Doug a capability of presenting up to slides in one series. An additio unit is in the board room.

The selection system cons of a remote push-button con unit equipped with two sets of b tons: one row permits the opera to select any one of the 96 sli at any time and to return to it often as necessary during his p entation.

Saving space, gaining maxim security of vital data thro these easily-stored slide magazi and getting to essential facts which important decisions must based with greater speed are advantages which Douglas gained through this new data p entation system.

HE INDUSTRY FILM JOURNAL
tional News-Letter of the Industry Film Producers Association

aders in Communication, Science Address mbers at 3rd Annual Conference Sessions

RECORD ATTENDANCE of members from all five re- al chapters turned out for the d Annual National Confer- e of the Industry Film Pro- rs Association, which was in Los Angeles from June hrough the 16th. The Con- nce featured technical sessions, screenings and the Annual stry Film Awards Banquet. ceremonies held at the In- ational Ballroom of the Bev- Hilton, the three-day program climaxed with the presentation Cindy" Awards for the best stry-produced motion picture he past year, and special ds for outstanding contribu- s in the service of industrial munication.

These Leaders Were Cited

istinguished partipants in these monies included Dick Powell June Allyson, representing Motion Picture Industry, and NESS SCREEN publisher, Ott ln, who presented the Jay don Memorial Award to John y of Eastman Kodak. Major eral Arno Luehman, Chief, e of Information, U. S. Air e, and John Moore, President Autonetics Division of North rican Aviation were recipients pecial Cindy Awards for their ective contributions to the in- rial film profession.

onference technical sessions were held on the campus of the University of California at Los Angeles, following an invitation from Chancellor Franklin D. Murphy. The sessions opened with a specially filmed address to the delegates from the Honorable Luther H. Hodges, U.S. Secretary of Commerce.

Topics Cover Wide Range

Of major importance to the delegates were the wide range of professional topics, reflecting the growing complexity and scope of industrial communication, presented at the daytime sessions at UCLA. Penetrating perspectives of this dynamic profession were provided by British documentarian Basil Wright, film producer Irwin A. Moon, scientist Joseph Kaplan, designer Charles Eames, and non-theatrical film pioneer John Flory.

Basil Wright, who has been associated with the British film industry for nearly thirty years as writer and director, answered the question, "Whatever Happened to Documentary?"

Science and Communication

Dr. Irwin A. Moon, founder and manager of the Moody Institute of Science, spoke on "The Relationship of the Communicator and Science." Dr. Joseph Kaplan, UCLA Physicist and Chairman of the U. S. National Committee for the International Geophysical Year, followed Dr. Moon with a discussion of "The Role and Responsibilities of the Communicator in Interpreting Science to the Layman." Charles Eames, internationally known designer, presented his approach to "The Design of the Communication Message."

John Flory, Advisor on Non-Theatrical Films for Eastman Kodak Co., synthesized the state of the art with a summarization of past accomplishments, present trends, and the emerging innovations which will shape the future.

The substance of these address-

(CONTINUED ON PAGE 42)

erator John Mahon (1) talks first day's sessions with Con- nce V. P. Anthony Gorsline.















John Mahon



Everett Kelley



Dr. John Tyo

The Industry Film Producers Association

NATIONAL OFFICERS 1962 - 1963

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Oscar Patterson



Anthony Gorsline



Jack R. Goetz



IFPA members from all five regional chapters filled the Humanities auditorium on the UCLA campus during the two days of informative general and technical sessions; heard outstanding talks by leaders in communications and science. Nearly 200 were in attendance during conference programs.



Goals Worthy of a Professional Societ

A Look to IFPA's Future by President John C. Mahon,

IN BUSINESS, industry, defense, and government — from the individual voter to the President — ours is a nation of decision-makers. Since informed decisions are based on understanding, the demand has greatly increased for information on science and technology, and on the complex programs which are sponsored by NASA and the Defense Department.

Those of us whose business it is to report and interpret industrial progress through the medium of the motion picture and television screens have to find means to improve the flow of information. That this responsibility is widely felt is clearly demonstrated by the rapid growth of the Industry Film Producers Association.

Founded only five years ago, in 1957, IFPA has this June held its third annual conference, attended by 200 representatives from five regional chapters. With a program of distinguished speakers from our own and allied fields of communication, the conference emphasized methods of increasing the efficiency of visual and aural communication.

In industry, we are practitioners of the communication arts, and new techniques will be used — or not used — in the ratio in which we train ourselves to use them. As with any professional society, one of the most important contributions IFPA can make to its members is to bring to them the results of the latest advances in the state of the art. This year IFPA will begin to expand its activities into other areas. One of these will be a study aimed at the growth of people now employed in industry film units, developing course outlines for in-plant training programs. If sufficient interest is shown, a committee will be formed to work with university extension divisions to set up public symposiums and college level courses of instruction in film communication can be offered regionally.

Looking further to the f it is hoped that when st are available to indicate the ber of IFPA members wh graduates of motion pictu partments of UCLA, USC, and other universities, the ties will recognize the ne serve this large field of film munication in their courses

To date, it has been diffic estimate the quantity of p tion of industrial film units we have all suffered for l such information. IFPA to offer a plan to establis maintain an up-to-date file of titles which will f first time reveal the quanti range of our annual product

Such a file will undou lead to wider distribution o lic release films. It may als to a valuable exchange o proprietary technical infor within industry through th dium of films. The film fi give IFPA the means to p services not possible for dual units, including the p tion of film lists and speci ject lists.

Still another way in which can serve is by coordinatin other professional associ trading articles and speaker ticipating in cooperative s and holding joint meetings.

Within the interests of and its members, and to t tent of our expanding mea will undertake the activities promise to contribute most advancement of the art c communications. IFPA w its members to fulfill their tions in a professional disp by elevating standards, enc ing experimentation, and f ing the flow of information

Those who wish to par in IFPA's expanded prog activities are encouraged t tact the Secretary of IFP 564, Hollywood 28, Califor

A Year of Accomplishment Is Behind

A Summary of Progress by Past President Raymond Fiel

WITH THE successful conclusion of our Third Annual Conference, the past IFPA fiscal year draws to a close. Both members and officers alike can look back over the last twelve months with a feeling of real acco ment. The Association h incorporated so as to pro membership and the offic to secure legal identity a manence. A sound and e

al policy has resulted from nu-
rous changes in our book-keep-
and accounting operations.
o new chapters have been add-
to our growing organization
l many new members admitted
our ranks. Finally, a new pub-
tions program has been ini-
ed which will enable IFPA to
ter serve its own members
ile simultaneously reaching
usands of other individuals in
film business and in manage-
nt circles.

During these last twelve months,
as been my very great pleasure
l privilege to have been able to
rk with an exceptionally fine
ecutive Board. Now that our



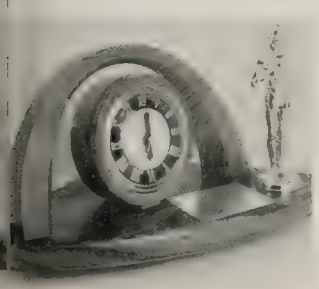
sident-elect John Mahon (left)
n retiring president, Dr. Ray-
nd Fielding, at UCLA session.

ctions are concluded, I am de-
ted to see that our Association
be served by an equally fine
up of officers during the com-
year. I know that I am joined
the membership in wishing the
v Board success in its conduct
the Association's efforts on be-
f of the industry-produced mo-
n picture and the general field
industrial communication.

* * *

Jay Gordon Memorial Award

Through the generosity of Gor-
n Enterprises' president, the
ustry Film Producers Associa-
n presents handsome trophy
ow to the individual making
atest contribution to the indus-
l film profession each year.





Among the Association's honored guests on the Awards Banquet dais were these luminaries (l to r): Mr. and Mrs. John R. Moore; Major General Arno H. Luehman; cinema star June Allyson and her husband, producer Dick Powell.

Present Honored Guests With "Cindys" and Jay Gordon Award

☆ Guest of honor at the Annual Awards Banquet was Major General Arno H. Luehman, Director of Information for the United States Air Force.

General Luehman was presented with a special "Cindy" award in recognition of his continued support of the industrial film profession and his interest in motion pictures as a highly effective means of communication.

The presentation was made by his long-time personal friend, Dick Powell, prominent motion picture producer, director and actor.



Autonetic's president John Moore acknowledges his Cindy award.



Major General Luehman thanks the Association for awards honor.



John Flory, recipient of the Jay Gordon Memorial Award for 1962.

* * *

Special Award to John Moore

☆ A special "Cindy" Award was presented by June Allyson, motion picture actress, to John R. Moore, President of Autonetics Division, North American Aviation, Inc., in recognition of his company's outstanding pioneering effort during the past two years in the field of communication through the use of closed-circuit television for employee motivation and training.

IFPA Honors John Flory

☆ For having made the greatest individual contribution to the industrial film profession during the past year, John Flory, Eastman Kodak Company, was the recipient of the Jay E. Gordon Memorial Award. The presentation was made by O. H. Coelln, Jr., Editor and Publisher of BUSINESS SCREEN Magazine, 1961 recipient of the award.

As Advisor on Non-Theatrical Films for the Eastman Kodak Company, John Flory has been in

(CONTINUED ON NEXT PAGE)

Glamorous June Allyson (center) pictured at the pre-banquet festivities; husband Dick Powell is at left; Mr. and Mrs. John Mahon are at the right.



Rochester with that organization since 1950.

In his capacity as Kodak's non-theatrical film advisor, Flory's work puts him in contact with individuals and organizations all over the country that use motion pictures and other audio-visual aids for business, educational, religious, medical, television, governmental, scientific, and other purposes.

Flory is a veteran of more than 26 years in the motion picture field. His background includes producing, directing, writing, and distributing motion pictures. He spent five years in Hollywood on the production staff of Paramount Pictures, Inc.

In the decade prior to 1950, he was president of Flory Films, Inc., New York City, successors to Grant, Flory and Williams, Inc., producers and distributors of public relations, advertising, training, educational, and television motion pictures and slide films.

He owns a large private collection of books and research materials dealing with the art and science of the motion picture, with special emphasis upon the informational film.

Flory is a native of Cleveland, Ohio. He was graduated from Yale University in 1932. He is a former member of the editorial staff of the Scripps-Howard daily newspaper, THE CLEVELAND PRESS.

As a lecturer, he has instructed on television and motion picture techniques at the University of Southern California, New York University, Western Reserve University, Boston University, and the Cleveland Museum of Art.

Flory was the editor of an important book in the business film field based on the first survey of its type concerning production and cost data of advertising and public relations motion pictures. This publication, "The Dollars and Sense of Business Films" was published by the Association of National Advertisers, Inc. Recently, he collaborated on the book, "Graphic Communication and the Crisis in Education," published by the National Education Association.

He is a member of the Society of Motion Picture and Television Engineers; Past Chairman of the Audio-Visual Committee, Association of National Advertisers; member of the Committee for Radio and Audio-Visual Education, National Council of Churches of Christ in the U.S.A.

THIS WAS AWARDS NIGHT AT BEVERLY-HILTON



Cindy awards "presenters" were past presidents Bob Gunther (l) with his teammate, Bob Scott.



Charles Strang, Douglas Aircraft executive, was the recipient of Cindy for "Corrosion in Aircraft"



Writer-director Saul H. Jacob[illegible] ceived a Cindy award for A[illegible] General's prize-winning entry.

THE TWELVE TOP films of the Industry Film Producers' year had their hour of glory in the International Ballroom on Saturday evening, June 16th, with past presidents Bob Gunther and Bob Scott doing the presentation honors.

Preliminary balloting for this year's winners took place at the Hilton on two preceding evenings as entries were voted into "First" and "Finalist" honors by members at these screenings. The Air Photographic & Charting Service took "majority" honors with four citations in First and Finalist categories. This year's films reflected concentration on serious *purpose* with a definite trend toward important internal use within the individual companies and groups for whom they were created.

The contributions of all members of producing units is acknowledged in this Awards' report as full credit is given to individuals and to contributing organizations who helped achieve award honors. Top executives of several companies accepted awards this year.

And here's "Cindy" coveted symbol of industry film excellence.



Training Films

(Training Division)

FIRST AWARD

"Corrosion in Aircraft"

Produced by: Douglas Aircraft Company, Inc.

Production Supervisor: J. R. Gabrielson

Director: Gerry Muller

Writer: Ed Lyon

Cameraman: Dick Schwartz

Film Editor: Don Bates

Technical Adviser: Commander Robert McIntoch (USN)

Sound: Ryder Sound Service

Art Direction and Animation: Gerry Muller & Royal Titles

Award Received by: Charles R. Strang, Deputy Director of Engineering and Product Development, Aircraft Division, Douglas Aircraft Company

FINALIST AWARD

"In Your Hands"

Produced by: United Airlines, Education and Training Department

Producer-Director: Ira Thatcher

Writer: A. W. Orton

Cameraman: Ray Hollingsworth

Film Editors: Ira Thatcher and Ray Hollingsworth

Technical Advisers: Dr. G. J. Kidera and Dr. E. A. DeMar

Sound: Dr. Kidera and Ray Hollingsworth

Music and Recording: W. A. Palmer Studios

Award Received by: Donald L. McDaniels, Manager of Technical Training, United Airlines

Technical Informat[illegible]

FIRST AWARD

"The Aerojet-General Corpo[illegible] Interior Computer Progra[illegible]

Produced by: Aerojet-General [illegible]

Producer: Mitchell S. Rose

Writer & Director: Saul H. [illegible]

Cameraman: Robert D. Tarr

Film Editor: Etsuzo Ishikawa

Technical Advisers: John S. B[illegible] heimer; Asa E. Whet[illegible] Thomas R. Threewit

Sound: Universal Recorders a[illegible] Palmer Films

Music by: Capitol Library S[illegible]

Animation: Graphic Films

Award Received by: Saul H. [illegible]

FINALIST AWARD

"Photography in the USA"— Optical Instrumentation : Vandenberg Air Force Ba[illegible]

Produced by: "The Air Photogr[illegible] & Charting Service (M[illegible] 1352d Photo Group, Lake[illegible] Mountain Air Force Station, [illegible] wood, California

Producer & Director: Char[illegible] Bradley, 1352d Photo Gro[illegible]

Writer: Alexander W. Johnson

Cameraman: J. E. Taylor, Jr.

Film Editor: Theodore Cheesm[illegible]

Sound: Russell Kast

Music: William Lavender

Award Received by: Char[illegible] Bradley

WELVE SHARE FIRST & FINALIST AWARDS IN THIRD COMPETITION



ducer-director Bronislaw Nelkin (r) received first award for Kospace Medical Research."



Charles Laubacher, of Lockheed, accepted Cindy award for picture "It's a Matter of Business."



Wilbur Blume acknowledges Cindy award which was presented to "Korea, Battlegrcund of Liberty."



Sharing honors for "Persuasive Push" were (l to r): Leon Vickman; David Treitel; Chris Bristol; Gene Huggins.

ublic Information

FIRST AWARD

erospace Medical Research at Holloman"

uced by: Air Photographic & Carting Service (MATS); 1352d o Group, Lookout Mountain Air e Station, Hollywood, California

ucer-Director: Bronislaw Nelkin

er: Alexander W. Johnson

eramen: George D. Wood and slie G. Elliott

Editor: Edward H. Schroeder

d: Mitchell Thornton

c: William D. Lavender

ation: Dietrich Friesen

d Received by: Bronislaw Nel-

FINALIST AWARD

"X-15 — 1960 Annual"

uced by: North American Avia-n, Inc., Los Angeles Division

ucer: Robert J. Gunther

r-Director: William M. Brose

ra Work by: North American viation Photographic Staff.

Editor: Jack DeLong

nical Adviser: Dick Benner

d: Martin Halperin

c: Capitol Library Services

d Received by: John W. Casey, eneral Manager, Component and ort Program Division, North rican Aviation, Inc.

Sales Promotion

FIRST AWARD

"It's A Matter of Business"

Produced by: Lockheed-Georgia Co.

Producer: Robert Strickland

Writer-Director: J. Kermit Echols

Cameraman: V. E. Fisher and John E. White

Film & Music Editor: John White

Art: C. P. Fowler

Sound: Walter T. Winn

Laboratory: E. E. Burris

Award Received by: Charles Laubacher, Executive Assistant to the Vice-President of Marketing, Lockheed Corporate Offices.

FINALIST AWARD

"Wings for Freedom"

Produced by: Lockheed Aircraft Corporation, California Division.

Producer-Director: Frank Ashe

Writer: Frank Ashe

Cameramen: Wayne Famuliner and George Rodriguez

Film Editor: Wayne Famuliner

Art Director: Bill Moore

Sound: Mischa Terr

Award Received by: Frank Ashe, Lockheed Aircraft Corporation, California Division.

Training Films

(Orientation & Indoctrination)

FIRST AWARD

"Korea-Battleground of Liberty"

Produced by: Air Photographic and Charting Service (MATS) 1352d Photo Group, Lookout Mountain Air Force Station, Hollywood, California

Director-Producer: Wilbur T. Blume

Associate Producer: Hong Sung Ki

Writer: Wilbur T. Blume

Cameraman: George D. Wood

Film Editor: Edward Schroeder

Technical Adviser: Lt. Colonel Bishop Kilgore

Sound: Lee Kyung-Soon & Russel Kast

Music: William Lavender

Art Director: Im Myung-Sun

Project Officer: Captain George O'Brien, USNR.

Command Representative: John Broger, Dept. of Defense

Actors: Kim, Chi-Mi, Choi, Muryong and Mark Tapscott

Award Received by: Wilbur Blume

FINALIST AWARD

"Principles of Reliability"

Produced by: The Martin Company, Baltimore.

Production Supervisor: William F. Romeike

Direction: Marvin Fryer and Irvin Milner

Writer: William F. Romeike

Cameraman: Herbert Hyles

Film Editor: Richard Laitener

Technical Adviser: Paul I. Zorger

Sound: Jack Clink

Music: National Symphony Orch.

Award Received by: Dr. Dan Schiavone, Director of Reliability, The Martin Company, Baltimore.

Out-Plant Production

FIRST AWARD

"The Persuasive Push"

Produced for: Electro-Optical Systems, Inc. by Technical Communications, Inc.

Executive Producer: Leon Vickman

Writer-Director: Christopher Bristol

Cameraman: David Blewitt

Film Editor: Christopher Bristol

Technical Adviser: David T. Treitel, Electro-Optical Systems, Inc.

Sound: David Blewitt

Music: Christopher Bristol

Animation Planning: Harold Willard

Art Director: Fritz Miller

Award Received by: David T. Treitel, Manager of Information, Electro-Optical Systems, Inc.

FINALIST AWARD

'Aerospace Force Communications — The Reins of Command

Produced for: The Air Photographic & Charting Service (MATS) 1365th Photo Squadron, Orlando, Florida

Production & Direction by: Filmaster, Inc.

Writer: William A. Holmes, 1365th Photo Squadron

Director, Live Action Photography: Lewis Kramer, Filmaster, Inc.

Story Board by: Lou Terrizzi, 1365th Photo Squadron

Animation: Graphic Films

Award Received by: Captain Robert King, 1365th Photo Squadron.

HEADLINERS AND HIGHLIGHTS FROM THE ANNUAL CONFERENCE PROGR



Basil Wright, famed British documentary producer, addressed general session of the Convention.



Mitre Corporation's Jack Smith discussed the problems of "Staffing the In-Plant Film Unit."



Robert Nichols, Financial Editor of the Los Angeles Times, cited films' importance to the businessman.



IBM's Josef Bohmer showed of single-system film recordi intra-plant use.



Ralph Sogge, of Magnasync, demonstrated his company's remarkable Data Card Presentation System.



Stuart Cooney, Systems Development Corp., cited "Effectiveness of Multi-Screen Presentation."



Lt. John Bigham, Los Angeles Police Department, told of film's role in crime investigation.



Frank Weikel's presentation o ware Valley Chapter's film down the house . . .

People and Events at Program Sessions:

(CONTINUED FROM PAGE 37)

es and abstracts of the various technical papers will be featured in subsequent issues of this IFPA JOURNAL section.

Professional in-plant communication problems were the subjects of critical analysis and evaluation in individual presentations and panel discussions. Jack Smith, MITRE Corporation, reviewed the intricacies of personnel selection and classification involved in the staffing of the in-plant unit.

Josef Bohmer of IBM described the manner in which single-system film recording techniques could solve complicated intra-plant workers communication problems.

Other well-received technical papers were presented by Ralph Sogge, Magnasync Corporation, on his company's "Data-Card Presentation System" and by Stuart Cooney, System Development Corp., who spoke on "Utilization and Effectiveness of Multi-Screen Presentations."

Robert Nichols, Financial Editor, LOS ANGELES TIMES, g views on "Film and Comm tion in the Nation's Busines John Bigham of the Los A Police Department presented ceptional paper on "Film in Investigation."

The closing session on day's program in the Hum auditorium was devoted to discussion, "The State-of-t

Audience interest was keen at the morning panel discussion of "In-Plant v.s. Out-Plant" production. In-Plant participants below are (l) William Brose; (r) Edward Hunter, both of North American Aviation.

Panelists speaking for "Out Plant" cooperation are pictured below are Charles Palmer, Executive Producer, Parthenon Pictures (l); and Herschensohn, President of Herschensohn Productions (r).





losed Circuit TV," in which
ard Tumin of Autonetics,



ner-producer Charles Eames
one of the Convention's out-
ing presentations.

Bretz of UCLA and Fred
ner, Director of Programming
U. S. Naval Medical School
ipated. Dr. Bruce Birchard,
man Electronics, was the
h panel member.

* * *

apters Are Active

The Annual Conference was
attended by members from
le of the hosting Southern
rnia Chapter. Not unex-
dly, the largest of these vis-
delegations was that of North-
California, headed by its
man, who is also the newly-
d National Executive Vice-
dent, Mitch Rose.

Delaware Sent a Picture

e Delaware Valley States
ter sent its Program Chair-
Frank Weikel, as delegate
e Conference, together with
f welcome, on film, from the
rs of the Chapter. The film,
a hilarious parody, featured Chapter Chairman Peyton Stallings, and closed with an invitation to I.F.P.A. members from other chapters to visit future Delaware Valley Chapter meetings and programs.

Jack Smith, Past National Executive Vice President, brought greetings from new and old I.F.P.A. members in and around Boston, Massachusetts and described plans for the formation of a new Association chapter in that area.

NATIONAL CHAPTERS

Southern California
Gene Huggins, *Chairman*
General Dynamics

* * *

Northern California
Mitchell Rose, *Chairman*
Aerojet-General Corp.

* * *

Delaware Valley
Peyton Stallings, *Chairman*
Radio Corp. of America

* * *

Southeastern
David Kovljain, *Chairman*
Radio Corp. of America
(Canaveral)

* * *

Georgia
Robert Strickland, *Chairman*
Lockheed-Georgia Co.

A Word of Appreciation

☆ The excellent arrangements for IFPA's technical sessions on the UCLA campus merit this word of appreciation to our Conference Host, Dr. Franklin D. Murphy, Chancellor of the University of California, Los Angeles, who made these facilities available.

d Circuit TV panelists pictured at Convention session are (l to r: rd Tumin, Autonetics; Rudy Bretz, UCLA; Fred Butcher, U.S. Naval al School; and Dr. Bruce Birchard, Hoffman Electronics.





Coordinator for the National Conference again this year was John W. Gregory (at left above) with two of his able assistants. Sponsor Jules Leni, Comprehensive Service Corp. is at the extreme right.

These Sponsors Aided the Arrangements for This Third Annual Conference

☆ IFPA's "man-behind-the-scene" was the able Coordinator of this National Conference, John Gregory. Giving him full support were numerous donors of the many incidentals that helped make this a successful meeting. Among the sponsors were:

Mobile Videotapes, Telefilm Corp. and Comprehensive Service Corp. who hosted the buffet dinner. Sterling Movies USA provided coffee and rolls for meeting breaks. Friday's barbeque was aided by Glen Glenn Sound, Magnasync and General Film Laboratories.



Bernard McNulty and Trudy Bowen glimpsed at a program break.

—And These Hosts, Sponsors

Cocktail hosts were Paramount Television, Houston Labs, Truline Studios and John Seeley Associates. Table wines at the Awards Banquet were provided by Color Reproduction Company.

Programs were contributed by Hollywood Film Enterprises; signs by Hollywood Film Co. Convention brochures were underwritten by S. O. S. Photo Cine Optics and the Jay Gordon Memorial Award and Honorarium again came from Gordon Enterprises.

These Were Door Prize Donors

Donors of door prizes included: Arriflex, Capitol Records, Consolidated Film Industries, Remington Rand Univac, and Vicom, Inc. Ralke Company, Inc. furnished all a-v equipment.

Note to Members About Editorial Contributions

☆ All copy and pictures should be submitted to your Chapter Chairman, who will forward it to me.

The material will then be edited and forwarded to BUSINESS SCREEN Magazine.

In this way we will have our own "magazine within a magazine," providing us with an internal forum as well as a showcase to the nation.

O. E. Patterson
Editorial Vice-President





"The Costly Crowd" stresses the obligation of thoughtful citizens to recognize problem of over-population and to act toward the solution.

Films Present Case for Family Planning; the Problems We Face in Over-Population

Planned Parenthood Federation Suggests Answers in Two Films

EXPLOSIVE WORLD POPULATION growth has been matched in these United States since World War II. The results, both here and abroad, often leads to unemployment, slum conditions, jammed streets and highways, bankrupt welfare agencies, short-day schools and overcrowded hospitals.

To many, deep-rooted religious custom makes discussion of the problem intolerable but to members of the Planned Parenthood Federation of America, the situation calls for greater emphasis on family counselling, for "open skies" policies on these problems.

To make its views known, the Federation is using two dynamic motion pictures, both produced by Parthenon Pictures of Hollywood. The first of these, *Fair Chance*, is a 14½-minute tool for family planning counsellors, is used primarily in affiliate offices and at group meetings.

In an editorial, the PITTSBURGH POST GAZETTE said, *Fair Chance* brings home to the viewer the need to preserve every child's birthright — a warm welcome into a capable, healthy and loving family. We hope this excellent film gets the wide audience it deserves."

The second and most recent of the Federation's films is *The Costly Crowd*, a 24½-minute color subject that presents the dangers of over-population vividly and concisely. Unchecked population growth, the film points out, can undermine our economic health, our social and political stability and our individual well-being.

This is *fact* film. It displays no hysterics but is a true documentary of current problems, actual conditions. It was not necessary to stage teeming slums, jammed expressways, overcrowded and understaffed hospitals or destitute families. The cameras simply rove a typical American city to picture the points graphically made.

The Costly Crowd has a "story" format as businessman John Clinton undertakes his task as head of a Citizen's Master Development Committee. His original concept that more people mean more business is drastically altered as he takes a closer look at the effects of population growth. Family planning, with its attendant counselling, research and educational efforts, appear to provide an important answer. Community leaders can contribute to these needs and help find an answer to *The Crowd*, the film concludes.



This couple seeks counselling on family planning in "Fair Chance."



What does the future hold small boy in a crowded ho scene from film, "Fair Chanc

Prints of both films are able on a sale basis through P non Pictures; preview sho can be arranged through loc filiates of The Planned Paren Federation of America.

Unchecked growth of low-income families can bring more urban slums.



A Schering Film on Mental Illness in H

☆ *No Man Is a Stranger*, a 29-minute color film documenting the history and treatment of mental disorders in Haiti, has been made available to professional groups by Schering Corporation.

Photographed and directed by Erica Anderson, an Academy Award-winning photographer of the biography of Albert Schweitzer, *No Man Is a Stranger* is a vivid description of mental health problems in Haiti prior to and following the construction of a modern psychiatric institute. Funds for the institute were provided by Schering and two other pharmaceutical companies.

The Haitian project was undertaken to improve the care and treatment of the mentally ill, and to determine if minimum hospitalization and maximum reliance on drug therapy would prove practicable in underdeveloped areas. Two years in the making, the film demonstrates the significance of drug-oriented therapy of mentally disturbed persons.

The program was conceived in 1958 by Dr. Louis Mars, a psychiatrist who is now Haitian Ambassador to the United States and Dr. Nathan S. Kline, director of research at Rockland State Hospital, Orangeburg, New York.

No Man Is a Stranger was supervised for Schering by Audio-Visual Manager Bernard I. Sherman. It traces the progress of three mentally ill Haitians who leave the primitive, woefully inade "asylum" in a remote part country to enter the ultra-m Psychiatric Institute of Po Prince.

Since the opening of the tute, an average of 500 p a year have received drug th Most were hospitalized for few days or weeks.

The Haitian experiment cates that the majority of m ill patients treated with drug apy respond well enough no to be kept out of mental i tions, but also to return to p tive activities.

Dr. Kline suggests that general practitioner become ter acquainted "with the c unities for early treatment possible by drug therapy. I assume a major role in a vi early treatment program ai reducing psychiatric hospit missions. He has the first tunity to observe and tre early signs of mental illnes"

No Man Is a Stranger sh of interest to general practit psychiatrists, and members ed professions. As a teachi it is recommended for medi dents, interns, residents, nur cial workers, psychologist others interested in medic social problems of underde nations. It is available to sional groups from the S Audio Visual Department Morris Avenue, Union, N.

eauty through the seasons at YOSEMITE

COLOR PORTRAIT OF AN AMERICAN HERITAGE

HERE IS BEAUTY and also important purpose in this new- and best of cinema portrayals Yosemite National Park, titled *emite Is My Home*, produced Cate & McGlone, and symbol- in these words by a Park Serv- Ranger:

What I like best about Yose- is that it is a symbol of our tage of a land which our fathers ht to subdue and and handed as a sacred trust. Speaking everyone who lives in this ley, I'm sure we're proud to be bers of a group dedicated to preservation of that heritage."

ow in a period of expansion rebuilding to handle ever-in- sing millions who visit our onal Parks, the Park Service is ging a valiant battle to main- comforts, and to also retain the natural scenic beauty of these lands, like Yosemite. Extreme conservationists would meet the problem by closing the trails, limiting tourism. So, this picture has a dual purpose:

Sponsored by a privately-financed concessioner, the Yosemite Park & Curry Co., it *most adequately* shows how this company has worked together with the Park Service to protect and preserve this priceless scenic heritage.

Another important mission of the picture is to induce the traveler to visit Yosemite "off-season" in either autumn, winter or spring. Following the cycle of the seasons, in Ektachrome, the film portrays the Park in the glowing colors of the fall . . . in the chaste white beauty of winter . . . and, finally, in the most glorious season of all . . . the return of spring.

Sequence by sequence, this eye-filling visit to Yosemite shows all of its beauty from granite cliffs and plunging waterfalls to the giant sequoias. The focus is on wild life and flowers; the lens pans along high mountain trails with their breath-taking vistas. To film this story, Cate & McGlone made nine separate photographic trips to the Park between September, 1960 and February, 1962, including trips with horses and pack animals to remote areas. Two helicopter flights were made over the Valley for spectacular close-up views of cliffs and waterfalls.

Yosemite Is My Home was scripted by Ted Cate; photographed by Ed McGlone. Original music by Gene Kauer and Douglas Lackey adds much to its memorable visuals. Sound recording was by the Todd-AO Studios.



UMER: clear, sunny days, cool nights typify this season at Yosemite. Hotel hahnee is in foreground; famed Half Dome looms in the background.

UMN with its glowing colors of n, oak and sumac, in film.





SPRING: the waterfalls and flowers reach their peaks during the run-off season. Yosemite Falls, in background, tumbles 2,425 feet.

WINTER: and Yosemite's higher elevations are blanketed with snow which attracts thousands of skiers to slopes at Badger Pass.





Profiles of presidents, hewn from the Black Hills, are pictured in "Horizons West" one of many films distributed by Modern Talking Picture Service.

Films' Role in State Promotion

States, Cities and Historical Sites Find Screen Medium Ideal Vehicle to Encourage Tourism, Woo New Industries

SPONSORED FILMS continue to play a growing role today in promoting the reputation and economic development of states by attracting tourists, industry, new residents and by increasing commerce generally.

In seeking a more active and wider economic base for business activities, the objective of state promotion is two-fold. It first embraces the welfare of individual residents who profit from a higher level of tourist trade and wider markets for products. Secondly, state treasuries stand to profit from taxes, fees and other business tariffs as travel and commerce increase.

States Increasing Film Use

Why are state governments and their agencies continuing to give films a larger role in their promotion plans? For one thing, the film medium is ideally suited to areas of promotion most important in state promotion plans.

Long recognized as an ideal medium for the travelog, film gives active and vivid illustration of travel and vacation opportunities. Audiences react to situations in which they see how other people enjoy these opportunities. Through film the state can graciously extend a friendly welcome.

That a "friendly welcome" is a prime objective is clearly demonstrated in a recent promotion of South Dakota's new film presented by its Department of Highways under the title *Horizons West*. In announcing availability of the movie to television stations, the distributor summarized film content in saying: "It takes this film 13½ minutes to show your TV audience that the 'Sunshine State' is also a state of hospitality."

Show Advantages to Industry

A second function of state film promotion is extending hospitality to business and industry for relocation. In addition to showing the geographical and physical advantages of industrial relocation within a particular state, films also promote additional attractions to business, such as a ready labor supply, favorable community conditions and progressive state government.

For products, films highlight the people, places and conditions of their origin to create an identity exclusively their own.

An equally important factor in the growing role of films for state promotion is their ability to de-

Hong Kong's harbor is shown in "A Million Lights Shall Glow."



"Film distribution provides unique flexibility in selection of audiences for travel . . . or relocation"

liver maximum results per promotion dollar. Here is where film distribution provides unique flexibility in selection of audiences with potential for travel, relocation or consumption of products of a particular state. Thus, by making film circulation as highly effective as possible in reaching their own particular "markets," the states manage to get effective and economical results from each film expenditure.

Can Meet Special Situations

Still a further advantage for state governments is film's ability to convey a variety of different information and moods. Sometimes there's a public relations objective to be reached. More often, there's a promotional purpose that must be approached with good taste and tact. The number and variety of films under state spon-



In "America's Williamsburg" the drama of U. S. history unfolds.

sorship today attest to the medium's capacity to fulfill these and other roles.

The use of films by the states dates back to the early history of sponsored films themselves. Yet, the effective use of film is by no means limited to states with long experience. Alaska skillfully communicates with tourists in *Alaska, the Friendly 49th*. One prime target for its message is the vacationer who yearns for adventure in a modern pioneer state. Alaska selects a natural audience area in west coast states in offering the film for showing by television stations in the Pacific region.

Television has no monoply on the state-sponsored film, however. Some states combine both television and non-theatrical distribution for sound reasons and get excellent results. Kentucky, for example, followed this formula in promoting the splendor of its Bluegrass country with *Kentucky — Vacation Wonderland*. The film has had a controlled circ tion in eastern states within rea able travelling distance of tucky.

Kentucky followed a similar tern for a second film, *Invit to Industrial Kentucky*. Her prime audience was a select among management of indus likely to relocate within the Yet, the state sought wide d bution through television and munity audiences. An impo secondary objective: to show agement not only the advan of locating business in Kent but also to illustrate the o tunities for good living as in the Blue Grass State.

Michigan Bids for Touris

East, west, north or south states find it easy to selec tractions that serve as good material. The Michigan T Council turned to the state's lakes and beautiful scenery three colorful films. *Fishing in Michigan* was produced to anglers to field and stream w the state. *Michigan — Water derland* had audiences of general interest. For prom of tourist business from su into fall, the Council filmed *M gan — Autumn Wonderland*. all three promote tourist they have been distributed w to non-theatrical and tele audiences within north c states adjacent to Michigan.

New Hampshire is another with multiple film promotio portunities. The State Re tion Division sponsors *Winte in New Hampshire* and *Ho Unlimited*. The Division of omic Development promote state's beautiful New En scenery with *It's Autumn in Hampshire*.

Aim at East Coast Viewe

Both government agencie non-theatrical distribution an mostly adult audiences in coast states. In addition White Mountains Recreatio sociation gives further supp state promotion with a co film titled *The White Mou of New Hampshire*, for tele and non-theatrical audienc east coast and some north c states.

Competing with New Ham for the winter sports trade i mont. Its Development Dep gests you make *Ski Tracks t*

(CONTINUED ON PAGE 48)

Kodak
TRADEMARK

8mm sound movies sell giant machinery *before it's built*



Mr. R. E. Morton, Executive Vice President, Morton Manufacturing Company, uses a Kodak Sound 8 Projector to add his voice to the sound track of an 8mm movie made in his plant.

ing ideas for custom machine tools, materials g equipment and other custom industrial ery by talking from blueprints and models oo much to the prospect's imagination, ac- to the Morton Manufacturing Co. of Mus- leights, Michigan.

d movies, they felt, could show more and tell n a more understandable way. *But what osts?*

they heard about the new Kodak Sound 8 or—the portable machine which has raised 8mm movies from a home hobby to a prac- ol for industry.

the Sound 8 Projector, Morton could: 1) eir movie-making costs low; 2) add their own sound to the film and change it at will by using this projector's built-in recording system; 3) be sure of a professional movie presentation, since this projector enlarges tiny 8mm movie frames to fill room-size screens with optimum detail and definition and plays back with excellent sound quality.

Make movies themselves

By photographing scale action models and piecing this film footage together with scenes of actual working machinery of designs similar to those they want to demonstrate, Morton can assemble a very informative movie.

Then comes the sound. Voices, machine noises on location, even background music are first tape-recorded, then transferred to the 8mm film magnetic sound track through the Kodak Sound 8 Projector recording system.

The Sound 8 Projector works like a tape recorder, even has its own microphone. Recording, erasing, re-recording (a different sound track for each audience, if need be) is simply a matter of "recording" while projecting the film.

Morton keeps a Kodak Sound 8 Projector in offices at Philadelphia, Muskegon, and San Francisco, so that demonstration films can be shown at every opportunity.

If this example gives you ideas, call your Kodak Audio-Visual dealer for a demonstration, without obligation, of the Kodak Sound 8 Projector and its low-cost movie potential.

Kodak Sound 8 Projector 〉 **EASTMAN KODAK COMPANY,** Dept. 8-V, Rochester 4, N. Y.

States on the Screen:

(CONTINUED FROM PAGE 46)

mont. It makes this title available to television stations in Toronto, New York, Washington, D. C., and Chicago. An additional communications vehicle for the Green Mountain State is the Mt. Mansfield Company's color movie *This is Stowe Without Snow*. Its purpose is to sustain tourist trade the year around. It is for non-theatrical audiences in northern east coast states.

Maine is among those states which tell a product story with film. In *Better Seed*, the Maine Department of Agriculture explains the state's natural advantage in growing a hardy potato seed. The film story is directed to schools and adult audiences in rural areas.

Idaho Shows Nutritive Bean

In Idaho, the Idaho Bean Commission has promoted its own special ability to nurture the Idaho bean with *Sun, Soil and Water*. Here the objective is to illustrate the benefits of the Idaho bean as a nutritional aid to health. The Commission has told its film story to national audiences through both non-theatrical and television outlets.

Promotion of the tourist trade is not forgotten for the product story in Maine, however. There the Rangeley Lakes Region Chamber of Commerce has filmed *The Rest of Your Life* to preview the scenery, fishing, camping, cookouts and water sports offered by the state. The film is available to non-theatrical and television audiences in northern states along the east coast.

Visit to Colonial Williamsburg

America's history and heritage are combined in a film intended to stimulate travel within Virginia's borders. It is told in a colorful illustration of former customs and habits of *America's Williamsburg*, sponsored by Colonial Williamsburg for audiences in states east of the Mississippi.

In somewhat similar treatment, the Greater Boston Chamber of Commerce has filmed *Boston: City of Yesterday and Tomorrow* for non-theatrical audiences. On international levels, you also find film promotion focused upon metropolitan attractions. The Hong Kong Tourist Association has *A Million Lights Shall Glow* for adult audiences interested in travel in the East.

Spectator sports provide strong subject material for the films of many states. In New Jersey, the Monmouth Park Jockey Club addresses turf fans among non-theatrical audiences in Atlantic Coast states with *The Best in Racing*. The club's other film, titled *The Thoroughbred*, has illustrated racing thrills at Monmouth to television audiences in states as far west as the Mississippi. Still another New Jersey film on horse racing is *Racing Planned for Pleasure*, a title offered to non-theatrical and television audiences within nearby metropolitan centers by the Garden State Racing Association.

North Carolina shows the attractive scenery of Chimney Rock Park in another film based on racing — this time with sports cars. Sponsored by Chimney Rock Park, it's titled *Motorized Mountain Climb*. Sports car fans in southern states comprise its non-theatrical audience.

The Wide World of Sponsored Pictures

Day-to-Day Use of Silicones Shown in Dow Corning Film

☆ Wherever you look in the modern households, silicones act as hidden servants as they protect utensils, appliances, fabrics, beauty, automobiles or the house itself.

To increase the awareness of the important role that silicones play in modern, everyday living, the Dow Corning Corporation, Midland, Michigan, has produced, *Modern Living With Silicones*. Filmed in color, the 13 minute film points out to homemakers and home economists the usual day-to-day role of silicones and also some of the unusual applications.

Modern Living With Silicones is being distributed by Dow Corning Corporation, and for television showings, through Modern Talking Picture Service.



Film Gives Light Yet Serious Approach to Insurance Claims

☆ Charlie Weaver, TV funny man, is treating insurance agents, adjusters and claimsmen to a yet serious, approach to auto replacement claims.



Charley Weaver's antics add a touch to serious theme.

Insurance Gets A Break, duced by Film Associates of M gan, has been designed for ing to insurance personnel explains the multi-faceted a of replacement claims with they must deal. Sponsored by terproof Glass Corporation color film is available for sho through all dealers and distrib or by writing to Shatterproo surance Division, 4815 Cabot nue, Detroit 15, Michigan.

* * *

Coke's Latest Sports Film Offers Study of Pitching

☆ A timely study of *Pitch* the 12th in a series of Sports ing Films produced by the Cola Company. Designed to the nation's high school and c coaches, *Pitching*, the most release, features Yale Unive head baseball coach, Ethan

Coach Allen covers all vi pects of the pitcher's art, inc a detailed study of the three pitches — fast ball, curve an ball. He demonstrates the pi play and stresses the impo of a pitcher being able to fi position well.

Like previous films in this lar series, *Pitching* will be re through Coca-Cola Bottlers. ning time is 11 minutes, and are available only in 16mm

Previous films in the serie dealt with the fundament basketball, football and hav tured famous coaches and teams who are exponents particular sport fundamental stressed in the film. Soon to leased is a film titled, *Cat Football*, narrated by Uni

ssissippi's Johnny Vaught and
luring the recent spring prac-
essions this year.

* * *

Century Record Slidefilm
nstrates Sound Qualities

new sound slidefilm which
es the audio aspects of pro-
on has been made for Century
d Manufacturing Company,
s, California.
ands of Your Century, with
olor frames, tells the story of
reproduction from earliest



ry v.p. Jim Keysor (l) and As-
es' sound editor, George
h with producer Sue Coy.

to the present day, and then
the viewer on a tour of the
ry plant.
oduced by The Associates,
Angeles slidefilm makers, the
nute slidefilm is interspersed
over a hundred different
effects, ranging in intensity
an earthquake—rocket take-
wind storm — to the sublety
muted therimin.
e entire soundtrack was rec-
on 35mm Magfilmstripe
production equipment. At the
dubbing session six sound
were transferred to 35mm
lmstripe three-stripe, then to
tape master, and finally to
nograph record. A portion of
lm's sound track is available
cord to interested producers
riting, The Associates, 7417
ly Blvd., Los Angeles 36.

UND RECORDING
a reasonable cost

fidelity 16 or 35. Quality
anteed. Complete studio and
ratory services. Color printing
and lacquer coating.

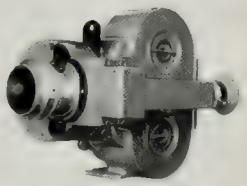
ESCAR
tion Picture Service
7315 Carnegie Ave.
Cleveland 3, Ohio

REFLEX BREAKTHROUGH* BY CECO!

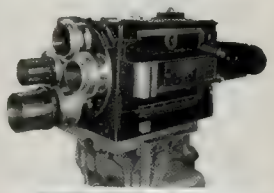
CAMERA EQUIPMENT CO., INC.

NOW ENJOY ALL THE ADVANTAGES OF REFLEX SHOOTING WITH AN EYEMO, MITCHELL OR BELL & HOWELL STANDARD CAMERA

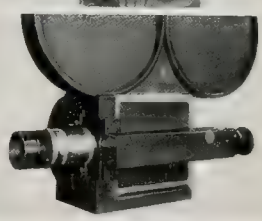
REFLEX SHOOTING of any subject is sure and certain, as every cameraman knows. Because you see the actual image formed by the taking lens itself, there's no doubt about focus, depth of field or freedom from parallax error; and no need to rack-over the camera.
Today, after years of intensive research, development and testing, CECO has perfected a unique Optical System* worthy of these fine cameras. Many CECO-converted units have already been tried and proven in major film productions.



EYEMO. If you own this excellent instrument, in its standard 100-ft. capacity, spring-wound form, we can convert it to full reflex operation at reasonable cost. Or we can supply the entire camera, complete with CECO conversion. We can also supply it equipped for external magazines and motor, as well as the reflex conversion.



MITCHELL 35mm. Standard, Standard Hi Speed, or NC, with either single lens without turret, or with 4-lens turret, are all equally adaptable to CECO conversion — the ultimate refinement of superb professional equipment!



BELL & HOWELL 35mm. MODEL 2709 can be equipped with the CECO Reflex Modification.

Reflex conversions can also be made to many other cameras.

ALL CECO MODIFICATIONS include a full (silent) film gate aperture and ground glass, and a removable academy (sound) matte in the finder system. A TV frame with center cross is etched on the ground glass. The image viewed is magnified about ten times in the Eyemo — ten and twenty times in the Mitchells and Bell & Howell Model 2709. Under most shooting conditions, no exposure compensation is necessary — yet the image you view is clear and bright even when the lens is stopped down substantially.
For full details on this great new advancement, stop in and see us, if possible — we'll be delighted to discuss it personally. Otherwise, please write us for data, literature, and prices.

In Rentals, Repairs, Manufacturing, Sales & Service CECO The Industry's Largest "ASSISTANT-To-The-Producer"

*PATENT PENDING

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315 West 43rd St. JUdson 6-1420	51 East 10th Ave. TUxedo 8-4604	6510 Santa Monica Blvd. HOllywood 9-5119	Gregory Bell, 927 15th St., N.W. 347-1153



Jackie Martin (right) receives Delta Gamma's Order of the Rose.

Norwood's Jackie Martin Gets Delta Gamma's Highest Award

☆ Delta Gamma, one of the oldest collegiate women's Greek letter societies, has selected Jackie Martin, Norwood Studios Vice-President to receive that sorority's highest honor.

Miss Martin, who attended Syracuse University and was a member of the Rho Chapter, was awarded The Order of the Rose for her outstanding achievements in her chosen field of endeavor. She has held positions as editor, writer, news photographer and lecturer with major newspapers, news syndicates, magazines and in government.

* * *

Texas Industrial Film Opens Modern Laboratory Facilities

☆ A modern film laboratory, the first in the southwest, is just being completed by Texas Industrial Film Company, Houston, as part of their $100,000 expansion program.

The laboratory will handle all phases of motion picture production and laboratory services. The new facilities, located adjoining the present studio, will include optical and contact motion picture printing and optical and tape recording.

* * *

Peter Comandini is President at Telefilm, Inc., Hollywood

☆ Peter Comandini, who formerly held the post of secretary-treasurer, has been elected president of Telefilm, Inc., succeeding the late J. A. Thomas, one of the organizers of the Hollywood-based service organization for producers and film-users, and its president since 1938.

James B. Pinkham continues as executive vice-president of Telefilm. Melrose V. Thomas, widow of the former president, was added to the board of directors, and was elected treasurer of the corporation. Marvin Sears was named secretary.

Portrait of Children and Music in Japan

☆ Pablo Casals appears in *Happy Children of Japan*, a new 16mm film which is being distributed on a free-loan basis by Sterling Movies U. S. A.

The world-famous cellist addresses a children's 300-piece orchestra after a special concert they played for him while he was in Japan. Visibly impressed by the fact these youngsters have all been educated in music since infancy, Casals points up the revelation that proficiency is not limited to those with apparent "inborn gifts" of talent. The movie demonstrates that through consistent training, all children can — and "deserve the opportunity" — to develop their individual talents for a refined heart and mind.

Documenting how a child normally learns to adapt to his native environment, the film also shows that tots even under one year of age can acquire the essence of cultural knowledge and then gradually increase their talent with time and practice. A highlight of this demonstration is presented with scenes from International Children's Day, which was held in Tokyo.

An Orchestra of Thousands

Thousands of youngsters from many lands are seen simultaneously rendering a classical composition with violins and other musical instruments. This harmonious achievement is in token of the peace and good will which can be extended to all peoples of the world through the universal language of music. It also lends evidence that "every child has been born with high potentialities."

Delicately and warmly photographed as through the eyes of children themselves, the film also blends the work of Bach and Mozart into its musical background.



Famed cellist Pablo Casals in "Happy Children of Japan."

Babies are first seen listening to recorded music being constantly repeated over a 5-month period of time. As small children, they are next instructed in the simple techniques of playing some musical instrument. They then begin practicing in groups on one instrument at a time until everyone contributes to a perfect performance. Tape recorders are used to enable each child to develop a "critical ear" for music which, in turn, improves his own playing.

A Center for the Talented

Most of the scenes were filmed at the Talent Education Research Society in Japan. This educational institution is renowned for its advanced teaching methods. Shinichi Suzuki, who serves as president, is seen instructing some of the school's special violin classes. It is his theory that innate abilities develop according to the training given them, and his film forcefully testifies to the effectiveness of the Suzuki doctrine.

Directed by Yoshitsuga Kono in Tokyo, *Happy Children of Japan* is 23 minutes in length. It was produced this spring through the auspices of Hitachi, Ltd., Japan's largest electrical equipment manufacturer.

* * *

CECO Offers Dealer Franchises on McAlister Lighting Equipment

☆ Dealer franchises for J. C. McAlister and Bardwell-McAlister lighting units and accessories are being offered by CECO Industrial and Camera Equipment Company as sole distributor for the line.

For further information on dealership inquires write to Burton Grodin, Camera Equipment Company, Inc., 315 West 43rd St., New York 36, N. Y.



ew Panacolor Process Unveiled to Press

m Color Prints Are Made on Black & White Positive Film

ACOLOR, INC., which since 57 has been occupied with ration and development of ods and equipment, now is set rn out in a single working day 00 feet of 35mm exhibition s in quality color on low-cost, rain black-and-white positive . With installation of three processing units to be com- l by year's end, production ity will go to upwards of million feet of color film a

rmed by principals as "the major breakthrough in mo- picture color printing since the olor process was introduced century ago," the Panacolor vement was announced late ne by Harry E. Eller, presi- of the company, at a press rence, screening of sample and a tour of the Hollywood y.

ee B & W Master Negatives

cedure at the newly-operat- boratory starts with making separations as three black- hite negatives. After pre- on of mats and running test for color balance, produc- tion printing is a continuous process. A single machine takes in black-and-white positive at more than 200 feet a minute, and some 55 minutes later delivers a finished natural color print at the other end, ready for use immediately after its careful inspection.

In between, the print stock is exposed to each of the three continuous loops of negatives. Chemicals are applied to the film surface in thin, viscous layers which subsequently are washed off. The resulting color consistency, Eller pointed out, is impossible to maintain in the liquid baths of other color film processes.

Economics in Operation, Stock

The economy of Panacolor's original and exclusive technique, which supplements the savings gained with use of black-and-white positive stock, comes with the single continuous operation principle. Before it was achieved, Eller explained, registra-printing required intermittent "step" printers. Speeds were limited to less than 50 feet a minute because the final color print had to be registered separately, frame by frame, from three color-sensitive negatives, as the only guarantee of faithful color registration in release prints.

Performing in the economical manner of printing ordinary monochrome, it was said, Panacolor is "geared to split-hair accuracy in its registration and reproduction in natural color of the images from three black-and-white negatives."

Well-Organized Technical Staff

The new laboratory has a well-organized staff of experienced technical people, and full facilities for formulating and mixing chemicals, for maintenance of equipment and for development work. Electronic devices and controls are used extensively in the processing operation, as well as in maintaining temperature and humidity at close tolerances.

* * *

Birns and Sawyer Establish Service Branch in Seattle

☆ Birns and Sawyer, Hollywood, has announced the opening of a branch operation in Seattle, Washington. The new branch, Birns and Sawyer Northwest, will supply rental stock including both 16mm and 35mm camera, sound equipment and lights, in this area.



For 16mm. Film — 400' to 2000' Reels
Protect your films
Ship in FIBERBILT CASES
Sold at leading dealers

Only original Fiberbilt Cases



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BUSINESS SCREEN EXECUTIVE

NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS



Jim Anderson . . . joins Byron

Byron Appoints Jim Anderson as Technical Director of Lab

☆ James A. Anderson is the newly-appointed Technical Director of Byron Motion Pictures, Inc., Washington, D. C. film laboratory. He will be responsible for quality control and technical operations.

According to Byron, president of the firm, "this appointment reflects the rapid growth of our black-and-white spray processing and a significant increase in color work."

Well known in the laboratory field, Anderson has been associated with the Alexander Film Company for the past 34 years. From 1957 to his resignation in 1962, he served as vice-president of that company. He serves as a member of the membership committee of the Society of Motion Pictures and Television Engineers.

* * *

Krebs to Direct National Sales for Reid Ray Film Industries

☆ Clyde L. Krebs has been appointed vice-president in charge of national sales for Reid H. Ray Film Industries, Inc., of St. Paul. Mr. Krebs, whose appointment was made effective July 1 by studio president Reid H. Ray, was formerly Midwest sales manager. He will now head up, from his present Chicago offices, the nationwide sales activities of the Reid Ray organization in Washington, Chicago and the Twin Cities.

The retirement of Raymond V. Jeffrey, who has served the company in various capacities the past 15 years, has also been confirmed by Mr. Ray.

* * *

Tyler Now V.P. at TIFCO

☆ Texas Industrial Film Company has announced the appointment of A. P. Tyler as Vice-President.

W. R. Bailey Named Manager of New MPO Chicago Facility

☆ New production facilities and a sales office have been opened by MPO Videotronics, Inc. at 185 N. Wabash Ave., in Chicago. William R. Bailey, formerly in the Audio-Visual Division at Swift & Company, has been appointed Chicago manager by Judd R. Pollock, president of MPO. The Chicago telephone number is FRanklin 2-2355.



MPO manager . . . W. R. Bailey

In addition to production facilities, the Chicago office will sell and service the MPO Videotronic-8, 8mm sound repeater projectors.

* * *

Affiliation of Kerbawy-MPO in Detroit Is Announced

☆ The formation of Kerbawy-MPO in Detroit has been announced by Judd Pollock, president of MPO Videotronics, Inc. and Haford Kerbawy, president of the Detroit company which bears his name in the Motor City.



... look to

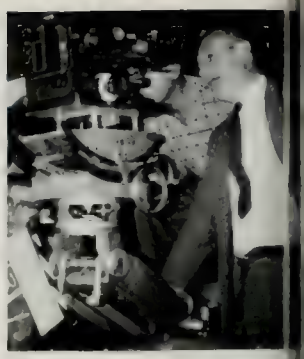
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Affiliated with BYRON MOTION PICTURES, Washington 7, D. C.



Checking the scene — Don Livi

Don Livingston to Parthen Hollywood, as Staff Produ

☆ Writer-director Don Li ton has moved from New Y settle in Los Angeles as producer with Parthenon Pi He will collaborate with exe producer Cap Palmer on w is currently directing the B tem's report-to-the-nation mentary on educational tele *The Glass Blackboard.*

Past directorial assignmer Parthenon include *The Nex* a corporate image film for Aluminum and the Americ stitute's *Three for Tomorro*

An alumnus of Penn Sta winner of Golden Reel, V Columbus, Hague and Fre Foundation awards, Livings the author of the widel Macmillan book, "Film ar Director."

* * *

Robin Hardy Joins the Cr Staff at Audio Production

☆ Producer-director Robin has joined the creative st Audio Productions, Inc., N York. A native of England, headed his own film proc companies in England and C before coming to New Y 1959.

Hardy won the Grand P the 1961 New York Intern Film Festival for *Workabili* has written film strips for United Foundation, and T tional Film Board of Canad

* * *

Walter Jenevein to Head U Production at Wolff Studi

☆ Walter Jenevein is th production manager of Raph Wolff Studios, Inc. in Holly He comes to his present s ment from General Dyn Convair, San Diego, whe five years he served in proc supervision in the Motion Section. His previous po clude two years at Four St five years at Video Center.

IETROPOLITAN NEW YORK

CITY FILM CENTER, INC.

40 69th Street, Middle Village 79, New York City, N. Y.
one: TW 4-7800

te of Incorporation: 1957

n R. Gregory, *President*
rbert Avvenire, *Executive Vice-President*
rence Schmidt, *Vice-President, Productions*
eph W. Harrop, *Secretary*

ices: Producer and production services for
, 35mm motion pictures and sound slide-
for business, industry, science, education,
and TV. Services include research, story
ent, storyboard, script writing, talent search,
g, artwork, set design and construction,
and location photography and sound rec-
g, picture and sound editing. Facilities:
equipped motion picture studio with con-
om, narrator's booth, scene dock, conference
e with projection facilities, dressing rooms,
editing and sound departments. Motion
e color printers for color-corrected expos-
mpensated answer and release prints.

NT PRODUCTIONS AND SPONSORS
ON Pictures: *Stars Arizin'*, (Star Televi-
High Astigmatic Corneas, (Danker &
k); *Pro Zoom Lens*, (Ednalite Optical Co.);
ion-Built Homes, (Homasote Corp.);
FILMS: *This Is Our Story*, (American Foun-
For the Blind).

LANCE PRODUCTIONS, INC.

W. 57th Street, New York, N. Y.
one: PL 7-6167

te of Organization: 1950

ren Lester, *President*
uel H. Evans, *Vice-President & Treas.*
rge Lessner, *Vice-President*
rd H. Lessner, *Vice-Pres. & Coordinator of roduction*

ES: Production of all types of motion pic-
including commercials, documentaries, in-
ls, features, series. Facilities: Fully equip-
5 sq. ft. studio, 24 ft. high; recording stu-
uipped with Fairchild, Ampex and RCA
ment.

NT PRODUCTIONS AND SPONSORS
OMMERCIALS for: Lanolin Plus; Nygard;
-Rama, etc.

L.M.H. FILM PRODUCTIONS, INC.

2 Seventh Avenue, New York 19, N. Y.
hne: CO 5-9239

te of Organization: 1961

ond M. Haas, *President*
tin A. Litwack, *Vice-President*
lma S. Haas, *Secretary-Treas.*
es J. Markos, *Supervising Editor*
k Druck, *Creative Director*
bley Franklin, *Sales Manager*

ES: Production from idea to release prints.
sion, industrial and theatrical. Facilities:
specified.

NT PRODUCTIONS AND SPONSORS
ON Pictures: *Pat Uses Her Head*, (Noreen
Lehn & Fink Products); *Field Training*,
York National Guard); *June Decision*,
way Progress Institute); *Portraits & Profiles*,
eatures, Inc.); *Maggi's Magazine*, (Pro-
Sales, Inc.).

Additional Listings and New Companies

☆ Studio listings appearing in these pages include those received after publication of the 12th Annual Production Review and those of new companies organized in recent months. Client references are not required for the initial listing of a newly-organized production company.

TAILORED COMMUNICATIONS, INC.

230 Park Avenue, New York, New York
Phone: MUrray Hill 9-2440

Date of Incorporation: 1962

Eric Pasquini, *President*
H. Warren Rohlfs, *Vice-President*
Dr. William Wachs, *Vice-President*

Services: Tailored communications materials, programs and activities to the specific needs of companies, trade associations, etc., including audio-visual aids of all kinds as well as oral presentations, discussion leadership and participants' workbooks. Devising and producing for sale packaged audio-visual programs for business and industry. Facilities: Complete art staff. No others specified.

RECENT PRODUCTIONS AND SPONSORS
New Company, formed in 1962*

Toei Motion Picture Co., Ltd.

165 W. 46th Street, New York 36, N.Y.
Phone: CO 5-0296 Cable: Toeipix, New York

(For complete information see listing under Japan)

VAVIN, INC.

(Video and Visual Information Films)
236 East 46th Street, New York 17, New York
Phone: MUrray Hill 2-4624

Date of Incorporation: 1948

Branch Offices: Paris, 72 Boulevard Raspail, Paris VI, France, Phone: LITtre 99-61. Mme. Yvonne Oberlin, *Manager*. Switzerland; 31 Grande Rue, Geneva, Switzerland, Phone: 26-21-27. N. Z. Moreno, *V. P. & Manager*.

Richard de Rochemont, *President, Ch. of Bd.*
Gerald E. Weiler, *Exec. Vice-President*
Helen B. de Rochemont, *Vice-President*
N. Z. Moreno, *Vice-President*
Joseph Stultz, *Vice-President*
Ruth Teksmo, *Secretary, Asst. Treasurer*

Services: Production of documentary, industrial, public relations and travel films for theatrical, non-theatrical and television distribution. Production of closed-circuit presentations. Facilities: Production and editorial for 16 and 35mm color, b/w, in U.S. and overseas.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: *Paris Today; Spotlight on French Spas*, (French Government Tourist Office); untitled institutional, public relations series, (Readers' Digest Assn.); *Weather and You*, (Air France); *Season of Magic*, (Julius Wile Sons & Co., Inc.).

* Client references not required of new company.

NEW JERSEY

INDUSTRIAL EDUCATION FILMS, INC.

195 Nassau Street, Princeton, New Jersey
Phone: WAlnut 1-6513

Date of Incorporation: 1962

F. W. Bright, *President*
L. H. Holton, *Exec. Vice-President*
Joseph A. Dougherty, *Secretary*
(Miss) Dolores Seaman, *Dir. of Distribution*

Services: Production and distribution of business films. These films primarily teach or indoctrinate in new techniques. Also produce special purpose industrial films. Facilities: Production equipment, editing facilities, shipping and distribution facilities.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: *We'll Take the Low Road*, (East Orange, N.J.); *Homes for Everyone*, (Institute for Essential Housing); *Functional Drafting*, (self-sponsored).

S. L. SCHULMAN PRODUCTIONS, INC.

23 Livingston St. Trenton, New Jersey
Phone: EX 6-6913

Date of Organization: 1929

S. L. Schulman, *President*

Services: Complete 16 and 35mm motion picture productions. Plan, write and produce business, educational, training, public relations and research films. TV Commercials. Facilities: Complete production facilities; film editing; sound recording; art; titling; animation; music; sound effects; color-correct prints.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures for: Temple University; Fort Washington Industrial Park; J. A. Roebling Sons Co.; Democratic State Comm. of N.J.; Greater Trenton Chamber of Commerce; National Cystic Fibrosis Research Foundation; Pennsylvania Dutch Tourist Bureau; Lancaster Chamber of Commerce; Pennsylvania Game Comm.; Government of Jamaica; Jamaica Industrial Development Corp. and others.

DISTRICT OF COLUMBIA

TELE-CINE, INC.

1017 New Jersey Avenue, S.E., Washington 3, D. C.
Phone: 543-6076

Date of Incorporation: 1961

Paul W. Schafer, M.D., *President*
Leigh B. Middleditch, Jr., *Secretary*
James W. Deter, *Treasurer*
Charles F. Riley, *Chief Engineer*
E. Carol Schafer, *Chief, Program Research & Dev.*

Services: Television and motion picture production, black and white and color; 16 and 35mm educational, commercial, documentary and dramatic, scientific, and cultural. Recording onto video magnetic tape and 16 and 35mm motion picture film, black and white or color from live studio sources, from Telco, from off-air transmissions and from video magnetic tapes. Facilities: Sound recording, exclusive color technical facilities.

RECENT PRODUCTIONS AND SPONSORS
New Company, formed in 1961. Recent activities of this group involved 5 years of production as the Television Div. at Walter Reed Army Medical Center.

(*Continued on page 54*)

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Only Compco offers "a new dimension in quality" recognized and accepted by leaders in the movie making industry. Compco's superiority is attributed to a new, major advance in film reel construction—resulting in truly *professional reels* that run truer, smoother, providing lifetime protection to valuable film. Compco reels and cans are finished in a scratch-resistant baked-on enamel, and are available in all 16 mm. sizes—400 ft. thru 2300 ft. For details and prices write to:

COMPCO corporation
1800 N. Spaulding Ave., Chicago 47, Ill.

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- Over a decade in TV and motion picture production.
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- Compact, complete on-location equipment.

10942 Ventura Blvd., North Hollywood, Calif.
Phone POpular 2-0787 (Area Code: 213)

PRODUCTION REVIEW SUPPLEMEN

FLORIDA

HACK SWAIN PRODUCTIONS, INC.

1685 Fortuna Street, Sarasota, Florida
Phone: 955-1706

Date of Organization: 1960

Hack Swain, *President*
Tony Swain, *Vice-President*
Marie Swain, *Secretary-Treasurer*

SERVICES: Production of 16mm industrial, educational, documentary films; TV spots; slidefilms, stripfilms. FACILITIES: Editing facilities for 16mm, including sound, interlock, projection and sound equipment; ¼" tape & 16mm recording equipment; Bell & Howell sound projectors. Available camera equipment: Cine Special, Auricon; Arriflex; Bell & Howell. Full complement lighting equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Port Malabar — Opportunity Unlimited*, (General Development Corp.); *Beauty in the Deep*, (Weeki Wachee Springs); SLIDEFILMS: *The Lucky Ones*, (Greater Tampa United Fund); *Golden Markets*, (St. Petersburg Times); *Colony Beach Resort*, (Colony Beach Resort); TV SPOTS for: Florida Inland Theaters; Tri-Par & Tidevue Estates.

TEL-AIR INTERESTS

P.O. Box 37-469, Miami, Florida
Phone: MU 1-6362

Date of Organization: 1960

Grant H. Gravitt, *Exec. Director*
M. L. Gravitt, *Secretary-Treasurer*

SERVICES: Motion picture production, photography, recording, editing, script writing. FACILITIES: None specified.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Gulfstream Story*, (Gulfstream Race Course); *Jai Lai*, (Dania Jai Lai); *Farris Bryant for Governor*, (Farris Bryant Campaign); *Miami Beach Holiday*, (Americana Hotel).

MICHIGAN

NEIL DOUGLAS PRODUCTIONS

3030 Iroquois, Detroit 14, Michigan
Phone: 923-0303

Date of Organization: 1929

Neil Douglas, *Owner-President*
Ethel Oppelt, *Office Director*
Rosalie Douglas, *Creative Assistant*

SERVICES: Complete production in the field of travel and education and industry promotion. FACILITIES: Arriflex, Bolex and Bessamatic cameras with wide ranges of lenses from zoom to extreme telephoto to extreme wide angle; full editing equipment and resources for sound and voice control; studio with lighting equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Undiscovered Charm of Germany; The Fabulous Mystery of Modern Turkey; The Magic Charm of Austria's Wonderland;* (Lufthansa German Airlines); *A Dream Come True*, (Lake Minnewaska Mountain Houses); *The Charm of Sweden*, (Swedish Tourist Assn.); *The Wanderland of Austria*, (Austrian Federal Railroads).

* Listings of new companies do not require client references for a first appearance in these pages.

SLIDEFILM ASSOCIATES

726 West Bethune, Detroit 2, Michigan
Phone: 875-5411

Date of Organization: 1961

V. J. Gornall, *President*
W. C. Claire, *Art Director*
Mrs. S. A. Gornall, *Secretary*

SERVICES: Commercial art — specializing in boards and slidefilms. FACILITIES: Art s full studio facilities including photography.

RECENT PRODUCTIONS AND SPON
SLIDEFILMS: *Registration Roundup; Lincoln cury Prize-O-Rama; Lincoln-Mercury Ha Holiday; 10 for 10-Sell and Win Cam* (Creative Services); *Short Fuse*, (Haig & terson).

METROPOLITAN CHICAGO

MOTION PICTURE CORP. OF AMERIC

7 South Dearborn Street, Chicago 3, Ill
Phone: DE 2-3245

Date of Incorporation: 1960

Reginald J. Holzer, *President*
Michael S. Acosta, *Exec. Vice-Pres., Tr*
William D. Batey, *Vice-Pres.*
Mrs. Bernice Acosta, *Secretary*
Fred Strauss, *Exec. Producer*

SERVICES: Producers of 16 and 35mm ind films, color or b/w. Also slidefilms, strip charts, graphs, animation and live filming. plete live productions for conventions, sales ings, product introductions. FACILITIES: I as required.

RECENT PRODUCTIONS AND SPONS
BUSINESS MEETINGS for: Eli Lilly Co Amoco (4H); National Sporting Goods Folding Paper Box Assn. of America and

OKLAHOMA

STEVENSON FILM PRODUCTIONS

132 West Main, Norman, Oklahoma

Phone: JEfferson 4-6082

Date of Organization: 1962

Carl G. Stevenson, *Owner-Producer*
Dwight V. Swain, *Writer*

SERVICES: Motion picture production; indu training, sales, public relations, safety and ness-sponsored films for education. Filmstr sound slidefilm production; complete pre tions for business and industrial meetings. F TIES: Complete production facilities inc location filming; sound recording; creative ing; editing; conference and projection ro

RECENT PRODUCTIONS AND SPONS
New Company formed in 1962.*

CALIFORNIA: BAY AREA

JOHN WOLFE & COMPANY

345 Sutter Street, San Francisco, Calif

Phone: YUkon 6-5040

Date of Organization: 1945

John Wolfe, *Partner*
Howard Riddell, *Partner*
Bob Gleason, *Production Manager*
Kathline O'Shea, *Secretary*

OHN WOLFE & COMPANY: CONT'D.

ICES: Covering the entire audio-visual field. n pictures, strip-films, slidefilms, musical for radio, TV; TV writing, casting and ction. FACILITIES: Two modern sound s, completely equipped for motion pictures. ound recording, Ampex recorders, Stineway ll, extensive sound effects, and musical li- Auricon cameras, Maurer film recorder. ll-Hoffman tape recorders.

NT PRODUCTIONS AND SPONSORS
N PICTURES: *Make Incentive Pay; Open Eyes to Profit; No Business Like More Busi-* (Standard Oil of Calif.); *The Valley of* . (Corinthian Broadcasting Co.); *Every Dream*, (Associated Home Builders); *No- Concrete Pipe*, (No-Joint Concrete Pipe); *Jill* (office safety), (Pacific Telephone & raph); SLIDEFILMS: *Everybody has Prob-* (Kaiser Aluminum & Chemical Co.); *Mod- il Seals*, (National Seal); and others.

WASHINGTON STATE

MARINER FILMS, INC.

8th Avenue, North, Seattle 9, Washington
ne: MA 3-2232

e of Organization: 1962

ll Jones, *President*
n P. Heverly, *Vice-President, Seattle Mgr.*
urice Embra, *Exec. Producer*

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SCRIPT SERVICES

EDITORIAL SERVICES, INC.

1276 West Third Street, Cleveland 13, Ohio
Phone: TOwer 1-4577

Date of Incorporation: 1952

William D. Ellis, *President*

RECENT SCRIPTS, PRODUCERS & SPONSORS
MOTION PICTURES: *Tools That Shaped America*, (Grinding Wheel Institute); *Turning Points*, (Cinecraft Productions for Dale Carnegie & Associates); *The Grand Plan*, (Southern Ill. University and National Defense Transportation Association); *Power-Actuated Fastening*, (Academy-McLarty Productions for Ramset Div. Olin Mathieson); *The Three Hundred*, (Academy-McLarty for Ridge Tool); *A Bearing on Profits*, (Industrial Motion Pictures for Bearings, Inc.); *Where the Buyers Are*, (General Pictures for Westclox); *Decision . . . at Point of Sale*, (Perry-Brown, Inc., for Formica Div. American Cyanamid); *A Material Decision*, (Molded Fiber Glass Companies); SLIDEFILMS: *Wardrobe Magic*, (Bobbie Brooks, Inc.); *Congratulations*, (General Pictures for Standard Oil of Ohio); and others.

DON FRIFIELD

321 Rutland Ave., Teaneck, New Jersey

Phones: Teaneck 3-1421 New York: LExington 2-4690

Don Frifield, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS
MOTION PICTURES: *Down the Road; Sound of Arizona; Assignment: Mexico;* (20th Century Fox); *From a Mexican Notebook*, (Mexican Government Tourism Dept.); *South African Frontier*, (Hamilton Wright Organization); *Highway Holiday*, (Du Pont); *A Letter from Taiwan*, (MGM); *Fabulous Mexico*, (Warner Brothers).

EDWARD R. MURKLAND

27 Bank Street, New Milford, Conn.

Phones: EL 4-3301 EL 4-5660

Date of Organization: 1962

Edward R. Murkland, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS
MOTION PICTURES: *Pithole, U.S.A.*, (U.S. Steel); *The Magic Hands of AMF*, (American Machine & Foundry); *Ideas Inside*, (Magazine Advertising Bureau); *What in the World Does Hercules Do?* (Hercules Powder Co.); MOTION PICTURES & TV PROGRAM: 1963 *New Car Announcement Show*, (Ford Motor Co.); and others.

RAY SPERRY

3841 Highland Avenue, San Diego 5, Calif.

Phone: ATwater 1-4392

Ray Sperry, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS
MOTION PICTURES: *Man Alive; Constant Speed Drive Flight Test; Air Turbine Generator Flight Test;* (General Dynamics/Convair Motion Picture Section, for U.S. Air Force); *Terrain Avoidance Radar*, (General Dynamics/Convair Motion Picture Section, for General Dynamics Electronics); *Citizens' Viewpoint*, (Skalman Film Productions for City of San Diego); *Battle Problem*, (Pacific Fleet Mobile Camera Unit, North Island, for U.S. Navy Fleet Training Group); *Of Goodness and Plenty; The Magnificent Northwest;* (Armand Productions through Compton Agency for Nalley's, Inc.); *Borrego Springs — A New Way of Life; Star of India; Expedition: Borneo; What Greater Challenge;* (Copley Productions).



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SOUTH AMERICA

PRODUCOES AUDIO VISUAIS VIDION

R. Nova York, 1064, Brooklyn Novo, Sao Paulo, Brazil
Phone: 61-9449

Date of Organization: 1961
Michael Stoll, *Producer*
Leon Mindlin, *Producer*

SERVICES: Production of audio-visual materials, slides, filmstrips and 16 & 35 mm films for educational and industrial purposes.
FACILITIES: Not specified.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Pharmaceutical Products*, (Eli Lilly do Brasil); SLIDEFILMS: Oil Filters, (Caterpillar do Brasil); *Quality Control*, (Willys Overland do Brasil); *Fire Protection*, (Fabrica Contra); *Manpower Development*, (General Motors Brasil).

ENGLAND

ANGLO-SCOTTISH PICTURES LTD.

Shepperton Studios, Shepperton, Middlesex, Eng. London Office: Spirella House, Oxford Circus, London, Eng. Special Effects Studio: Addlestone Studios, 33, Station Road, Addlestone, Surrey
Phone: Chertsey 2611 London: Regent 1496

Bernard Davies, *Chairman*
J. Crichton Slagg, B. A., J. P. *Director*
Norman Snowden, *Director*
Lindsay Turner, *Executive Producer*

SERVICES: Production of advertising films for TV and motion pictures, documentary films, all contract film work. FACILITIES: Full studio facilities with Westrex dubbing theater, two sound stages, full editing facilities, including mobile cutting room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: (Documentary) for, British Aluminium Ltd., Guide Dogs for the Blind Assn.; Films of Scotland Comm.; James Templeton & Son Ltd.; Cadbury Brothers Ltd.; National Bank of Scotland Ltd.; Imperial Chemical Industries Ltd.; TV COMMERCIALS: for Maxwell House Coffee; Clarke's Shoes; Nestles; Coty Lipstick; Seven-Up; Quaker Oats; Hotpoint; Johnsons' Wax; Kodak Movie Camera; Viceroy Cigarettes.



Additional worldwide sources of film production services received since publication of the International Section in the 12th Annual Review.

ASSOCIATED BRITISH-PATHÉ LTD.

Film House, 142 Wardour Street, London W 1., England
Phone: Gerrard 0444 Cable: Pathirema, Rath, London

Sir Philip Warter, *Chairman*
Dr. Eric G. M. Fletcher, *Deputy Chairman*
J. C. Macgregor Scott, *Managing Director*
C. J. Latta, *U.S.A. Director*
Robert Clark, *Director*
D. J. Goodlatte, *Director*

SERVICES: Production of documentary and TV films, and motion picture commercials, newsreels, foreign versions. FACILITIES: Complete production facilities. Full RCA recording and dubbing facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES for: British Motor Corp.; Rover Co.; Dunlop Rubber Co.; British Travel & Holiday Assn.; P.&O.-Orient Line; Lloyds of London; City Corp. of London; Central Office of Information; Gas Council; Royal National Institute for the Blind; East African Tourist Trade Assn.; and others.

CARRICKFORD PRODUCTIONS LTD.

118, Fleet Street, London, E.C. 4, England
Phone: Fleet 4484/5

Richard Carrickford, *Director*
Lillian Carrickford, *Director*

SERVICES: Producers of 35mm and 16mm color and b w documentary, industrial, training and recruiting films. Public relations, etc. FACILITIES: Production office at 51 Church Crescent, London, N. 20.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Dawn*, (Ghana Cocoa Marketing Board); *The Long Day*, (Norway Canning Assn.); *Fiddlers Highway*, (Swedish Institute).

EOTHEN FILMS LIMITED

27 Manor Way, Boreham Wood, England
Phone: Elstree 3355/6

Date of organization: 1952
Dr. Phillip Sattin, *Director, Producer*
Guy Fergusson, *Writer/Director*
John Hardman, *Camera*
Ted Shuttleworth, *Electrical*

SERVICES: Medical production unit. FACILITIES: 16mm specialists in the medical field. Live action, animation, post-synch., and synch-sound facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Self Injection Techniques for Diabetics*, (Allen & Hanbury Ltd. British Drug Houses); *Care of the Colostomy; Normal Delivery, Ventouse Extraction*; (Reckitt & Sons Ltd.); *Nutrition in Pregnancy; Growing Old; Relief of Confusion*; (Vitamins Ltd.); *Home Confinement*, (CIBA Ltd.); *Urine Analysis for Diabetics*, (7 languages); *Simplified Urine Analysis*, (7 Languages) (Ames Corp. Ltd.), and others.

FILM PARTNERSHIP LTD.

246 Great Portland Street, London W.1., England
Phone: Euston 5292

Associate Company: Puritan Films Ltd. 14, King St. Richmond Surrey
Richard Dimbleby, *Chairman*
Robert Angell, *Managing Director*
John Haines, *Director & Secretary*
Arthur Wooster, *Director*

SERVICES: Complete production in 16 and 35mm sponsored subjects for theatrical, and non-theatrical and tv release. FACILITIES: 16 & 35mm Sync and Mute Arriflex cameras; Nagra ¼" recorder for sync shooting; 3 cutting rooms; location lighting; dollies and transport.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *British Nylon in Fashion*, (British Nylon Spinners Ltd.); *My Word is My Bond*, (Council of the London Stock Exchange); *Eyes of a Child; Chicago*, (editing only), (B.B.C. Television).

GUILD TELEVISION SERVICE LTD.

Exchange Court, Strand, London W.C.2, England
Phone: Covent Garden 2733
Cable: Filmicity, London

Date of Organization: 1955
D.P.L. Matthews, *Managing Director*
S. R. Elton, *Company Director, Producer*
D.C.R. Macdonald, *Director/Producer*
J. J. Henderson, *General Mgr.*

SERVICES: Complete production services for motion picture and TV commercials from consultation through script and storyboard to the production of the finished film. B/W, color. FACILITIES: Equipped sound studios for live-action film production. Full resources for location filming. Equipment for trick, special animation and photo-animation.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS for: Guiness; Maxwell House Coffee; Kelloggs; Milky Way; British Egg Marketing Board; Colman's Mustard; Spry; Kraft Cheese; Libby's Tinned Foods; National Coal Bd; Red Heart; Woman's Day; Pyrex Ovenware; and others.

MORENO CARTOONS LTD.

38 Dover Street, London W.1, England
Phone: Hyde Park 0084
Branch: Moreno Film Studios Ltd., 35A Broadhurst Gardens, London N.W. 6, England.

George Moreno, *Managing Director*
F. A. G. Thompson, *Director*

SERVICES: Cartoon, live action, el, puppet and special effects
CILITIES: Cartoon studios, two trum cameras, editing fac closed circuit TV, live action, puppet studio, sound proofed.

RECENT PRODUCTIONS AND SPO

TV COMMERCIALS for: Peps Simoniz; Schweppes; Horlicks; lop Tires; Aspro; Kraft C I.C.I.; OMO; Esso and other

RHR PRODUCTIONS LIMIT

Guild House, Upper St. M Lane, London W.C.2, E
Phone: Temple Bar 5420 Filmcity, London

Ronald H. Riley, *Managir rector & Exec. Producer*
E.P.L. Pelly, *Chairman*
A. T. Burlinson, *Director*

SERVICES: Producers of films field of training, instruction, promotion, and public relatio CILITIES: Not specified.

RECENT PRODUCTIONS AND SP

MOTION PICTURES: Six C (British Insurance Assn.); *Fight*, (War Office); *Trib Fangio*, (British Petroleum Ltd.); series of submarine t films, (British Admiralty).

SAMARITAN FILMS

Lantex House, 76, Brewer London, W.1., England
Phones: Gerrard 2337 (ansa 6821; 3580 (Production
A. Balfour-Fraser, R.O.H. son, Eric Falk, T. P. Jack Carruthers, Sarah E *Directors*

SERVICES: Complete planne duction from film treatment to delivery of show print. TIES: Administration and proc office. Two cutting rooms & 35mm equipment.

RECENT PRODUCTIONS AND SP

MOTION PICTURES: *Hospital Infection; Ward Dressing niques*; (Smith & Nephew Ltd.); *Let My People Go*, heid Film Comm.); *A Work*, (Bex Bissell Ltd.); *sion — Its Diagnosis in Practice*, (William R. Warner *Ceri Richards* (Arts Counc teen films for the Central of Information.

STEWART FILMS, LTD.

Offices: 2 Orchard Rd., Worcester, Eng.
Phone: Malvern 1975
Studios: 82/84 Clifton Hi don N. W. 8, Eng.
Phone: MAida Vale 7296,
Associated Company: Hardy Films Ltd.; Studios, Borehamwood,

STEWART FILMS, LTD:
hn R. F. Stewart, *Director*
chael A. Seligman, *Director*
K. Hardy, *Director*
hard J. Need, *Director*
ICES: Complete production ser- on location and in the studio. LITIES: 16 & 35 mm Newman air and Arriflex cameras. Color- lighting for location and con- onal Mole-Richardson lighting udio. 16 & 35mm cutting rooms. ew Theater, sound recording.

IT PRODUCTIONS AND SPONSORS
TION PICTURES: *What's In A e; Heat of the Matter;* (The Council); *Hands to Flying Sta- Launch & Recover;* (The Ad- ty); *This is Universal,* (Uni- d Grinding Wheel Co.); *Leave Leonard,* (Walker, Crosweller .); *The Story of Julie Billiart,* vent of Notre Dame de ur); *Jet Propulsion,* (Dowty ne Ltd.).

LLACE PRODUCTIONS LTD.
Berwick Street, London, Eng- and
one: Gerrard 2639
te of organization: 1940
G. Samuel, *Chairman*
G. Bayley, *Secretary*
Frank Bundy, *Managing Di- ector*

ICES: Production of all types ocumentary, advertising, public ons films. Television coverage. LITIES: Small studio. Three equipped cutting rooms for 16 35mm editing.

IT PRODUCTIONS AND SPONSORS
ON PICTURES: *Stone Into Steel; Oriana;* (United Steel Com- s, Ltd.); *Masters of Venus,* dren's Film Foundation); *A. 1 ttle,* (Ministry of Agriculture); t X, (International Harvester- oduction).

ST OF ENGLAND FILM UNIT LTD.
Broad Street, Bristol 1, Eng- land
ones: Bristol 28587/27241
Jones-Frank, MBKS, *Managing Director*
D. I. Gunn, *Director*
A. S. Pople, *Director*

ICES: Producers of documen- nd industrial films specializing ipping, agriculture and heavy try. Also cinema and tv pro- material up to 3,000 ft. in h. FACILITIES: Fully equipped in Bristol with sound stage; 35mm cameras including stu- limped camera on velocilator; 16mm cameras together with limped 16mm Arriflex. Fully ped mobile location truck.

T PRODUCTIONS AND SPONSORS
ON PICTURES: *Why Hydroco- tern Traveler,* (Seawork Ltd.); try Justice, (4-D Associates); inium in Agriculture, (British inum Co. Ltd.); *The Economi- Use of Lime In Agriculture, Hay;* (R. A. Lister & Co. ; *Golden Harvest; Lead With* ; (Jones Balers Ltd.).

DENMARK

MINERVA-FILM A/S
Toldbodgade 18, Copenhagen, Denmark
Phone: Minerva No. 1

Date of Organization: 1936

Torben Madsen, *President*
Ingolf Boisen, *Vice-President*
Jorgen Roos, *Director*
Hans Christensen, *Director*

SERVICES: Motion pictures in 16 and 35mm color or b/w, slidefilms. Specialties: Industrial, sales, public relations, TV, education, training, medical, documentary and merchandising. FACILITIES: Complete 16 and 35mm cameras, lighting and sound production equipment. Cutting and screening rooms, shooting stage, special effects, animation, creative staff.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Power for Greece,* (The Northern Cable & Wire Works); *The Way to Rebuild,* (Rebuild Comm.); *The Faroe Islands,* (Danish Government); *Danish Design; Limfjorden;* (Danish Film Office); *Hjejlen,* (Burmeister & Wain).

FRANCE

Vavin, Inc.
(Video and Visual Information Films)
31 Grande Rue, Geneva, Switzerland
Phone: 26-21-27
N. Z. Moreno, *Vice-President & Manager*
(See complete listing under New York City)

ITALY

Toei Motion Picture Co., Ltd.
Via Del Tritone, 61, Rome, Italy
Phone: 684514 Cable: Toeirom Roma
(See complete listing under Japan)

SWITZERLAND

Vavin, Inc.
Video and Visual Information Films
72 Boulevard Raspail, Paris VI, France
Phone: LITtre 99-61
Mme. Yvonne Oberlin, *Manager*
(See complete listing under New York City)

AUSTRALIA

LEX HALLIDAY PRODUCTIONS
39 Pitt Street, Sydney, N. S. W., Australia
Phone: BU. 6557 Cable: Austfilm

Date of Organization: 1951

Lex Halliday, *Director*
Jean Halliday, *Director*

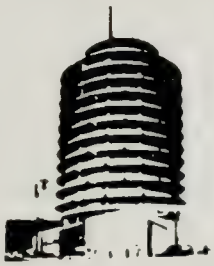
SERVICES: 16 and 35mm industrial and documentary productions in association with Australian Instructional Films Pty., Ltd. Experienced liaison with international feature film producers. FACILITIES: none specified.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Mahratta, Histor-*

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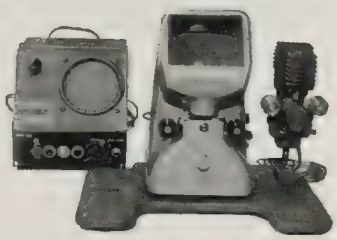
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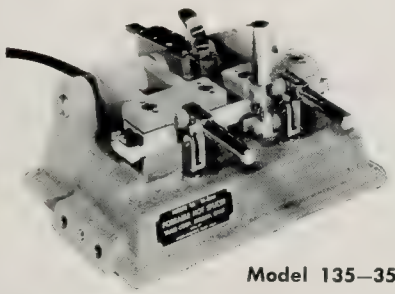
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INTERNATIONAL:

HALLIDAY PRODUCTIONS: CONT'D.

ical Australia; (Bank of New South Wales); *That's Compactus!, Masters of Space;* (Brownbuilt Steel Equipment); *Wild Life,* and other self-sponsored productions for childrens' TV programs.

JAPAN

IWANAMI PRODUCTIONS INC.

No. 22, Kanda Misaki-Cho, 2-chome, Chiyoda-Ku, Tokyo Japan

Phone: (301) 3551

Date of Organization: 1950

Officers: Not given

SERVICES: Production and sales of documentary, educational, public relations, TV films, slides and photographs. FACILITIES: 16 and 35mm Cine Cameras; animation stands; 35-mm and 16mm projectors; editing equipment; stages.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Steel in Tomorrow,* (Yawata Iron & Steel Co., Ltd.); *Mammouth Tanker Naess Sovereign,* (Mitsubishi Shipbuilding & Engineering Co.); *Kyoto,* (Japan Tourist Assn.); *Industry in Japan,* (Ministry of Foreign Affairs); *Creating a New Era-Toshiba,* (Tokyo Shibaura Electric Co., Ltd.).

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Hiroshi Okawa, *President*
Chaiki Imada, *Mgr. Foreign Dept.*
Eiji Takebayashi, *Asst. Mgr. Foreign Dept.*

SERVICES: Production, distribution and showing of short educational, documentary, industrial and commercial films. Animated cartoons. TV film series. FACILITIES: 40 sound stages; animation studio and laboratory.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES for: Ajinomoto Co. Ltd.; Nippon Beer Co., Ltd.; Matsushita Electrical Co., Ltd.; Mitsubishi Electrical Co., Ltd.; Yashika Camera Co., Ltd.; Singer Sewing Machine Co., Ltd.

Listing of Studios Invited

☆ Listings of overseas studios are invited by the Editors. There is no charge or other obligation for appearance in either the Production Review or Supplement pages. Applicants are asked to address listing form requests to the Chicago office of BUSINESS SCREEN at 7064 Sheridan Rd., Chicago 26, Illinois, U.S.A.

How Modern Serves the Canadian Audience

Keen Interest of Sponsors, Viewer Neighbors to North Noted by Bill Oard of Modern Talking Picture Service

IT WAS ABOUT two and a half years ago that my company arrived at the decision to open a branch in Canada. For nearly twenty-five years we had been successful distributing the films of American industry within the United States. Now we wanted to see what would happen when we tried to export our know-how.

BUSINESS SCREEN readers may be interested in this brief report of what has happened in the fourteen months since we first opened our doors. We've learned a lot, made some good friends, and believe we are well along the road to a healthy and profitable operation.

Many Groups With Projectors

We knew from various sources that many Canadian groups were equipped with 16mm sound projectors, and we were hopeful that the 67 TV stations would be as ready to use business sponsored films as are stations in the U. S. We knew, too, that some of our American customers could authorize us to release their films in Canada, although we realized that we must look to Canadian companies for the bulk of our business. As far as we could determine, there was no distributor in Canada devoted exclusively to business film circulation, and we believed the time was ripe for such a development.

After investigation, discussion, and a good deal of thought, we settled on Toronto as the site of our new branch. Montrealers quite naturally feel this was a mi... while Vancouverites often pr... never to have heard of either ... ern city! But, we had to start s... where. We hope the day will ... arrive when volume permits ... point operation.

Most Films Are Duty-Fre...

Space was secured, a ma... hired, and some films of U. S... tomers deposited in the offic... many film people know, educ... al films can be shipped a... most countries free of tariff i... are certified properly. Most ... sored films qualify for this ... fication, though a few subjects ... been dutiable.

Our Detroit area salesman ... "borrowed" to open Canadian ... solicitation, and many calls ... made. We found that it was ... sary to explain the services ... commercial distributor more ... pletely than has been the ca... the U. S. in recent years. I... apparent that the unit sale ... be smaller in the Canadian m... since fewer film shipments ... be required to reach the ava... viewers. Because of the grea... tances involved we knew film ... over would be somewhat s... than we have been accustom... Transportation costs are high ... films in Canada since the po... fice does not grant them a p... ential rate.

A Growing List of Sponso...

Within a very few monti... had been awarded the distrib... of films from companies su... Joseph Seagram & Sons; ... Company of Canada, Li... Abitibi Power & Paper Com... Limited; and British Motor ... oration, and found ourselves ... an inventory of 900 prints. ... bad beginning.

We were proposed for, a... cepted as an Associate Mem... the Associated Motion Pictur... ducers & Laboratories of Ca... This is an active (as well a... genial and most able) gro... Canada's largest producers ... labs, which accepts associate ... bers from allied trades. Atte... the meetings, we wondered ... such an association would ... successful in the States. The ... mation available through ... PLC has been most helpful ... and we are happy to be aff... with it.

Broadcast Governors Rule ...

Telecasting in Canada is ... trolled by the Board of ... cast Governors (BBG), ana... to the U. S. FCC. The BB... quires that TV stations deve... per cent of their broadcast t...

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Bruce Thomas manages Modern's Toronto office.

rdian programs. Allowances made for British Commonh programs.

spite this, we have found acceptance for non-Canapictures, although there is a te preference for films bearBBG Canadian content num-We have visited about half ations so far, and several catges have been published and d. We are now shipping 400 films monthly to sta-

00 Requests in Three Weeks

veral mailing lists were purd to develop film showings g private audiences, and an 20,000 catalogues were reil. We were overwhelmed by film orders in the first three s! This was enthusiastic acnce, from people who didn't us, and whom we weren't even had projectors. As a r of fact, many films were letely booked for several s. Current volume is about shipments monthly to group rs.

r branch in Canada is headed ruce Thomas (formerly in e of our Cincinnati office) as al Manager. Thomas is reible for new business and customer service. John Brown is in charge of operations, and a staff of four handles audience promotion and film traffic.

There are, of course, many more things to be done before the new venture can be termed a success. But the results so far indicate that there is a definite place in Canada for a commercial distributor, specializing in business film circulation, and committed to the development of motion pictures as a regular communication medium for industry. With current interest in the European Common Market, and occasional talk of a North Atlantic Common Market in the far future, we believe that our move was well timed, not only for immediate profit, but as a valuable background for possible future efforts further afield.

* * *

Avon Celebrates 75th Year in Film Guided-Tour of New Lab

☆ Avon Products have celebrated their 75th anniversary with the opening of their modern, new laboratory at Pointe Claire, Quebec—and a motion picture to take the public on a "camera's eye" visit there.

The camera moves through various departments of the Avon Laboratory showing how substances are gathered and then developed and tested. Also the processing of orders is covered, as is Avon's unique distribution system which makes Avon products available right in the home through the popular "Avon Calling" service. The film was produced by Crawley Films, Ltd., Ottawa.

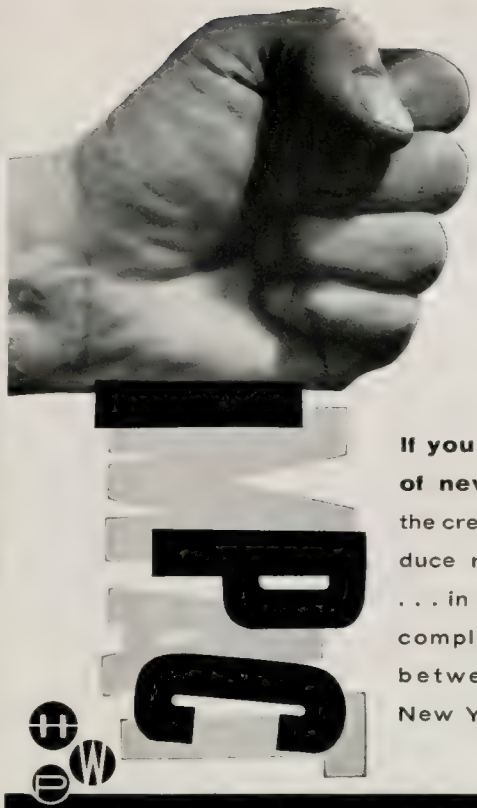
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☆ A new service to prod offering 8mm reductions fro mm and 35mm films has be nounced by Cinema Re Corp., Hollywood, Cal.

An exclusive feature of th vice, according to presiden Scheib, is that optical effec be integrated from A and B during the reduction proce is not necessary to blow originals up to 35mm, mak optical effects and then redu film. Both black & white and originals can be printed. Th uid gate process is used to clarity of image and to elim scratches and blemishes o original during printing.

In addition, another exc service is that actual scene-to color, as well as density corre are made possible directly 8mm negative. The final print is made by direct exp eliminating any degradati sharpness which might resul the optical printing process.

Further information about services can be obtained fro company at 716 N. LaBrea nue, Hollywood 38.

* * *

DuPont Photo Products D Opens Center in New Jerse

☆ The DuPont Photo Pr Department has opened a new headquarters and distributio ter in Clifton, New Jersey. L at 380 Allwood Road, th facilities are just off New Route 3, seven miles from York City.

The new building include 000 square feet of office and house space, designed to h DuPont's entire line of p raphic products. Fenner G. ley, district manager of the c ment said that the move from town New York was made in to provide better delivery to customers and dealers alo eastern seaboard.

* * *

Glen Glenn Sound Faciliti Described in a New Broch

☆ An illustrated brochure complete information about Glenn Sound Company, its ties and services, is being by that company.

Listing officers of the org tion and giving complete ground materials on the co the booklet also includes list for rentals and services. to: Glen Glenn Sound Co 6624 Romaine St., Hollywo

echnicolor's 8mm "Instant:' Projector

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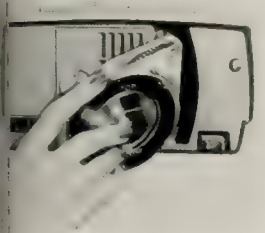
NICOLOR CORPORATION, ch in June received the Cer- of Design Merit, highest of the International De- Institute, for its 8mm In- Iovie Projector, now is tak- n at the broad business and ial market which has made taneous appearance.

pany officials are frank in ng that the 800 Projector roduced last fall to captivate nsumer audience — which done. A library of more 00 subjects to supplement ers' own films has added s to sales.

ks Lively Business Interest

he same time, the consumer- qualities of operational sim- convenience, and modest ve sparked a lively business . Industrial purchasers have quipping salesmen with sales monstration films — and the rojector; there have been g and training uses; point- hase uses of the projector een noted.

to the easy use of the pro- is the Magi-Cartridge, a clear plastic case containing 4-½ minutes of film in an

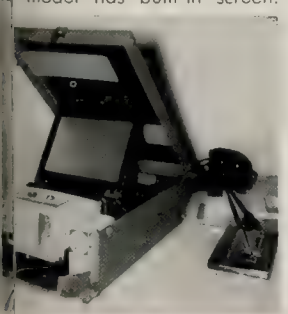


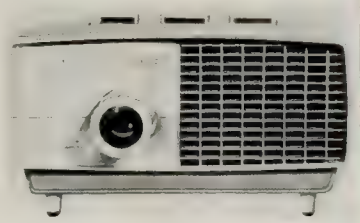
n cartridge slips in back.

loop. This replaces the con- al reel, eliminating sprock- leading and rewinding. The ge also protects the film st, dirt, weather and finger-

lf-storing power cord, which tically retracts into the pro- is simply plugged in, the snapped into the projector,

model has built-in screen.





Technicolor's "800" Projector.

and the "show is on." While the projector was designed as a repeater rather than for continuous use, it has been used successfully in continuous operation in air-conditioned quarters which minimize the build-up of heat which could in time warp the plastic of the cartridge.

Features of the Projector

The Instant Movie Projector has a precision-ground "Zoom" Technor 5/1.5 lens, fully color-corrected, with 15mm to 25mm range to adjust picture size to fit the screen. Blower-cooled, only 250 watts are required for the brilliant Tru-Flector lamp as a light source. When a change is needed, the hot lamp can be ejected without touching it. The aperture is self-cleaning, and a cam-controlled two-tooth shuttle assures precise registration for steady pictures. An elevation control is located at the rear of the projector.

Weighing only 7 pounds, the compact projector measures 9-¼ x 5-½ x 5-¼ inches. Its convenience is highlighted by the fact that it will fit into almost any expandable-type brief case. To meet special needs, the Technicolor staff has on occasion made fast modifications such as the flip-top rear projection unit shown; the projector, held firmly in place in transit, simply sets into the case and may be removed for other uses as required; case space also is provided for Magi-Cartridge storage and transport.

Lab Facilities Are Integrated

With the projector as the foundation for the program, Technicolor has built an organization to handle all phases of business use between the actual production and the distribution of the picture. The Hollywood film laboratories have set up facilities for making the famous Technicolor prints by imbibition — in effect, a dye transfer process — in 8mm, with direct reduction from either 16 mm or 35mm. On runs as short as 100 prints, the order goes through 35mm machines, getting correction

(CONCLUDED ON PAGE 64)



It's included in your next issue of Business Screen . . . pictures and text of all that's new and useful in Audio-Visual Projection . . . and Related Accessories . . . It's our Trade Fair in Print . . to keep for constant reference on these latest devices . . . Motion Picture, Slidefilm and Slide Projectors, Screens, Tape Reproducers. 8mm and 16mm Optical and Magnetic Projectors • Continuous, Repeater Projectors and Equipment for Personal Selling and Store Display Use, for the Training Classroom and for Group Projection Featured in these Trade Fair pages!

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(CONTINUED FROM PAGE THIRTY-TWO)

Diametres, Cie de Pont-a-Mousson, produced by Les Films Pierre Remont.

Du Bois de Mine au Soutenement Qui Marache, Charbonnages de France, produced by Son et Lumiere.

Du Sable pour le Fond, Houilleres du Bassin de Lorraine, produced by Son et Lumiere.

Feu et Flamme, S.E.I.T.A., produced by Publi Techni Films.

Fleurs de Feu, Cie de Saint Gobin, produced by Films Hermes.

Heures Champenoises, Champagne Producers Association, produced by Societe Nouvelle Pathe Cinema.

La Mecanique & Four Elements, Federation of Metal Working Industries, produced by Societe Nouvello Pathe Cinema.

Le Lac (sponsor not given) produced by Films Caravelle.

Les Trefles' Organisent, French Productivity Council, produced by Objectifs.

Verre Textile, Cie Saint Gobin, produced by Cinetest.

* * *

BRITAIN'S ENTRIES FOR BERLIN

Ascot-A Race Against Time, George Wimpey & Co., Ltd., produced by World Wide Pictures, Ltd.

Black Monday, Imperial Chemical Industries, produced by ICI Film Unit.

The Cattle Carriers, British Petroleum Co., Ltd., produced by Greenpark Productions.°

Chemistry for the Nuclear Age, Atomic Energy Authority, produced by Greenpark Productions.°

The Ever-Changing Motor Car, Ford Film Library, produced by TV Cartoons Ltd.

Fire Below, British Petroleum Co. Ltd. for Shipping Federation Ltd., produced by Films of Today.°

Heart of Scotland, Scottish Council, Development & Industry, produced by Templar Film Studios.

Mikhali, British Petroleum Co. Ltd., produced by Greenpark Productions.°

Nuclear Power Reactors, Atomic Energy Authority, produced by Greenpark Productions.°

Pile Casting at Milford Haven, Esso Petroleum Co., Ltd., produced by Esso Film Unit.

The Peaceful Revolution, Associated Electrical Industries, produced by Film Centre, Ltd.

Prospect for Plastics, Shell International Petroleum Co. Ltd., produced by Shell Film Unit.

Signs and Portents, Imperial Chemical Industries, Ltd., produced by Film Producers Guild Ltd.

Terminus, British Transport Industry, produced by British Transport Film Unit.

Usutu, Usutu Pulp Co., Courtaulds Ltd., produced by Film Centre Ltd.

°in association with Film Producers Guild, Ltd.



Scene from "Remington Eleven" one of th entries to be shown at the Berlin Festival.

ENTRIES FROM ITALIAN INDU

Believe What They Say, Societa Italiana C d'Aqua.

A Bridge for Sardinia, Centro Relazioni Az Ferrovie dello Stato.

The Cheeses of Italy, Comitato Italiano I Derivati.

A Day on the Canal, Societa Adriatica di tricita.

The Island of Glass, Azienda Autonoma So e Turismo de Venezia.

Operation Orinoco, Societa Innocenti.

N. 6M. 401, Societa Olivetti.

The Plypac Bag, Societa Edisonvolta.

Santa Barbara: Something New in the Ar ley, Societa Sanata Barbara.

The Last Water Carrier, Societa Italian dotte d'Acqua.

From Space to Space, Gruppo Magneti

We Protect the Job, Societa Montecatini.

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E INDEX OF SPONSORED FILMS

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	— T —		
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	— U —		
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United Research Division of American Telephone & Telegraph	*Research Is Only the Beginning*	7	29
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United States Marine Corps	*From the Very First Day; According to Plan; Take Charge Guy; Always Faithful*	2	
United States Department of Agriculture	*Strontium Free Milk, A Standby Process*	8	
United States Dept. of the Interior, Bureau of Mines	*Alaska and its Natural Resources*	4	
United States Navy	*Management Improvement—It's Your Business*	2	
United States Savings & Loan League	*What You Should Know Before You Buy A Home*	8	
United States Steel Corp.	*Fence Building the Modern Way*	1	
	According to Webster	1	
	How to Weld "T-1" Steel	5	
	The Moveable Bridge	7	
University of Southern California	*A University is a Teacher*	2	
Urban Progress Association of Little Rock, Ark.	*Quest*	8	
	— V —		
Vanderbilt University	*Our Greatest Task*	1	
Volkswagen of America, Inc.	*Four Seasons of Austria*	3	
	— W —		
Western Electric	*A Voice for Mercury*	6	

Warner, Goetz & Brill Co. Established in Los Angeles

• Jack Warner Jr., John Goetz, and Klaus Brill have established Warner, Goetz and Brill as a new company to produce films for industry and for government. Headquarters of the firm are at 11501 Sunset Boulevard, Los Angeles 49. All three participants have had considerable experience in this field.

Klaus Brill, for the past eight years editor in publication departments at Douglas Aircraft and Bendix-Pacific Division, has been responsible for the documentation of commercial and military programs. Assignments have included script writing, directing, producing and editing of progress report films; preparation of operation and service manuals for DC-7 aircraft and a broad range of military projects; and management of all documentation for the Project Mercury Telemetry Receiving and Digital Data Processing systems. In the Psychological Warfare Division of the Army he wrote, directed and produced radio news and feature programs; subsequently he served as Deputy Chief of the Radio Branch of Military Government and program director of the Bavarian Broadcasting System.

John Goetz produced the "Wide Wide World" series for General Motors Corp. and for more than 10 years was on the staff of National Broadcasting Co. as a director, producer and executive producer, gaining more than 300 live and video tape network credits, including "The Voice of Firestone", "American Inventory", the "Kaleidoscope" series, and others. Film production and direction included these documentaries: *Background*, the *People* series, and *The American Fighting Man — Korea Plus Ten*. During

War II he was a captain i
tary Intelligence Service, a
served in the Psychologica
fare Service as Chief of F
tion at Radio Munich.

Jack Warner Jr. former
a vice-president of Warne
Pictures, Inc., in charge
Industrial Films and Televis
vision. Among his credits
Bell Science Series, produc
American Telephone and
graph Company. He has pr
several feature films for th
release and was responsi
hundreds of motion picture
by industry and military s
for public information, pu
lations and training.

He was Assistant Chief of
ing Film Production, Signal
Pictorial Center, Astoria,
during World War II, ar
Assistant and Acting Photo
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SEP 20 1962

NUMBER 5 · VOLUME 23 · 1962

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The Real Story of the Panama Canal
Films Are Tools at United Airlines
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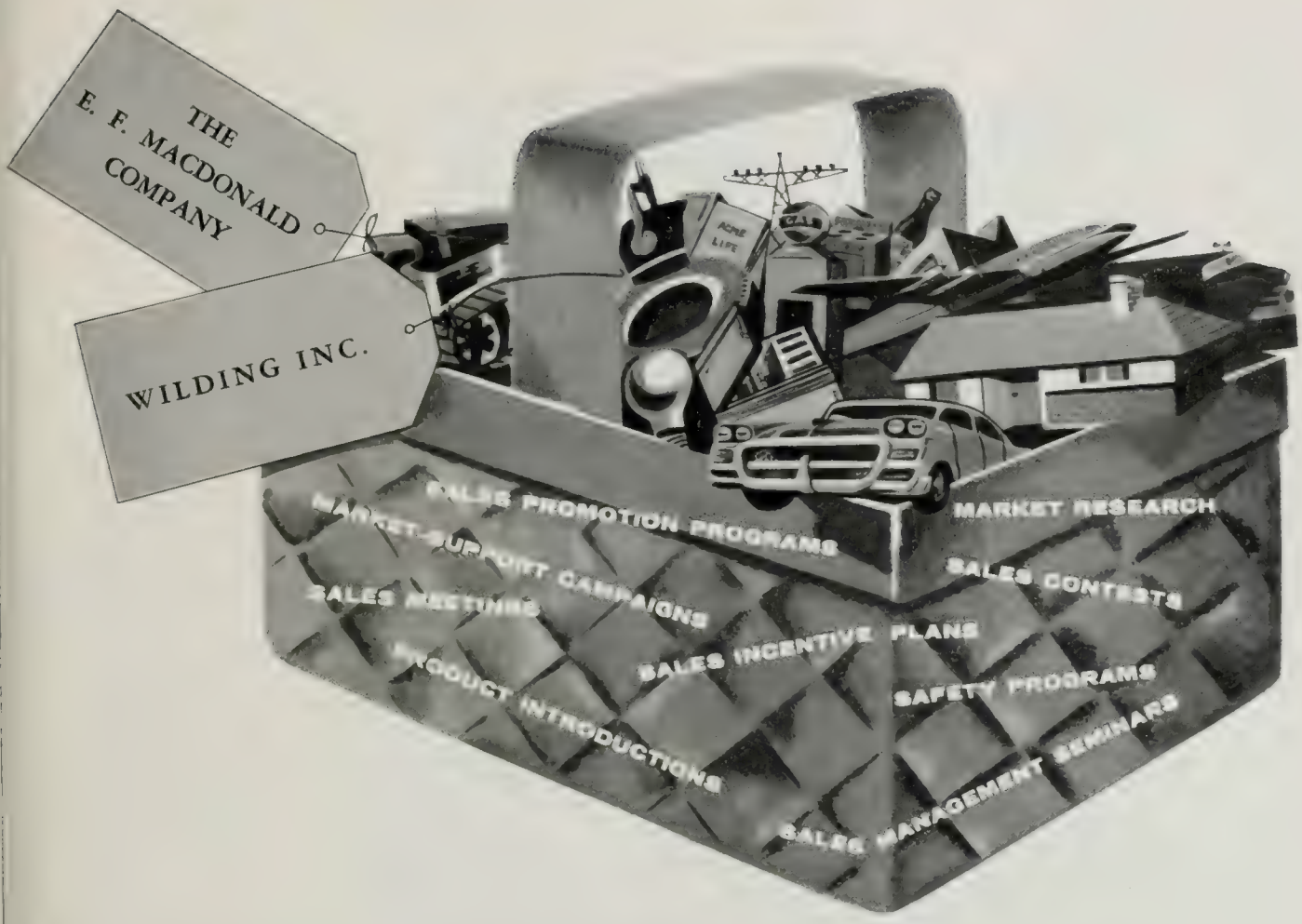
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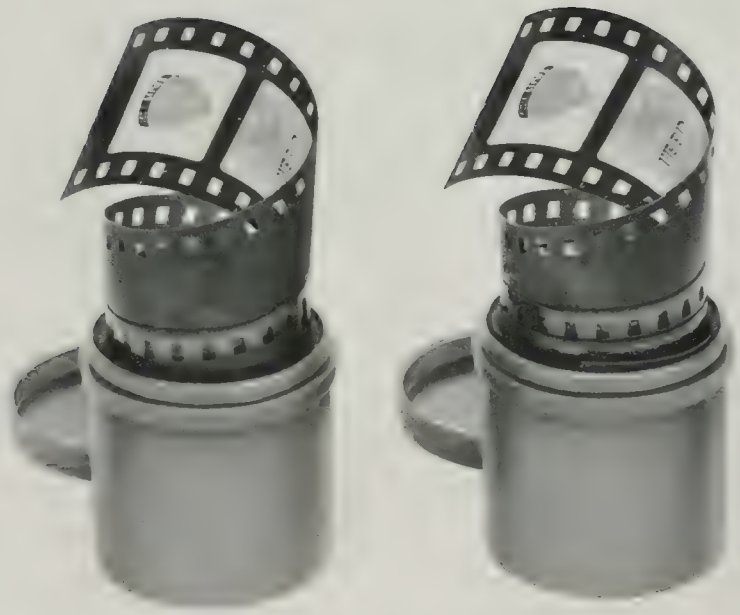
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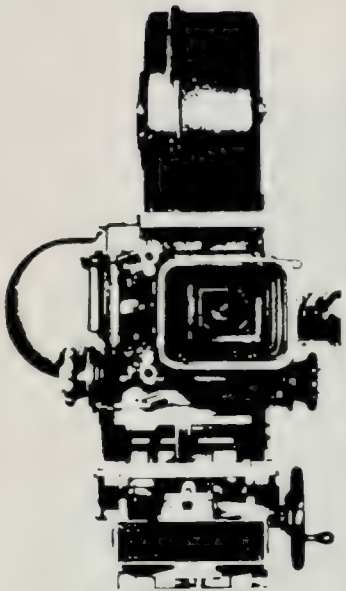
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BUSINESS SCREEN

THE BUSINESS MAGAZINE OF AUDIO AND VISUAL COMMUNICATION AND JOURNAL OF THE INDUSTRY FILM PRODUCERS ASSOCIATION

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PLUS: THE DIRECTORY OF AUDIO-VISUAL DEALERS

CHICAGO OFFICE OF PUBLICATION
7064 Sheridan Road Building, Chicago 26, Ill.
Telephone: BRiargate 4-8234-5

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Issue Five, Volume Twenty-Three of Business Screen Magazine, published Aug. 31, 1962, Issued 8 times annually at six-week intervals at 7064 Sheridan Rd., Chicago 26, Illinois by Business Screen Magazine Inc. Phone BRiargate 4-8234-5 **O. H. Coelln, Editor and Publisher.** Subscription $3.00 a year; $5.00 two years (domestic); $4.00 and $7.00 foreign. Second class postage paid at Chicago, Illinois and at additional mailing office. Entire contents copyrighted 1962 by Business Screen Magazines, Inc. Trademark registered U. S. Patent Office. Send editorial, subscription inquiries to Chicago.

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Camera Eye

THE EDITORIAL VIEWPOINT

SHOEMAKER'S CHILDREN, that's what we are! We're talking about those of us who create and produce communications for business, about the companies who manufacture equipment and films for production and projection and about those who distribute and process the picture. Among all these hundreds of companies, you can count the motion pictures and slidefilms which have been sponsored to sell these media on your 10 fingers and have a few left over.

Where is there *today* a single big picture to punch home the power and the glory inherent in our screen images? Where can a businessman or an advertising club or a board of directors get a print of a picture showing the universality of sight-sound, of the myriad of tasks which only the screen can make understandable so well to so many?

It's What Pictures Can Do That Counts

For the company or the trade group or the Government without the desire to sponsor a picture to solve a problem or to deliver an idea has no use for the lightest, easiest or even the cheapest kind of projector.

True enough, there could be a partial answer in showings of the industry's best "samples," our "prize pictures" of the year, to prospective sponsors. But we waste that opportunity by the vain pursuit of awards for awards' sake. Where is there a single awards program in the U. S. to which you would safely expose a company's president or a board chairman?

Cooperative Action Could Work Miracles

And where is this industry's badly-needed Research and Development program? Where is the organized evidence of pyschological response we began to get during World War II and have since abandoned to the tender mercies of campus audio-visual researchers.

And, finally, where is the overdue UNITY of all those with a common interest in the tremendous potential of sight/sound media now drifting aimlessly their separate ways to the detriment of their own prosperity. Isn't it about time we used our producer organizations, where they exist, to do a little more than negotiate union agreements? And perhaps called on the crafts themselves to think about *the medium* on which their member livelihoods depend?

As the final quarter of the year begins, it's time for those in charge of such matters to *take charge!* The first order of the day is: get together! The precepts are simple enough: *know thyself* and then *sell thyself.*

Let the Picture Medium Sell Its Future

Can these be the few basic objectives toward which the "industry" itself can work together?

1. To emulate the tremendous example of management exhibition *of our own kind of pictures* in the U.S. as will be done at the Third International Industrial Film Exhibiti Berlin this month?

2. To "package" and move toward level audiences throughout the U. S. and ada, the *best* of *management-interest pi* from our respective countries, i.e. to m group of such films easily accessible t management audiences for coast-to-coast ing. Example: the "50 Books of the show annually sponsored by the graphic

3. To weave a pattern of co-sponsors such showings so that local audio-visual ers (the *best!*) can assist in their present

4. To accompany such showings with quality descriptive literature for the gu of prospective clients in these audiences.

5. To work toward the recognition national business film awards program v of judgment by top management peopl of their participation in its final events. all, it's *their* money that pays for the pr

6. To encourage such excellent spec programs as that of the National Commit Films for Safety with its top-level revi its exemplary awards presentation duri tremendous National Safety Congress.

* * *

Announce Program for the Industrial Exhibition in New York on Sept. 25-27

☆ Program details for the Industrial Exhibition at New York's Barbizon-Plaz tel on September 25-27 have been anno Beginning at 2 p.m. on opening day, posium "How Communication Satellite Affect Our Future" will open this yea hibition. A talk by Erik Mortensen, tional Director of the Linguaphone In will outline how business can benefit foreign language proficiency as Mr. M sen discusses "The Language Key to C Profit."

Highlight of the first day's program panel discussion, "8mm Sound, a Pr Report on a New Medium." Moderat this event is R. G. Hennessey, General ager of the Industrial Products Division child Camera & Instrument Corp. members include Fred A. Aufhauser, dent, Vicom, Inc.; Robert A. Colburn, President, Geo. W. Colburn Laboratory ald Woelfel, Manager, Repeater Project vision, MPO Videotronics, Inc.; Everett President, Cine-Magnetics, Inc. and C J. Sass, Sales Promotion Manager of Fai

Honor Winners at the Awards Luncheo

An awards luncheon will conclude th current 2nd International Film Festi New York on Wednesday noon, Sept 26th. Following the presentation of tr to films entered in this festival, Harry McMahan, advertising consultant, will "New Techniques in International Co cials."

The regular Wednesday afternoon pr begins at 3 p.m. with a workshop sess "Creative Interaction of Sound and outlining the importance of the soun in tv commercials. Members of the cal Commercials Producers Association

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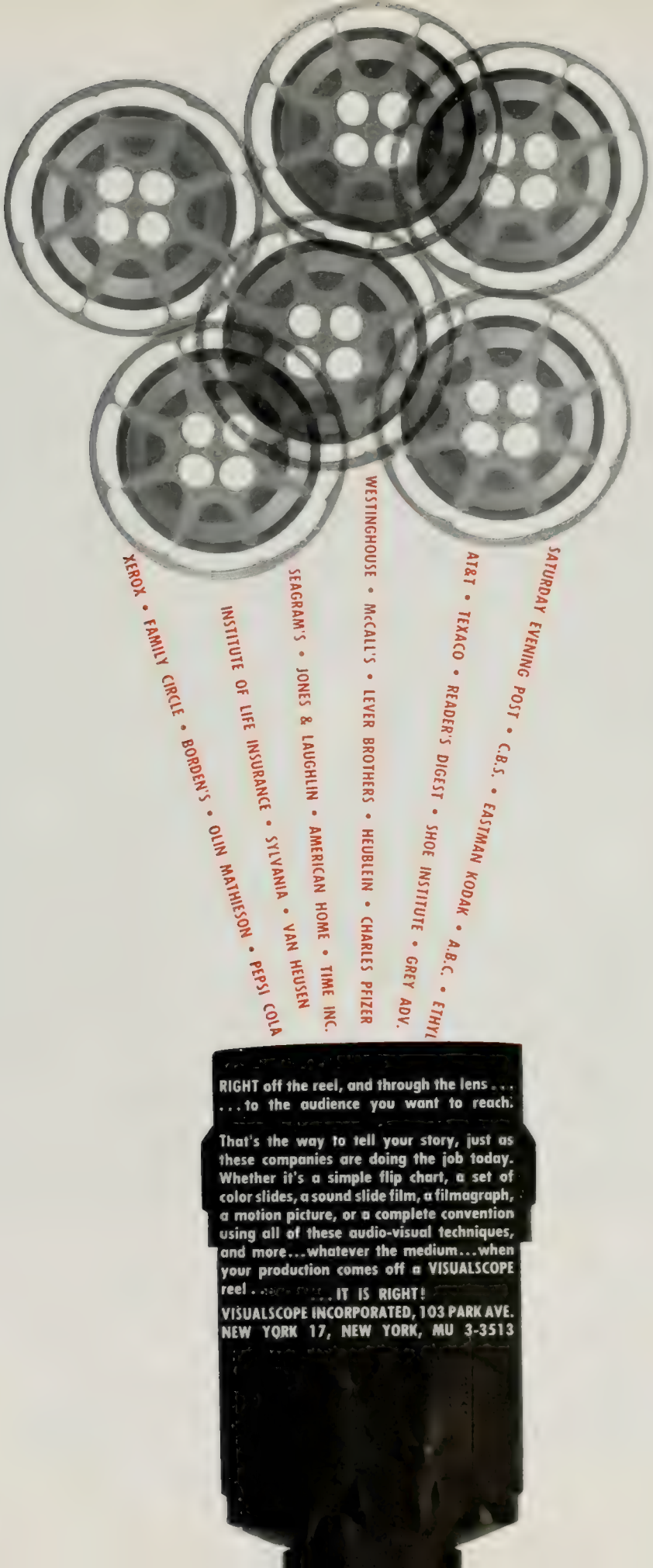
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THE EDITORIAL VIEWPOIN

(CONTINUED FROM THE PRECEDING PAGE

by their president, Phil Davis, will pre this program.

The Metropolitan (N. Y.) Audio-Visual sociation will host a panel discussion at 4 Wednesday on "Visualizing an Idea," segments on "How We Perceive Color," "] We Perceive People," "Planning an Ed tional Television Program" and "Visual American Art." Moderator of the closing ment is Benjamin Fine, Education Editor the North American Newspaper Alliance

Producers, Agencies to Debate Film Cost

Producers will debate "Film Produ Costs" with representatives of leading N advertising agencies on the closing ever Wednesday's program. Joe Dunford, Pe Films, Inc.; Bert Hecht, Wylde Films; R Klaeger, Klaeger Associates; and William Praag, head of Van Praag Productions speak from the producers' viewpoint. Davis, Grey Advertising; William Gibb Walter Thompson; Bernie Haber, B.B.D and Joseph Lamneck, Donahue & Coe represent agencies. Moderator is Eli L. tan, author and magazine editor.

The Exhibition program will be concl on Thursday afternoon, September 27th two final events. At 2 p.m., R. Th Pierce, Jr. of Polaroid will show the preparation of slides for industrial and cational presentations in an illustrated on "Slide Preparation Techniques." p.m., a workshop session on "What's in Filmstrips" will provide a two-hour ser for both producers and industrial use this medium.

* * *

Kodak Directors Elect Donald E. Hyndr to the Post of Assistant Vice-President

☆ Congratulations to film veteran, D E. Hyndman on his recent election t sistant Vice-President of the Eastman K Company on August 16th. The anno ment followed a meeting of the Kodak of directors.

Don Hyndman, manager of the comp professional motion picture film depart has been associated with Kodak 36 beginning his employment in the Kodal search Laboratories in 1926. Follow round-the-world trip as manager of a K cine processing department project in he worked in that department at Kodak then returned to the research laborator prepare to join the motion picture film d ment.

In 1940 he was made assistant manage came manager of the East Coast divis 1946 and was appointed manager of d

(CONTINUED ON THE FOLLOWING PAGE

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The New York Times.

SUNDAY, JUNE 3, 1962.

Top Films, New Sources Seen At Assembly

By HOWARD THOMPSON

WITH the recent close of the fourth annual American Film Festival and a big, fine package of prize-winners now available (upon request) as a national "road show," full credit should go to the sponsoring Educational Film Library Association at 250 West Fifty-seventh Street.

Again pilot of the entire operation, which drew a record total of 1,500 registrants to the Biltmore Hotel, was the association's administrative director, Emily Jones. Miss Jones is [illegible] bought[illegible]

(of Clearwater, Fla.). [illegible]roductions

And two tiny masterpieces came from Electra Films of New York, a company expanding from television films into the nontheatrical field. Electra's "Litho" recorded the technical process of lithography in a precise flow of simplicity and beauty; here was a perfect little picture of its kind. "Profits in the Bag" (how to pack a shopping container, no less), sparked by some brazenly sassy animation, was a model of perky practicality.

Other winners, to choose at random, fully justified their acclaim. The plight and rehabilitation of a disturbed adolescent girl was penetr

ELEKTRA

[illegible]

THE EDITORIAL VIEWPOINT:

(CONTINUED FROM PRECEDING PAGE EIGHT)

ment on his return to Rochester in 1950. He is a graduate of the University of Denver (chemical engineering) and did graduate study at the University of Rochester. A fellow of the Society of Motion Picture and Television Engineers, he has long been active in the society's work and was its president in 1945-46.

* * *

At Presstime, Belgium Selects Eight Films to Represent Industry at Berlin

☆ The final listing of entries for the Third International Industrial Film Exhibition being held in West Berlin later this month was received from our correspondent Peter Rigg at presstime. Here is his report:

From the heart of the Common Market (for Brussels is the meeting place of the International Executive board of the Common Market nations), Belgium's industrialists and film producers have selected eight of that country's best pictures for showing at West Berlin. Showings in Belgium present a problem for this nation requires two languages, Flemish and French, and the success of a business film depends on the use of the most suitable language. So it is wise to be guided by a local a-v specialist. Here are Belgium's entries:

Construire Mieux, Plus Vite, a Meillur Compte. Sponsor: S. A. Linex a Lauwe. Producer: Cine Centre Multifilm.

Education Gestuelle et Mode Operatoire. Sponsor: Belgium Productivity Council. Producer: Paul Defru.

Even Pauzeren met Sofe en Safe. Sponsor: National Association for the Prevention of Accidents at Work. Producers. Alfons Roggeman / Lode Hendrick.

Faster & Cheaper Manufacturing Methods. Sponsor and Producer: Bell Telephone Manufacturing Co.

Les Dieux du Feu. Sponsor: Steel Information Center of Belgium. Producer: Henry Storck.

The Low Shaft Blast Furnace. Sponsor: National Metal Research Center. Producer: Sofedi.

Spotlight on Telegraphy. Sponsor and Producer: Bell Telephone Mfg. Co.

Your Key to Europe's Commerce. Sponsor: Chamber of Commerce of Antwerp. Producer: Sofedi.

* * *

Barbre Film Wins a National Citation

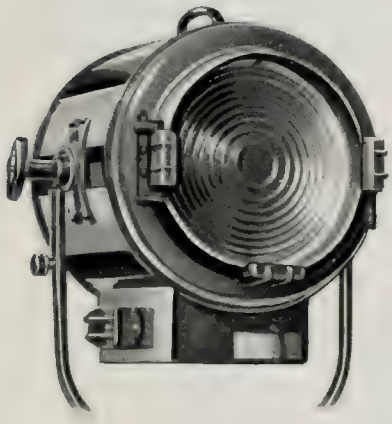
☆ The American College Public Relations Association has cited *One Fifty Flicker,* coproduced by Colorado State University and Thos. J. Barbre Productions, of Denver, for the highest honor which the association bestows. Award was made at annual convention.

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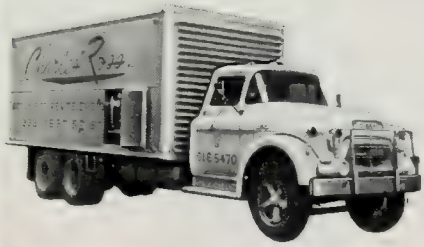
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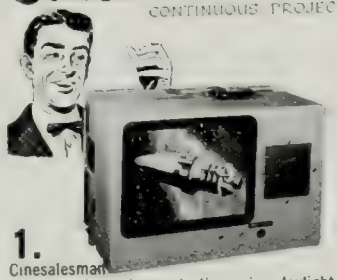
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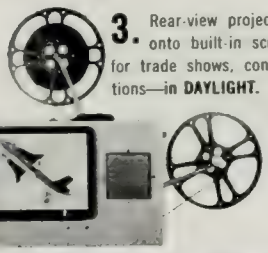
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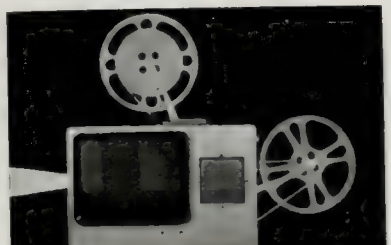
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small WORLD

FROM ROBINSON P. RIGG'S VIEWPOINT

ALL OVER EUROPE these recent months there has been a last-minute rush to complete and enter films for the International Industrial Film Festival to be held in Berlin in mid-September. Each national entry must be selected by national selection committees — forecasters say that over sixteen nations will compete this year.

In France last month BUSINESS SCREEN was present at the French National Industrial Film Festival held in Rouen, 80 miles from Paris. Since 1958, Eduard Loraillere has organized the French Industrial Film Festival in this thousand year old town.

French National Entries Chosen at Rouen

☆ This year over 150 businessmen, film producers and admen from all over France viewed 66 films to select the French national entries. The festival was held in conjunction with the annual convention of the French Cinema Exhibitors Association, important because industrial films are often shown in the entertainment movie theaters in France.



Eduard Loraillere, of Rouen, opens 5th French National Industrial Film Festival in the city.

In fact, the distribution of industrial films in France differs from the U.S.A. in many ways. First of all, in spite of the fact that France is the largest country in Western Europe by area, the population is only 46 million and there is really only one commercial, governmental and social center — Paris. Then, too, the French people have different habits — for example, they do not join clubs — and so the club audience, so important to U.S. and British film sponsors — just does not exist in France.

It Pays to Understand French Viewpoint

☆ The selling approach is different too. A French ad man said he was always surprised that so many American sponsored films were aimed at women, with the intention of selling household durables — no one in France would dream of selling a washing machine to the housewife, said he. You must first persuade the husband that it is worth spending his money on such things. Nevertheless, it would be very strange if French housewives did not have a big say in what is bought for the house. But French housewives do not join clubs — and this makes it difficult to reach them thr film.

French schools all work to the same riculum and the same timetable, which m distribution of educational films a tough p osition for the libraries — if the film is cepted for schools, they all want it at the time. If it is not accepted, nobody wan

Nevertheless, three distribution orga tions have solved the problem, each in its way. In our next issue these important ou for film in the heart of the Common M will be fully discussed.

Problems of U. S. Manufacturers in Eur

☆ Stanislaus Faure, who makes instruct films for Otis Elevators in Europe, out some of the problems of operating in Common Market. Otis, who build and i commerical elevators, work through a number of individual mechanics scatte throughout Europe.

The only way they have found to in them effectively about new methods and e ment is to show films on Moviematic (K 16mm rear-view projectors and Beseler's Mate slidefilm equipment.

There are a number of American-proc films available from the parent company often European installation practice and lations, particularly with regard to safety sures, varies from U.S.A. So films have produced for each country — in order tha can cut the accident rate and save mone

Incidentally, Faure has been a read BUSINESS SCREEN for many years and heard about the Moviematic and the Mate through our pages.

German Federation of Industries' Group Selects 15 Entries for the International

☆ Across the frontier in Cologne, Dr. Brepohl of the Institute for German Inc was arranging the submission of the Ge entries for the International Festival. Ger like France, Britain, Italy and the U States, will be entering 15 films. The Ge films were selected by a special com set up by the German Federation of I tries and they include some titles which pretty exciting. (See the complete list on 63 of this issue.)

One film which has been widely sho Britain and U. S. A. is *Kahl*, made by Films for the A.E.G. electric company. is the story of the building of the first a plant in Western Germany and is a fine of technical public relations, winning last Grand Prix at the Berlin National Indu Film Festival.

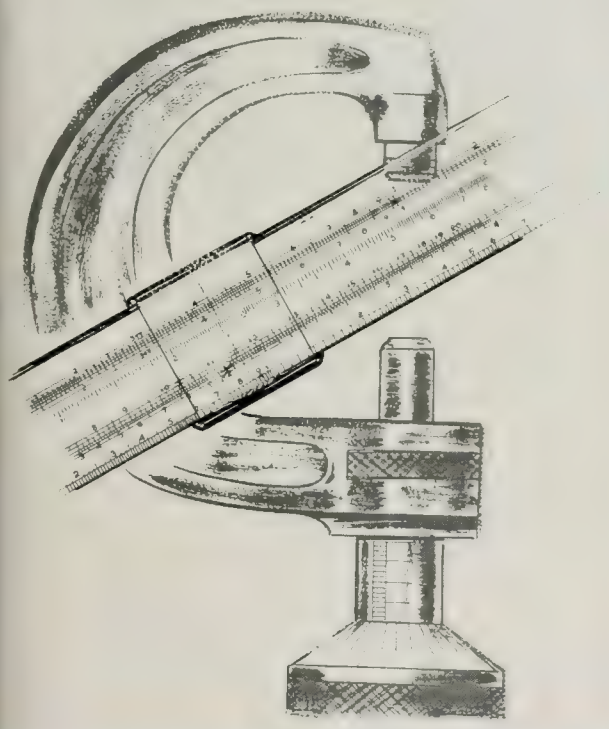
Two other films from the German list Common Market interest in overseas con tion work — *Alvorada*, made for Manne Steel by their in-plant unit, deals wit people and industry in Brazil and *Campo po* (made for the Krupp Organization b ta-Film) describes the building of the Limpo plant, also in Brazil. Krupp ha other film on Brazil, *Antonio*, intended t workers in their Brazilian plant.

Those who remember *The Magic T* film about magnetic recording tape by

(CONTINUED ON FOLLOWING PAGE FOUR

PUBLIC RELATIONS • EDUCATIONAL • TECHNICAL • MEDICAL • FARM . . . and

Making training films which merely train is like building boats in closed cellars. Something may be accomplished, but no one is going anywhere. Training films need human-interest like dough needs yeast. Both must rise to the occasion. One way to do that is to spend as much screen-time on "why" as you do on "how."



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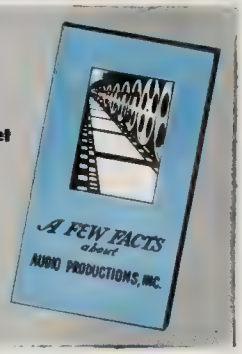
—and many, many others

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Harold R. Lipman
Erwin Scharf

PETER RIGG'S COMMENTARY:

(CONTINUED FROM THE PRECEDING PAGE)

A.S.F. Chemical Compay, will look forward to seeing another film sponsored by the company, *Spiel in Farben*. The German entry, like the French, is going to offer stiff competition at Berlin.

Sponsored Films in Germany

☆ Post war sponsorship of films in West Germany did not start until 1950, but since then over 2,000 productions have been released, of which 1400 have been sponsored by industrial and commercial firms, 160 by the Federal and provincial governments and 370 by producers making films on their own initiative.

The majority of the films are sponsored by the chemical, oil, heavy engineering, iron . . . steel, and electrical industries which have sponsored over 40% of all existing films.

Sponsorship in West Germany, as in other countries, does not seem to depend on the size of the company nor on the importance of the industry to the national economy — in fact, only 11 firms in Germany possess libraries containing more than 20 titles.

Some years ago German films were distinguished by the fact that they described factory processes in great detail, even for general audiences. Today the tendency is to make very avant-garde films based on an industrial theme — which are exhibited in the movie theaters. *Steel — Variations on a Theme* and *Technology — Three Studies in Jazz* are typical of these films which rely on *music and pictures only* to present their messages.

Youth clubs, evening institutes, universities, technical colleges, clubs and societies are the owners of about 20,000 16mm sound projectors and these groups account for two-thirds of the non-theatrical audience outlets.

Foreign distribution is carried out jointly by the Foreign Office and the Institute for German Industry. During 1961, 1500 requests for films were received from foreign countries, mostly from underdeveloped areas where the films were shown either by the official German mission or by local authorities. From the film entries for Berlin, it looks as though Brazil and South America are the target for German industrial films next year!



This mobile theater tours member plants of Britain's Production Engineering Research group.

Industrial Training "On the Spot" as a Mobile Theater Tours British Factories

☆ Over 1,000 British engineering firms are members of PERA (Production Engineering Research Association) which carries out research into new production techniques — makes motion pictures about its work — and takes the films to member firms not equipped to show films.

With their own mobile demonstration unit, PERA experts visit the plants to explain the new methods. The unit has a movie theater in the leading vehicle and a demonstration room in the trailer.

Working on the idea that expert instruction at the plant site saves valuable production time and money, over 15,000 engineers in 100 British firms were instructed in the PE mobile unit last year.

These are some of the twenty films saw: *Research into Blanking and Pierc Metal Cutting by Spark; Friction and U sonics* and *Aspects of Automation in Mac ing Operations*.

U. S. firms manufacturing production eq ment will find that European audiences anxious to learn new methods and technic through film — which may even be take the plants, complete with cinema.

"Friendship 7" Is Screened in London

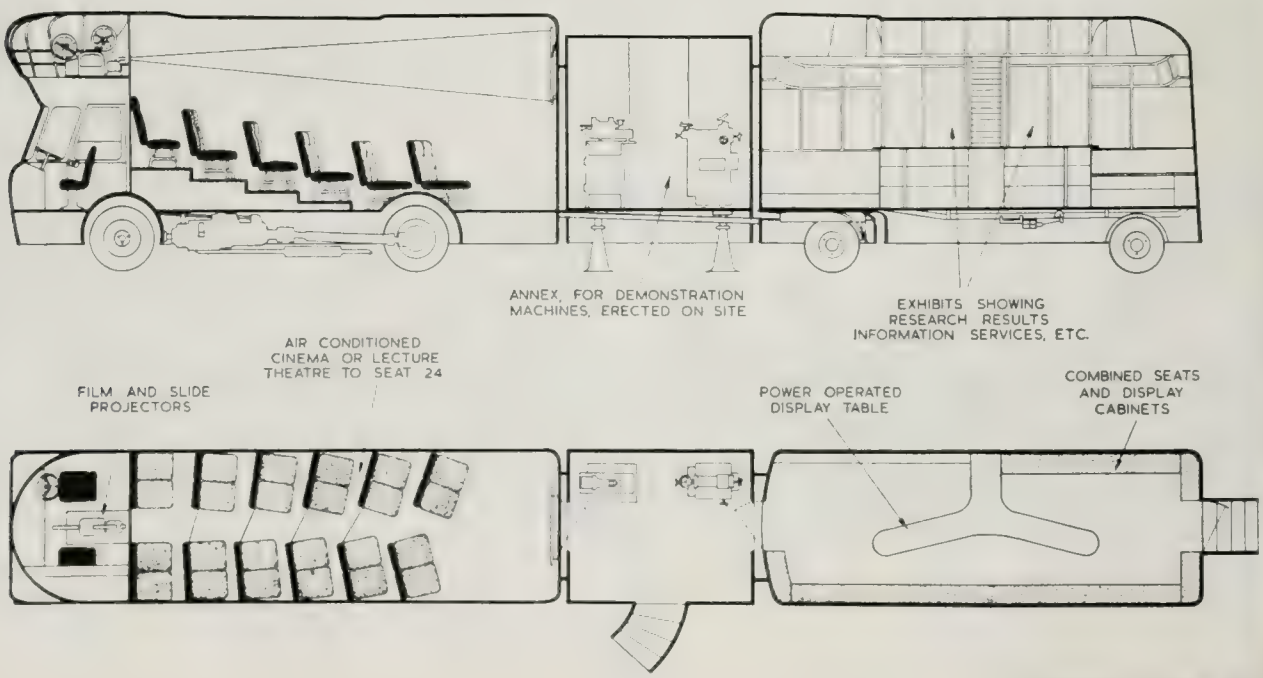
☆ *Friendship 7*, General Dynamics' fil account of Colonel Glenn's historic space fl has been playing to packed houses in U. S. Embassy in London, so much so th repeat series of performances was arranged July, usually a quiet month for film show

High-Speed Processing for N. B. C.

☆ Roland Chase, whom SMPTE members remember from the paper he read at Spring Convention of 1961, is presiden

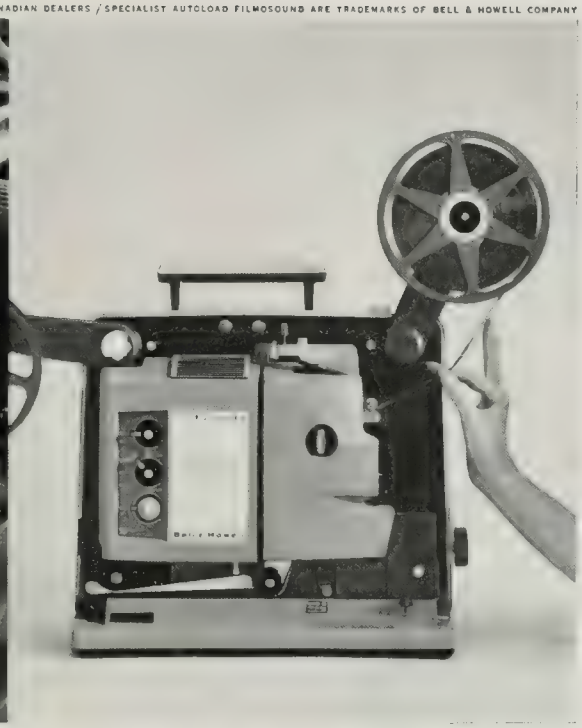
(CONTINUED ON BACK PAGE SIXTY-TW

Sketches below show mobile van interiors.



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Threading a 16mm sound projector used to be a finger-fumbling job. Distracting, time-wasting threading delays sometimes destroyed the effectiveness of film presentations.

Now the new Bell & Howell Specialist Autoload changes all that! This one threads itself—sprockets, film gate, sound head and all—automatically! And because threading is precise, film-flutter and off-key sound are also prevented automatically.

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Story of an American Te

☆ A teacher, the dictionary
is "one who imparts knowled
or skill in . . . or gives instruc

Emma Belle Sweet is a te
For almost half a century sh
worked at being a teacher, a
so doing, greatly extended
enlarged on the dictionary
tion of the word.

A new quarter-hour b/w
produced for the National E
tion Association by Vision A



ates, tells the story of Emm
Sweet, one of her pupils
award.

Her pupil was Dr. Ralp
che, Under Secretary of the
Nations. The award is the
Key, presented to a citize
has contributed significantly
national welfare, and to a
named by that citizen as t
son who influenced him de
at a formative stage in his

Emma Belle Sweet dra
the importance of the tea
American life. It is an
story, and an unusual film h
made from it. Faced with
that no motion picture foc
Miss Sweet was available, t
ducers assembled an en
collection of old still photo
some dating back to the
the century, and placed th
neath the lens of an an
camera.

The soundtrack was co
of several elements: a qui
tive narrative written by
Bobker, recorded excerp
the award presentation c
spoken by Dr. Bunche,
interview between Miss Sw
NBC newscaster Frank
and writer/director Bobke
Sweet's home in New Mex
underlying musical score
monica and guitar — w
posed by George Kleinsi
gives a balanced quality o
complete film.

Emma Belle Sweet is b
tributed by the National E
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So, I've decided to mix in a little fun, and limit my work to what I most enjoy—*writing*.

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I believe my clients will profit by my new personalized service. I know I'll enjoy it.

So, call me today—*collect*, please—at 699, St. Thomas, U.S. Virgin Islands, and I'll meet you anywhere in the States tomorrow. (Travel between the Islands and the Mainland is on me, of course.)

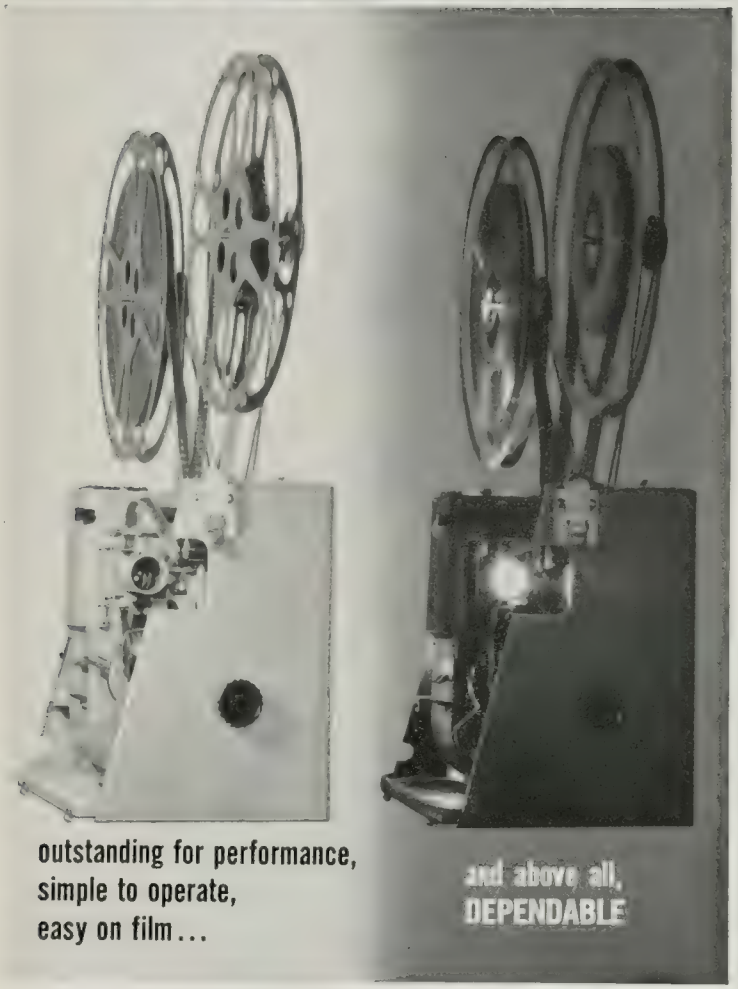
OR—join me here, if you also want to get away from jangling telephones and other tensions that dull the creativity needed for *good* visual presentations. (For you I've reserved the palm tree next to mine.)

Oeveste Granducci

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Recording, Analysis of Events in Outer Space Keynote o 7th Annual Symposium of Photo Instrumentation Engineer

LEADING SCIENTISTS, engineers and other specialists in photo-optical instrumentation from the United States and as far away as Kwajalein Island attended the 7th annual technical symposium of the Society of Photographic Instrumentation Engineers Aug. 6-10 at Statler Hilton Hotel, New York. More than 300 participated. The symposium was held with the co-operation of the U.S. Air Force Systems Command.

Photo-optical instrumentation is concerned with acquisition of engineering data through the use of highly specialized photographic equipment, such as ultra high speed motion picture cameras that make exposures at a rate up to 150 million per second, and radio-controlled tracking cameras that record a missile flight at the moment of launch and far into space.

Eye-Analysis of Space Data

A large portion of space vehicles are designed primarily to carry photo-instrumentation equipment to provide visual data that can be studied and analyzed by eye. This contrasts, for example, with purely electronic data that becomes meaningful only when "read out" with appropriate accessory equipment.

Reflecting the key role of photo-optical instrumentation in the nation's space and missile program, most of the week's 47 technical sessions were devoted to the problems of recording and analyzing events taking place in the hostile environment of space.

Other applications of photo-optical instrumentation as used in medicine, cineradiography, biology and a number of manufacturing processes also were covered by specialists in these fields.

Cites Importance of Lasers

General Bernard A. Schriever, U. S. Air Force, delivered the keynote address on "A New Spectrum in Technology." General Schriever heads the Air Force Systems Command which provides complete aerospace systems to the Strategic Air Command Tactical Air Command, and the Air Defense Command.

The General's address emphasized the many and varied applications of lasers. He predicted that this revolutionary device may prove to be even more important to the world that the development of the ballistic missile, the discovery of the transistor or the ality of Telstar.

Ballistic missiles revolution the military art, transistors moded previous development electronics. Telstar, an instant ous and automatic communicat link between Europe and Ame is the precursor of global comn ications networks through sp General Schriever said.

He pointed out that the l will have a profound impact every scientific and technical cipline represented at the co ence — and more besides.

The laser is only one of many areas of advanced techn gy that must receive increased port if our nation is to mai technical superiority, the Ge added.

Visual Proof of Disarmamen

Trevor Gardner, presiden Hycon Manufacturing Co., guest chairman of the keynote sion. He introduced Ge Schriever.

Formerly Assistant Secr for the Air Force for Rese and Development, Mr. Gardn currently a member of the ge advisory committee of the U Arms Control and Disarma Agency.

Mr. Gardner presented a p at the opening technical sessio the symposium on the problem disarmament verification. It particularly significant that photographic techniques empl by people who do photo in mentation are indispensable t activity.

Adimiral Pirie Honored Gue

Guest chairman at the ba session was Captain Williar Fortune, USN, Commanding cer, U. S. Naval Air Test Fac Guest of honor was Vice Ad R. B. Pirie, Deputy Chief of Operations (Air) USN.

In his remarks, Admiral described his early air acti with the Navy. He also sh slides and discussed two of m aircraft useable for reconnais missions. These are the McDo Phantom II and the North A can Vigilante.

A major feature of the sy sium was the Exhiboram Equipment, in which latest d opments in photo-optical i mentation equipment were ex ed by some 60 manufacture

The Society's New York a

was symposium host, the first be held on the east coast. Acding to William T. Curdts III, eral chairman, holding the event New York City made it possifor many to attend from the antic seaboard and the midwest the first time.

Non-Profit Professional Group

The Society is a non-profit prosional group founded in 1956 n photographic apparatus be used for instrumentation work generally conventional equipnt that had to be modified for specialized use. The Society is dited with influencing formation new firms for the sole purpose serving photo-instrumentation uirements, and also establishnt of specialized facilities with existing photo and optical comies.

Eleven local chapters are located Los Angeles, China Lake, White ads, Albuquerque, Atlantic Mis- Range, New York City, San ncisco, Washington, D. C., ndenberg, Yuma and St. Louis. mbership totals 1200. Sixty panies support the Society ough sustaining memberships.

* * *

m Library Association ets Three as Directors

The Educational Film Library sociation has elected three au-visual leaders to serve three- r terms as members of its rd of Directors. By vote of 500 or organizations and institus which make up EFLA's votmembership, Iola B. Tryon, h librarian of Russell Library, ddletown, Conn., will represent eral and adult education proms on the association's board.

Re-elected as directors are Ga- R. Miller, audio-visual director he School City of South Bend, ., representing schools; and A. White, director of audioual center of the University of sconsin, Madison, Wis., repreting colleges and universities.

* * *

ne Gets MGM Exclusive Tape to Film Work

MGM Telestudios have discon- ued their own tape to film trans- work and is giving all this k to Acme Film Laboratories, ., Hollywood, Mel Sawelson, president and general manr of Acme announces.

Acme has established a 36-hour st-to-coast service to handle this load, which is a first on the st Coast, according to Sawel-

Reid Ray Completes Shooting On '63 John Deere Day Show

☆ Reid H. Ray Film Industries has completed shooting an Eastman color film for the 1963 John Deere Day Show. Three Hollywood actors, Malcolm Atterbury, Gerry Walberg, and Charles Keane play leading roles in the 24-minute color film, *A Look Inside*.

This year marks the 28th year of this annual sales film presentation for John Deere dealers from coast to coast. The Reid Ray organization has produced films for these shows since 1934, with Deere & Company supplying their regional branches with prints.

* * *

Josephson Becomes Chairman of Board at Chicago Film

☆ Mrs. A. G. Dunlap has retired as chairman of the Board of Directors of Chicago Film Laboratory, Inc., founded in 1926. Eugene Josephson will replace Mrs. Dunlap as chairman and also maintain his present position as president. Mrs. Dunlap, a well-known personality in Chicago motion picture production for over 30 years, is retiring because of ill health.

Josephson, whose background includes radio, television and motion picture production for the past 12 years, is planning a reorganization of the company to offer services not now available in the Chicago area.

* * *

Westrex Recording Occupies New Headquarters in Hollywood

☆ Westrex Recording department of Litton Systems has opened new headquarters in Hollywood. The department recently expanded into development of recording equipment for scientific and military use.

The commercial department, separated from the military department, has moved personnel and equipment to 1136 N. Las Palmas, Hollywood. The military department remains in Canoga Park. Frank Pontius is in charge of sales and service for the new facility. Chief engineer is Ed Templin. Ralph Lovell will direct sales.

* * *

New San Francisco Office for Contemporary Films, Inc.

☆ Contemporary Films, Inc. announces the opening of a new office at 1211 Polk street, San Francisco 9, Calif., to serve the western United States. Manager of the San Francisco office will be Robert Greensfelder.

KALART VICTOR

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Moviematic and Duolite models by Kalart/Victor are designed to show your films under the exact conditions you want. For example, the built-in screen permits the use of film in a person-to-person sales situation. And the repeater magazine—a Moviematic feature—eliminates rewinding and rethreading so your show can start at the flip of a switch.

Projectors are available on a purchase, lease, or lease-to-purchase basis. Almost any arrangement can be made whether you need a single projector or a fleet. For complete information, including the name of your nearest dealer, write to Victor Animatograph Corp., Dept. 16T

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TELEVISION NETWORK LINKS LARGEST NEW YORK HOTELS

TeleGuide's Closed-Circuit System Delivers Convention Shows, Sponsored Films to 25,000 Rooms in 26 Hotels

WITHIN A FEW MONTHS, 50,000 to 60,000 New York City hotel rooms will be equipped to watch a new kind of television called TeleGuide which will broadcast special programs of intreest to travelers, conventioneers and vacationers in New York on three different channels, 18 hours a day.

Currently operating in 25,000 rooms of 26 of the largest hotels in the city, TeleGuide, a subsidiary of Sterling Movies U.S.A., has been on the air with one channel (6) since June with programs devoted to New York's current entertainments, sightseeing, shopping, the correct time, local news and weather, ticket availabilities — all the information visitors need to "have a wonderful time in New York." In addition, special "newsreel reports" by Bob Considine, Kenneth Banghart and Wendy Barrie visualize the city's many wonderful attractions.



Hotel network will use three channels; reach 50-600 hotel rooms.



TeleGuide's New York studio.

Add Two Channels in September

Projected for operation in September are two more channels — (3) and (10). Channel Three is intended for the ever-increasing number of foreign visitors in New York. Half-hour programs — pictorially somewhat like those on Channel Six — will be announced in six languages: French, Spanish, German, Italian, Portuguese and Japanese.

Channel Ten is intended as a television communications system for the private use of convention and exhibition groups. From a central studio, convention management may telecast to delegates in any number of different hotels. Telecasts may include daily schedules, last minute bulletins, speeches, highlights from the previous day's sessions and panel film discussions. No charge will be made to convention groups for the use of TeleGuide facilities.

Fashion Tie-Ins for Buyers

TeleGuide worked with the recent Intimate Apparel Buyers Convention which brought 22,000 lingerie buyers and sellers into town. Special programs featuring fashion editors from Seventeen, Glamour, Vogue, and Harper's Bazaar were cabled to the hotel network before breakfast and before dinner every day. Four more upcoming conventions are currently scheduled for Channel Ten coverage.

Sterling Movies U.S.A. approached the hotel room closed-circuit venture with an investment so far of $500,000 and a franchise from the city to use underground coaxial cable ducts to wire all midtown hotels. Each hotel is hooked into the system without charge, and TeleGide's financial return is based on the sale of advertising spots. About twenty advertisers are currently using the Channel Six cable.

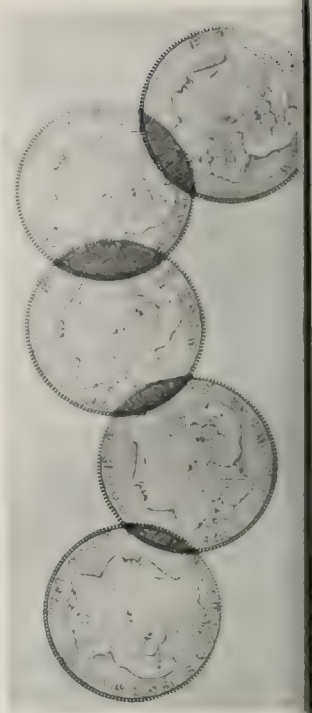
Broadcast headquarters for the System is at Sterling Movies U.S.A.'s 61st Street Studio where a staff of 17, including five announcers, keeps the station humming seven days a week from 7 AM to 1 AM.

Reach Top-Quality Audiences

No "rating" system has been developed as yet to determine how many people are watching Channel Six, but the potential is great — the average occupancy in TeleGuide-equipped hotels is two a week, and there is an average of one-and-a-half persons per occupancy. The most popular viewing hours seem to be 7-9 AM, 5-7 PM and from 10 PM to midnight.

Of particular interest to the business film field is an upcoming series of programs which will be called *Executive Screening Room*. These programs, which will be on Channel Ten when no convention is in town using this channel, will feature sponsored films of 15 to 30 minutes in length and of particular interest to visiting businessmen. These films will make up a

(CONTINUED ON PAGE 22)



"Courting" dollars?

Every business firm has a running romance with mo Films are effective woo-er of income. And the dollars used to court more dollars are most wisely invested when the films they buy a made imaginatively, creat ly and professionally by

rp

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HOllywood 4-3183

To see what we mean, ask o our list of preview fil

Scaled for portability!

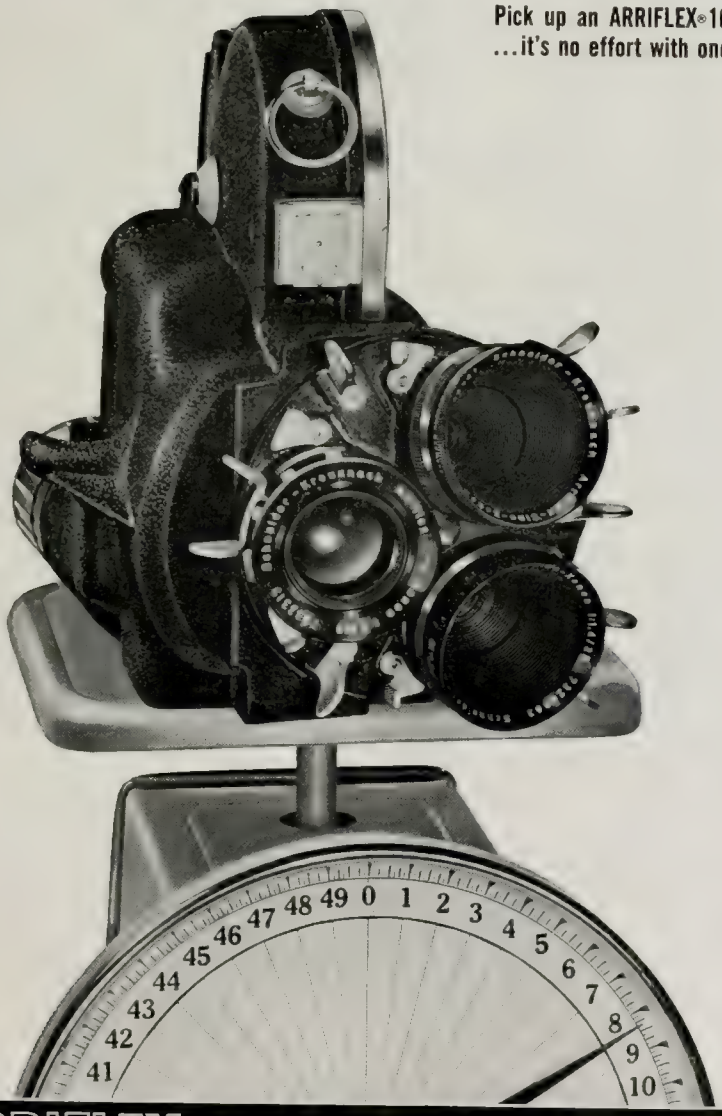
There's not an excess ounce anywhere on the Arriflex 16... because this professional motion picture camera was designed to **handy** proportions. When you film with it, your hand can be as quick as your eye. It's a classic achievement in portability!

Yet it embodies today's most desired and widely imitated motion picture camera feature—**the Arriflex mirror-reflex shutter.** What's more, it is the only professional camera under $2,000 with a **registration-pin film movement.** It is part of a precision-engineered system—which includes interchangeable magazines, sound blimps, motors, time-lapse and other special-purpose equipment.

Here's how the Arriflex 16 earns its lightweight title. The basic camera, 5 lbs. 14 oz. Add a variable-speed electric motor, and you've added only 20 ounces. Complete with three typical lenses, the ready-to-film Arriflex outfit scales just over 8 lbs. It travels light and compact in the Arriflex 16 "A" case, designed to fit under your airplane seat... to save you waiting time and freight charges. It's a true money-saving **portable!**

Pick up an ARRIFLEX®16 today ...it's no effort with one hand!





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Subsidiary of GRAFLEX, INC. / GENERAL PRECISION, INC.

TELEGUIDE'S DEBUT:

(CONTINUED FROM PAGE 20)

two-and-a-half hour program and will be repeated three times a day week-days in the period from 4:30 PM to midnight. Slides and commentary will precede each film explaining its purpose, its credits and any awards it may have won. It is expected that most of the films to be shown will be in the field of area development or other subjects of particular appeal to executives.



Laying cable for TeleGuide system.

Films will be shown on a paid basis. Rates have yet to be determined for the Executive Screening Room.

Week-ends, when *Executive Screening Room* is off the air, another series of sponsored films called *Travel Show Case* will be shown.

Charles F. Dolan, Sterling Movies U.S.A. president, considers that TeleGuide — for a brand new business — is doing quite well. Viewer response and advertising revenues are enough to reassure him that TeleGuide is well on its road to success.

* * *

Technicolor's Earnings Equal 31 Cents Per Share

☆ Earnings of Technicolor, Inc., and its wholly owned subsidia for the first six months of 1 equaled 31 cents per share as c pared to 34 cents (exclusive non-recurring income) for the period of 1961. This annou ment was made by Patrick Frawley, Jr., chairman of board and chief executive offi

Earnings for the first six mo of 1962 were $828,606 on 2,6 478 shares outstanding. This c pared to $1,405,000 or 54 c per share for the same perio 1961 with 2,598,218 shares standing.

* * *

Bell & Howell First Half Net Earnings Are Up 19%

☆ Bell & Howell Company year net earnings were up 19 cent compared with a year on slightly increased sales. Ch H. Percy, board chairman chief executive office, and P G. Peterson, president announ

The improved earnings formance was the direct resul "rigorous expense reductions cost control throughout the c pany," the executives said.

Six-month net earnings of 352,000, or 31 cents a s compared with net earning $1,134,000, or 25 cents a s in 1961.

Sales for the first half $65,091,000, up one per cent $64,377,000 reported in the s period a year ago.

A record $4½ million in or for Bell & Howell's new autom threading 16mm motion pic sound projector were placed i first four days after the mach introduction, James J. Lane, president and general manag the Bell & Howell photo pro division reported.

The projector, called the cialist Auto Load Filmosound, introduced at the annual co tion of the National Audio-V Association in Chicago in Jul

FOR THE PROOF OF THE PUDDING . . . ADDITIONA REFERENCES



"Numbers and Space" — Fren German Sync, Semi-Animated, Westinghouse.

* * *

"The Magic Wheel"—French, S ish, German (full hour, 15 a lip sync.), for National Cash R ter Co.

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ngineering and recording sound for films for twenty years and has
tually supervised the recording of many hundreds of shows.
is synonymous with superb sound. If YOU would like this superb sound quality in your next show, call or write us. All sound services are under Jake's direct personal supervision.

Horizon Services handles all 16mm magnetic materials, ¼" Rangertone, even split 16mm magnetic film—and of course, straight 16mm optical and 35/32 Westrex optical sound.

For the very best film service, scan Horizon. Send for our descriptive brochure and price list.

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WASHINGTON FILM COMMENTARY

by Mary Finch Tanham

Washington Correspondent for Business Screen

101 *Entries for Agriculture's Centennial Film Festival . . .*

. . . One hundred and one films, produced by a cross-section of colleges, universities, associations, and industry, have been entered in the U.S. Dept. of Agriculture's Centennial Film Festival. With evaluation set up by point system, the motion pictures will be scored first by 34 judges in the field and then by six final judges, all of whom have been selected from education government, business and film making.

Entries from the Film Board of Canada have been received for a special Americas Day; Latin American motion pictures will also be shown at this time, on a non-competitive basis.

The purpose of this festival is to introduce large new audiences to agricultural films and to extend greater recognition to their makers. Film categories include: farming, crops, animals, engineering, food, home, pests, resources, science, recreation, history and marketing.

Winning films will be made available to TV stations and civic groups. The event will be held in early November, although dates have not yet been finalized at press-time.

* * *

Defense Documents Marxism in "Road to the Wall" Film

. . . At the road's end, there is a wall. It's a one-way street; and it began in the mind of Karl Marx. The name of the road is *communism*. How it began, and spread, and infected the whole world is the theme of a shocking new documentary, first in a series of troop information films produced for the Department of Defense's Directorate for Armed Forces Information and Education.

The Road To The Wall, crisply narrated by James Cagney, is not an esoteric film about ideas—it is a well-cut reel of facts. A curious melange of old, old footage, stills, animation and live action, in stark black and white, lends this film its authenticity.

For audiences prone to be apathetic to the free world's greatest problem, the picture will come as an unpleasant surprise. It's not fun to re-live the Hungarian revolution; it's a sickening blow to see for yourself how Cubans are executed. But the essence of the film, which must be faced, is that walls are beginning to encircle the



Walls, like the one dividing Berlin, are beginning to encircle the globe.

globe like blood vessels around a wound. And in order for us to face the future, we must take a hard look at the past.

Communism is a big subject for a one-half hour film. But in this case, the message comes through.

* * *

Maj. Shelton New Chief, MoPic Branch, Army Pictorial Div.

. . . Major Edward E. Shelton has been assigned to replace Colonel Bevelle T. Browne as Chief of Motion Picture Branch, Army Pictorial Division in the Pentagon. Major Shelton is well known to Washington's audio-visual workers and has been involved for several years with the Army's *Big Picture* program.

* * *

A 52-Minute Picture Shows Peace Corps in Tanganyika

. . . Students in the capital city were recently invited to the State Department's modern East Lounge to view a 52-minute, sound, color film on the Peace Corp's activities in Tanganyika. The motion picture was co-sponsored by the D.C. Urban Service Corps and the Hospitality and Information Service for Diplomatic Residents and Families; it has been narrated by National Broadcasting commentator, Ray Scherer.

Douglas Kelley, Peace Corps' community relations director, was on hand to answer questions about the overseas program, which is now an official arm of the State Department.

Oeveste Granducci Moves H Headquarters to Virgin Isla

. . . Those aware of "who's w in the motion picture industry be interested to learn that Oev Granducci, for many years h of Washington's oldest and lar script writing firm, has set u unique writing service in the Vi Islands.

Under the new set-up, "Gr will maintain headquarters in Thomas, but will jet to his cli in the States. Should there be s ulation about a client's reactio script-writing by the sea or pl ing from under a palm, it m be noted that Granducc's port is replete with the following as ments:

The Other Jotten Tittle – TV length fund-raising film, duced for B. B. Randolph, and Radio Dept., Alcoa Al num, for the United Fund of P burgh. The picture will star V Cox; it will be released in the and will be sold to other cities

Bread On the Water, spons by the Bunge Corp., produce Granducci by Washington V Productions, is the story behin export of grains, fats, oils and agricultural products.

Power for Continent 7", wr for the Martin Marietta Corp tion, is the story of the at power plant which will light heat Antarctica.

Enovid, a documentary o search on the publicized birth trol pill, is being scripted fo D. Searle & Co., of Skokie,

And "Gran" will also scr three-year series of films fo Virginia Electric Power Co. Stone & Webster, dealing wit first 500,000 volt transmissio in the U. S. These progress, s technical and p.r. films will be duced by TV and Motion Pi Productions of Richmond, Va

* * *

Brunswick's Sound Slidefil to Promote Duck-Pin Bow

. . . In a kick off campaig duck-pin bowling, Brunswick poration of Chicago in coo tion with the Bowling Propri Assn. of America, is prod two sound slidefilms which been planned to teach the and convince the public that everybody's game." (The b small, light, and can be ha by youngsters and oldsters).

National Film Studios, In Washington is producing the a visual package with an accom ing book of new standard It has been specially slante

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picture . . . mostly lighted in-
ors, some very extensive . . .
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eups . . . photography and all
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luding two 16mm color prints,
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n "briefcase" sound-film projec-
Higher outside Los Angeles).

How Come?

ust be a straightforward, no-fluff
entation of pictorial facts and
on . . . A "motion brochure" . . .
rmational in nature, and address-
o people who want the informa-
(hence without need for deep
vation or persuasion).

° ° °

SUBJECTS — this film was made
sales presentations to Pentagon
hials and prime contractor groups.
same low-cost approach will
for portable *Product Demon-
ions* . . . single-facility *Employee
ctrination* . . . *Plant Tours* . . .
ty Reminders around the plant
Employee Job Training . . . and
n.

° ° °

THE CLIENT SAYS . . .

Dave Bowen:

e would like to have you know that
ave shown the movie you made of
lant to many audiences in connection
our sales work, and, in every case,
esponse has been excellent.

you perhaps know, we have been
g the country in various sales cam-
's and have used the film wherever
ible. It has been very heartening to
that in each case the customer has
ed a genuine appreciation for the
ies we have to offer here at Weston
aulics.

would again like to express my thanks
u and your company for providing
h such excellent sales material.

Very truly yours,
WESTON HYDRAULICS, LTD.
S/ William R. Beckerle
Product Mgr./Sales Department

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Cap Palmer Exec. Producer
Temple St. • Hollywood 26
DUnkirk 5-3911

afternoon classes of women! They say duck-pin bowling is better than dieting, and a heck of a lot more fun.

* * *

USIA Sets Up "Interneships" to Help Young Film Directors

. . . George Stevens, Jr., the dynamic new director of motion pictures for the United States Information Agency, has recently announced the establishment of an "interneship" program for young directors. The project has been planned to meet the serious need for employing young men who have studied moviemaking in college, but who are unable to find jobs in the industry because they lack experience. Young movie-makers chosen to participate will make documentaries for the government and, at the same time, prepare themselves for future work in the field.

Stevens, who also serves as a liason between USIA and Hollywood, has chosen two skilled graduate students from both the University of California at Los Angeles and the University of So. California. These men will work in the agency in Washington for one year, and then will be sent abroad to make films for USIA.

"This is only the beginning of what we hope will become an important opportunity for talented Americans to acquire experience in movies and at the same time perform an important service for the country," said Stevens. "We are not interested in making travelogues. We are trying to show how democracy works and how people can help themselves in developing nations. Our country has developed a marvelous mechanism in its movies and it must use this wonderful tool to explain its way of life to other countries. But such movies, to be successful, must have quality and vitality."

USIA now distributes (in lands abroad) about 200 documentaries and 500 newsreels.

* * *

Tony Jowitt Joins USIA Staff as Special Asst. to Stevens

. . . Tony Jowitt, former Chief of Motion Pictures and Photography at the Federal Aviation Agency has been named Special Assistant to USIA's George Stevens. Before his Washington appointments, Jowitt was Deputy Chief of the Commercial Project Division of the US Air Force's Air Photographic & Charting Service in Orlando, Florida.

(CONTINUED ON NEXT PAGE)



What a difference . . .



. . . a few years make

(We're growing, too. Our new plant, now being completed, will be fully operational in early fall.)

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- Editorial
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Capital

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IN WASHINGTON:

(CONT'D FROM PRECEDING PAGE)

Thiokol's Second Air Force Sponsored Film Being Scripted

. . . Thiokol's *second* Air Force Sponsored Film on the Minuteman missile is now in scripting stage at Walter Wise Productions, Los Angeles. A first film, *Minuteman-Missile and Mission*, produced by National Film Studios, Inc. of Washington, successfully documented the birth of this new "weapons system." The new film will cover its operational aspects.

* * *

Ah Well, Abe Lincoln Won't Dispute This Dubious Honor . .

. . . One hundred years ago, after the Bull Run "picnic" turned into a serious Civil War "battle", Abe Lincoln appealed to Congress for money for more troops. And that's when income tax was born.

A filmed documentary of this unusual story, liberally starched with information for the modern taxpayer, is in production now for the Internal Revenue Service and will be on theater screens and TV later in the fall.

Milner-Fenwick of Baltimore, Md. has shot the color picture in authentic settings with live actors. Bob Fenwick scripted the story for Charles Lammond's Public Information Office at I.R.S.

* * *

On the Milner-Fenwick Slate:

. . . Milner-Fenwick is also writing a dramatic story about a disabled fisherman in the Monterey commercial fishing fleets for the Social Security Administration. Aimed for a general audience, it will run 27 minutes and will appear on TV.

In addition, these producers are planning a film for the Southern Railroad Co., designed to show RR brakemen the most expeditious way to handle freight.

* * *

A-V, Pictorial Equipment Show at Sheraton-Park in November

☆ Coincident to the Annual Army Pictorial Conference *and* to Agriculture's Audio-Visual Workshop in November, Trade Show Associates, Inc., are staging their annual "Audio-Visual and Pictorial Equipment Show" at the Sheraton-Park on November 6, 7 and 8th. Both Army Pictorial people and agricultural a-v specialists are expected in large nmbers. Emphasis is on television at this year's USDA Audio-Visual workshop.

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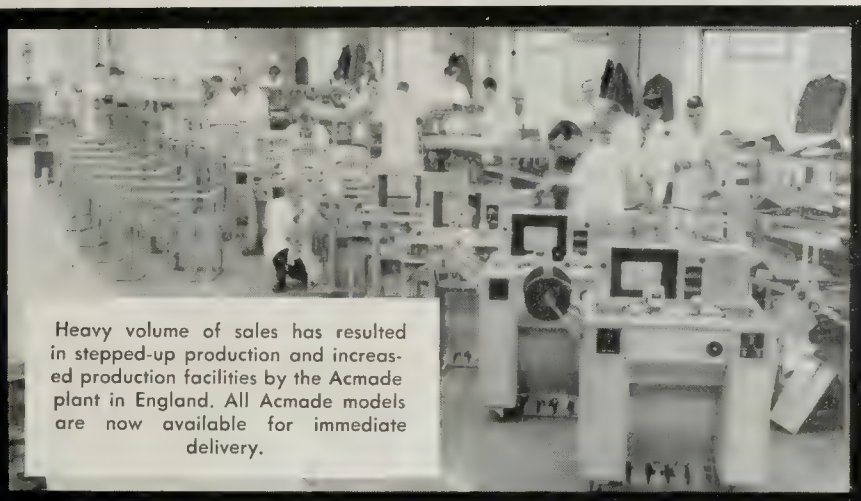
CINCINNATI (11): 2801 Cyclorama Drive.

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HOLLYWOOD (28): 6331 Hollywood Boulevard.

WASHINGTON, D.C.: 40 Rucker Place, Alexandria, Va.

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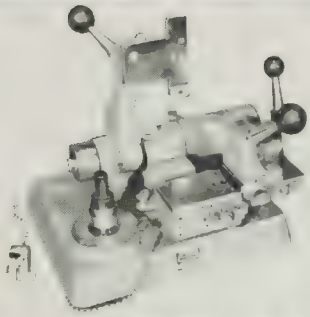
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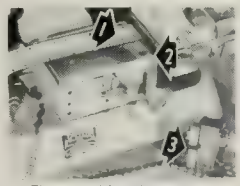
161 E. Grand Ave., Chicago 11
as Exclusive

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ACMADE TUNGSTEN PRECISION SPLICER

This moderately priced splicer incorporates new precision features which insure absolute accuracy and safety in splicing. Three models are available: Model 16-16mm., Model 35-35mm., Model 35-16 combination 35mm. and 16mm.





1. The combination 35mm.-16mm. Model features retractable 35mm. and 16mm. pins. This permits center placement of the 16mm. pins for A and B roll splicing.



4. Specially designed right-hand pressure block permits easy and accurate back-scraping on all models.



5. Tempered steel springs provide perfect pressure, positioning film firmly during scraping and splicing processes.

6. Thermostatically controlled heater maintains constant 100° temperature.

2. Stainless steel blocks are precision fitted with Tungsten-Carbide inserts for cutting. Cutting edges will remain sharp and last forever.

3. Attached scraper adjustable for depth — fitting jig incorporated on splicer base.

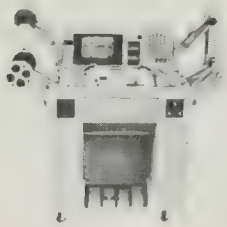
Model 16 — $299

Model 35 — $299

Model 35-16 — $399

ACMADE MARK II
EDITING TABLE

Makes Editing Easy!



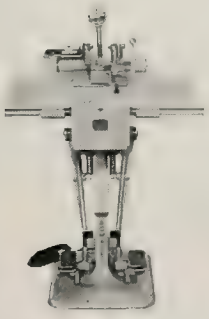
$2975

f.o.b. New York

Operation of this simple, efficient editing machine can be mastered in minutes. Continuous (non-intermittent) movement provides absolute protection for your film. Instant controls and declutching allows up to 50% greater speed for pic & sound editing. All combinations of 16mm and/or 35mm channels, plus magnetic and optical sound available.

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Acmade Foot-Operated Splicer with Tungsten Tipped Blades



ombination

16mm-35mm
Model . ..

$1495

This splicer is constructed, as is usual with ACMADE products, of the finest materials and workmanship. All castings are of the best quality and the top body and cutter arms are seasoned to prevent distortion after machining. The machining is carried out to limits of ± .0005" in order that the cutter blades shall close in a dead parallel manner. The cutter blades are made from stainless steel with Tungsten Carbide inserts, and afterwards ground lapped and polished to a limit of ± .0002" thickness and the cutting edges relieved by 1°. The Tungsten Carbide inserts will have indefinite life and will not require sharpening as with other types. A heater unit is installed in the top body of the machine. The top light in a well glass fitting is attached to the body of the machine and also an inspection light in the waste bin together with cement bottle and brush. A scraper block is supplied and also a scraper block setting jib and support shelf rubber-covered. The whole machine is finished in first quality grey hammer and all metal parts other than cutter blades are hard flash chromed.

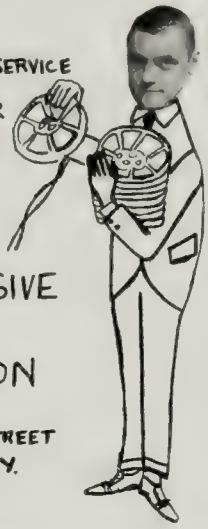
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KNIGHT STUDIO
159 E. Chicago Ave. Chicago

Next Month: a Buyer's Guide to Film Production Services & Equipment will be featured subject.





At left: a principal speaker at Engineers' Get-Together luncheon is Charles H. Percy, board chairman of the Bell & Howell Company. **Right:** Convention vice-president for 92nd program is Harry Teitelbaum, Hollywood Film Company chief.

Engineers Look to Communication Progres

Society of Motion Picture & Television Engineers to Meet in Chicago Oct. 21-2

THE 92ND CONVENTION of the Society of Motion Picture and Television Engineers, coming to Chicago's Drake Hotel on October 21-26th will carry as its main theme "Communications Progress—Television and Motion Pictures in Education and Industry." Featured are technical papers on related subjects, a tour of the nearby Argonne National Laboratory, and exhibits of new equipment. Convention vice-president for this meeting is Harry Teitelbaum, Hollywood Film Company executive; assisting him behind-the-scenes are SMPTE president John W. Servies (whose term ends in December) and the unopposed nominee for the presidency in 1963-64, Reid H. Ray, president of Reid H. Ray Film Industries.

Program chairman Jack Behrend, Behrend Cine Corp., and his local committee in Chicago have developed some eleven technical sessions, many of them directly relevant to the meeting theme. Leading off the program at the Monday October 22nd luncheon get-together is Charles H. Percy, board chairman of Bell & Howell, who will speak on "The Challenge We Face."

Topic Chairmen and Technical Sessions

Topic chairmen and their sessions include: William H. Smith, Allied Film Laboratory, leading the program on "Laboratory Practices;" Robert A. Colburn, Geo. W. Colburn Laboratory, will preside at "8mm Films" session Tuesday. Reports from observers at the Sixth International Congress on High-Speed Photography (being held in The Netherlands September 17-22) will be featured on Tuesday and Wednesday. Max Beard, U. S. Deleg to the Congress, will preside; Daniel Gir Argonne National Laboratory, is topic ch man for sessions on "Instrumentation High Speed Photography."

Keyed directly to the convention theme the Thursday sessions on "Industrial Au Visuals" guided by Harry E. Paney, Art Anderson & Co.; and "Films and Televisio Education" chaired by William D. Hed Calvin Productions. Ellis W. D'Arcy, n sound specialist, will lead the program "Sound Recording" and Wilford C. Prat National Broadcasting Company, will c "TV Equipment and Closed Circuit Appl tions."

Chicagoans in Charge of Program Events

In charge of all film showings is Ken M. Mason, Eastman Kodak Company. He also handle banquet arrangements, with Ge W. Colburn as chairman of entertainment luncheon and banquet programs. Harold Ki Wilding, Inc., is in charge of the Get-Toge luncheon arrangements. General arrangem chairman for staging and housing the Con tion at the Drake is Phillip E. Smith, Ko Processing Laboratory, in Chicago.

The annual Equipment Exhibits, expe to fill two of the Drake's largest conver rooms, is being managed by Exhibits Chair Allen Hilliard of the Colburn Laboratory s

Members of the Association of Cinema L oratories will hold meetings on Saturday, C ber 20 and on Monday, October 22 at Drake.

TELIC, INC. ■ FILM CENTER ■ 630 NINTH AVENUE, NEW YORK 36, N.Y. JU 2-3480

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EDWARD F. BOUGHTON, *Vice President & Executive Producer*

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This Radiant Screen
was opened and closed
6,477 times

and it still works as good as new!



At our Testing Laboratories in Chicago, this Radiant Model EDB Screen was opened and closed by hand, then moved and the operation repeated a total of 6,477 times. This is conservatively equivalent to 9½ years' usage! And according to the laboratory report at the end of this usage test, the screen worked practically as good as new!

What is the secret?

Radiant engineers appreciate fully the extremely rough usage to which A-V screens are subjected. That is why every Radiant screen is especially constructed for extra heavy duty in *every* part — including the tripod, screen case, roller bar, opening and closing mechanism, screen leveler and the screen fabric. The new tripod model here illustrated, for example, has *12 basic new improvements* that make for longer efficient service. And this is typical of features in Radiant A-V Screens that enable them to triumph over rough handling and severe usage.

The world's most complete A-V line with a screen for every need Whatever type of screen you need — Tripod, Wall, Wall and Ceiling, Electric — Radiant has it. Whatever size of screen you need — from 40"x40" to 15'x20' — Radiant has it. Whatever kind of screen fabric you prefer — the new whiter, chemically treated glass beaded VynaFlect® Plus; brilliant silver lenticular OptiGlow® — or, white lenticular Super UniGlow® — Radiant has it.

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Please send me free copy of the 40-page "Audio Visual Guide"— and full details and prices on the complete Radiant line of A-V projection screens.

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VICAUDIO

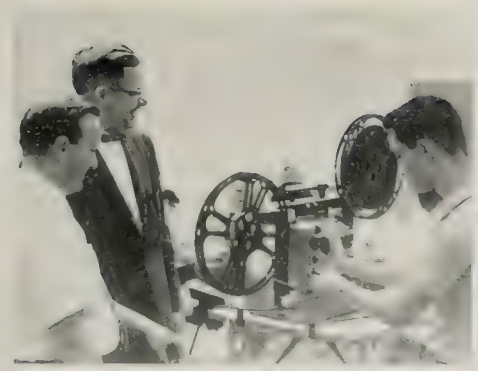
SELLS, TRAINS, TEACHES WITH THE EXCITEMENT OF FULL-COLOR 8mm SOUND FILMS!



This is the new VICAUDIO COMPACT SOUND 8 CARRY ALL PROJECTOR... the remarkable lightweight rear-screen projector in an attache case! With VICAUDIO, new professional quality 8mm sound movies open a new dimension in audio-visual communication. Magnetic sound with its flexibility... 8mm film with its amazing production savings... loop-loading with its repeat-message possibilities... all combine in the VICAUDIO. May we send you the full story of 8mm sound and the equipment which brings it to reality?



VĪCOM, INC. A SUBSIDIARY OF ELGEET OPTICAL COMPANY, 309 CHILD STREET, ROCHESTER 6, NEW YORK



B&H Autoload projector was tested seven hours a day for 10 weeks at Niles Township High School.

e latest developments in

motion picture projectors

NEW TOOLS FOR BUSINESS AND INDUSTRY

HE TEMPO of design progress, ooking to more efficient, lighter l simplified motion picture pro- ors for both 8mm and 16mm nd films, was tremendously pped-up within the past eight nths. The introduction of auto- ic threading 16mm sound pro- ors (see below), improvement 8mm and 16mm sound equip- nt, particularly in "repeater" dels and other steps were note- thy in this period.

* * *

cialist Autoload Filmosound t With Automatic Threading

On the 30th anniversary of its n first 16mm sound projector, roduced in 1932 by Bell & Ho- l, this leading photo-electronics nufacturer has completed long nths of development and field ing of a revolutionary new auto- ic threading 16mm sound pro- or, the Specialist Autoload nosound, which made its debut ate July.

horoughly field-tested under ely varying conditions of use, perature and humidity, the new oload Filmosound was finally roved for introduction to the l by Bell & Howell engineers. st difficult obstacle was the quest of design and mechanism able of handling every conceiv- type of 16mm print material out fouling up the automatic ading path. Shrinkage, curling, condition (ranging from the ncy of a wet noodle to the leness of a piece of dry mac- ni) all had to be taken in stride.

Long Months of Testing

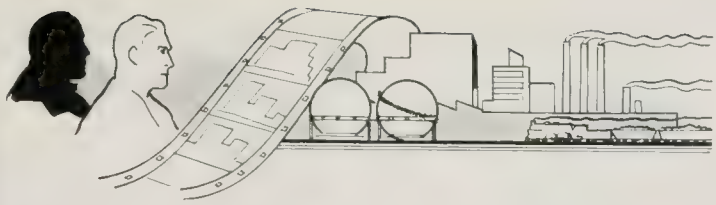
elieved ready for introduction ar ago, the new Autoload was through rigorous tests in B&H engineering laboratories, subjected to uninterrupted use far exceeding a projector's normal life expectancy and operated in a specially constructed room where temperatures ranged from 120 degrees down to 40 below zero. Typical field tests were those which took place at Niles Township High School in Skokie, Ill. where the new projector was run seven hours a day for 10 consecutive school weeks, in many cases by students who had never before operated a projector.



Threading of the Specialist Autoload Filmosound takes 3 seconds.

Weighs Under 31 Pounds

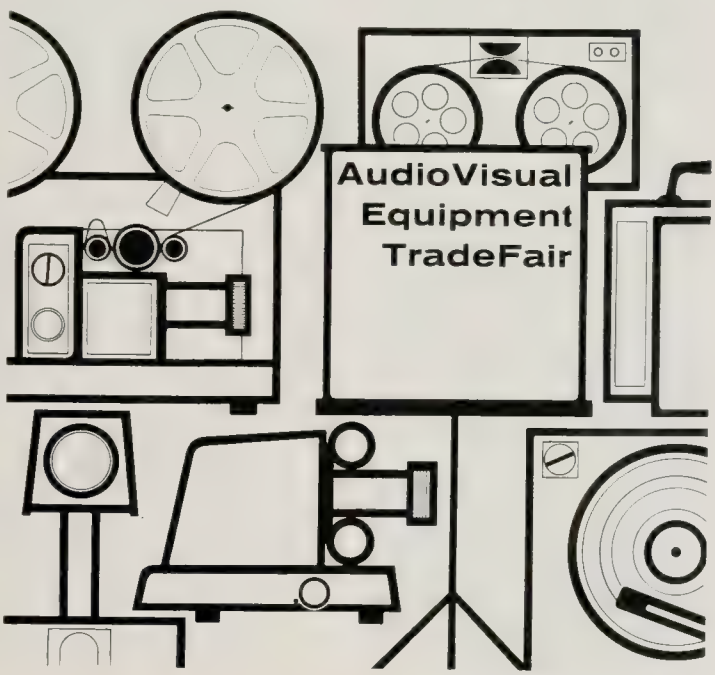
Employing a unique "follow the numbers" system engraved on its controls, the Autoload Filmosound can be quickly mastered. It weighs only 30 lbs, 13 oz. and will project a bright sharp picture in a room that is not fully darkened. The new projector has the exclusive B&H Proximity lamp with built-in reflector and Super Proval 2-inch f/1.4 lens; controls are well arranged in close proximity on an illuminated vertical panel. The Specialist Autoload was designed to sell for $755.



AudioVisual Equipment TradeFair

unprecedented progress has been made in the design and engineering of the projectors and related audio-visual equipment to which the editors devote the opening pages of this new issue. **fumble-free threading,** light weight, bright screen images, new dimensions in visualization are especially noteworthy.

the challenge to re-equip audio-visual facilities in business and industry is here. now is the time to "tool up" for progress through more effective showmanship, to equip salesmen and dealers for the "hard-sell" in which this equipment has proven so important to many companies. **these pages provide** the highlights of an exciting parade of new products.



AudioVisual Equipment TradeFair

8mm and 16mm motion picture projectors

Fairchild "8" Rear Screen Projectors Have Cartridge Loading

☆ Two models of the Fairchild Camera & Instrument Corporation's Cinephonic 8mm magnetic sound rear screen projectors are in current use. The 200′ model weighs 15 lbs.; a 400′ model is only two pounds heavier. Both units have a screen size of 8½″ x 11″ and both of these machines are designed for continuous, repeat performance of the encased (cartridge-type) motion pictures. Electronics are silicon transistorized.

Amplifier output on these Fairchild repeater projectors is 3 watts, ample for their personal demonstration requirements. Speakers are 4″ x 6″ oval construction. A clip-in mirror permits larger screen front projection when desirable. The manufacturer notes that nationwide service facilities have been well developed and that machines are in wide use among automobile dealers and other firms.



Fairchild Cinephonic rear-screen projector weighs only 15 pounds.

This type of 8mm sound presentation promises to mature into an entirely new field for all types of product presentation, looking to the day when motion pictures will supplement manufacturer literature and training manuals, etc.

Manufacturer's suggested list prices of the 200′ model is $399; the 400′ model carries a suggested list of $429.00.

Kalart-Victor's "Moviematic" Has Built-In Film Magazine; The "Duolite" is Company's "Two-Way" 16 mm Sound Projector

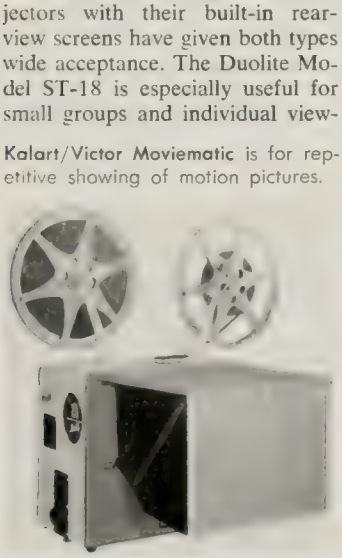
☆ New (in the past year) to the Kalart/Victor line of audio-visual products are this pioneer company's Moviematic Repeater and the Duolite two-way 16mm sound projectors formerly manufactured by Technical Service, Inc.

Recent improvements and intensive use of these single-case projectors with their built-in rear-view screens have given both types wide acceptance. The Duolite Model ST-18 is especially useful for small groups and individual viewing such as for counter demonstration, dealer salesrooms, etc.

Where a given film must be shown repeatedly, the built-in continuous film magazine feature of the Moviematic models is desirable. Considerable time and film handling in the field is minimized. A flick of the switch begins a showing; bright, clear optics put a sharp image on the rear-screen, which has considerable size. Direct projection is optional when required.

Kalart/Victor also recently introduced two new models of the standard Series 70 projector. These models 70-15 MP and 70-25 MP feature built-in magnetic playback circuits, as well as optical sound. Switching from magnetic to optical film projection is quick and simple on both models. Two amplifier sizes are offered for these Series 70 models.

Kalart/Victor Moviematic is for repetitive showing of motion pictures.



* * *

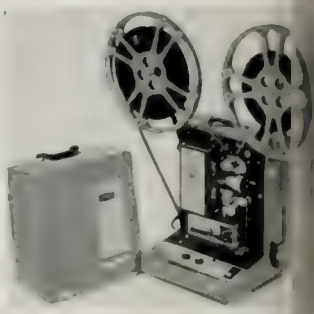
An A-V Trade Show "in Print"

This equipment "Trade Show in Print" was a key feature requested by a large majority of readers in a recent preference survey.

Advanced Transistor Circuitry Provides High-Fidelity Sound on Kodak's Model AV-126 TR Pageant 16 mm Sound Projector

☆ Finer sound and brilliant picture quality are the highlights of the new Eastman Kodak Model AV-126 TR Pageant Projector, featured at recent trade shows. The company's engineers created a transistorized amplifier for this special audio-visual projector (flat from 30 to 20,000 CPS) and the result brings top-rated high fidelity reproduction to sound motion pictures.

Suppression of distortion, made possible by the advanced transistor circuitry is attributed to this new Kodak AV projector. A well-baffled Kodak 11 x 6-inch oval speaker exactly matches the projector to preserve this fidelity. Simplified threading (follow well-defined red lines on the mechanism) insures rapid, easy threading. One switch control of the three major operating functions of the projector — blower, lamp and forward or reverse — adds to simple han ng



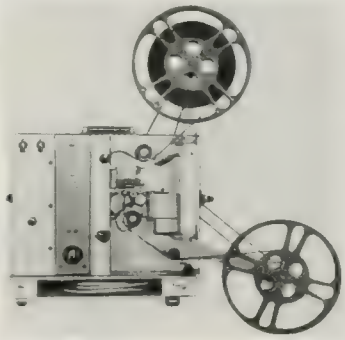
Kodak's Model AV-126-TR ho th fully transistorized amplifier.

Lamp is standard 750-watt, ith 1000 or 1200 watt lamp optiona Model 126 TR, a sound-silent-ro jector with Super 40 Shutter s single-case machine, supplied wi 2-inch, f/1.6 Lumenized lens A operation. Manufacturer's sug est ed list is $650. Total weig o unit is 35½ pounds.

Improved Models of 16mm Sound Projectors Introduced by RC

☆ At recent audio-visual equipment trade shows, such as the National Audio-Visual Convention in Chicago, the Radio Corporation of America demonstrated hig and two-case 16mm sound pro jectors with several improvem nts Single-switch operation, newan more powerful 25-watt ampli er and a new claw design for fil movement were noteworthy a om these. Latest of the RCA m dels marketed by the company's Au dio-Visual Products' division ul s have convenient folding reel ms

RCA 16mm sound projector



* * *

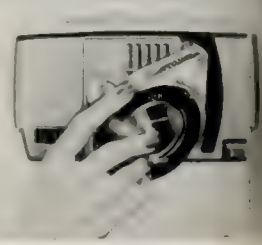
A new RCA magnetic pro to is also available as well as m del with reverse operation. All wi accommodate the optional 00 watt lamps for added screen ru liance, although 750-watt o pu is standard.

Show in Seconds With Technicolor's 8mm "Instant" Projector

☆ Well-named is the Technicolor Corporation's 8mm "Instant" Movie Projector with its push-it-in-and-turn-on-the power Magi Car tridge. The sealed plastic case contains about 4½ minutes of 8mm color film, processed and packaged by this famed color company. 250-watt illumination is sufficient to put a bright picture on the wall screen or across the prospect's desk on a quick fold-out surface.

This little "giant" is already serving salesmen (where sound isn't essential) in hundreds of direct demonstration situations. It has possibilities for export trade promotion where translated tap tions are easily employed. I mi nation of threading and rewi ing (it's ready to show again whe ru through cartridge) is furthe ad vantaged by encased protec ion

Slip film cartridge in the proj c and show is on the screen!

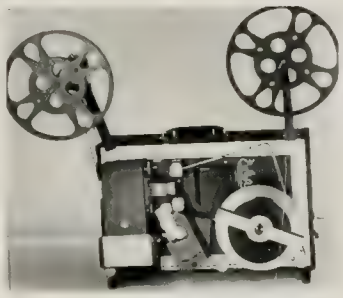


AudioVisual Equipment TradeFair | the latest in slide and filmstrip projectors

lm from dirt, weather or fin-marks.
he Technicolor "800" Instant a self-storing power cord; sion-ground "Zoom" Technor lens, fully color-corrected 15mm to 25mm range to ad-picture size to fit the screen. ture is self-cleaning. Best of his equipment weighs only 7 pounds; measures just 9¼ x 5½ x 5¼ inches. A "flip-top" model with rear-projection screen has also been designed for the "800" Instant. It carries projector plus extra space for Magi-Cartridge storage and transport. Technicolor's Hollywood film laboratories make prints for this projector by the imbibition method.

icaudio "Sound 8" Throws Bright Images on Large Rear Screen

onstantly improving on an al-y well-tested compact Sound tion picture projector, Vicom, (a subsidiary of Elgeet Opt-Company) features loop-load-of the finely-tooled Vicaudio. dy images, brightly illumin-on the large rear-screen sur-of this self-contained unit, be constantly repeated for bits and displays.
ightweight and compactly con-d in its sturdy attache case, Vicaudio features the Kodak rojector mechanism joined to horoughly engineered optics. nt projection is optional for er groups but the Vicaudio proved able to handle large exhibit crowds in recent trade shows on its own rear-screen.



Vicaudio "Sound 8" features this sturdy, dependable mechanism.

usch Film & Equipment Introduces Continuous Film Cartridge

n established specialist in the of rear-projection, the Busch & Equipment Company (Sag-, Michigan) introduced a rev-ionary new film cartridge the pany has designed for continu-showings of 16mm sound mo-pictures on its Cinesalesman ectors. The new power-driven cartridge is machined of a high-alloy metal to within 1 1000th of an inch tolerance.

The company's continuous projection units have the proud distinction of being used by nine exhibitors at the Seattle World's Fair this year, including the Xerox "Library of the Future" theater where six synchronized Busch projectors are running around the clock in a unique circular auditorium.

The company also now manufacturers seven models of its Cine-Educator units which house projection equipment for rear-screen projection, eliminate darkening of classrooms and training areas. The Cine-Educator is recommended for employee showings along factory aisles, in locker rooms, etc.

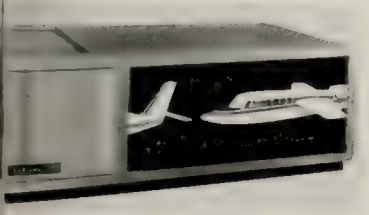
usch Cinesalesman projector.



DuKane Unveils Wide-Screen "Vista-Sell" Filmstrip Projector

n exciting new product with ual display and exhibit poten-was unveiled at recent trade s by the DuKane Corporation's Audio-Visual Division. The wide-screen Vista-Sell *continuous flow* filmstrip unit (see illustration) carries color scenes (on 35mm film with a 2.35 to 1 aspect ratio) with smooth flowing action across its 8¼ x 20-inch rear view Polacoat glass screen. Filmstrip is in a loop and frames move horizontally from right to left at a speed of 1 ft. per minute. The Vista-Sell will handle programs with cycle lengths ranging from one to 30 minutes, automatically repeats and plays continuously.

Now in wide use is DuKane's sound slidefilm push-button, Flip-Top equipment, with its 9" x 7" rear-view Polacoat glass screen. The Flip-Top carries standard 45 rpm records, with 8 minutes of sound on each side. Projector has the simple, push-in film carrier with a unique optical and mirror system that projects clear images in perfect focus. Travels in a modern saddle tan vinyl attache case and weighs only 16½ pounds.



Left: "Vista-Sell" is a "continuous flow" 35 mm filmstrip unit for exhibit and other types of visual display. Just introduced by the DuKane Corporation.



DuKane's "Flip Top" provides a lightweight sound projector.

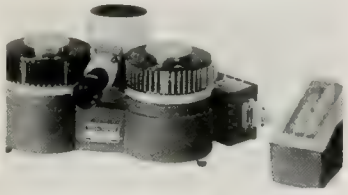
Random-Access Slide Projection Replaces Those Bulky Charts

☆ As many companies and trade groups have discovered, the old poster board presentation is a thing of the past. Remote controlled, random-access slide projectors like the all-new SLX-750 Dual Random Access Selectroslide, introduced this year by Spindler & Sauppe of Los Angeles, give new dimension to visual presentations. Finger-tip control operates up to 96 slides with the flexibility of immediate return to any slide as required.

Second innovation this year from S&S is the "radio" *wireless* Remote Control unit, the Slide Commander. Fitting in the palm of the hand, this device is completely transistorized, offers immediate response up to 150 feet from the projector.

Third innovation shown by this company at recent trade shows is the Selectroslide Speed Dissolve System. Two 1200-watt projectors are coupled to the system, enabling an instantaneous change-effect to take place on the screen, controlled by wire or by radio remote control (see above).

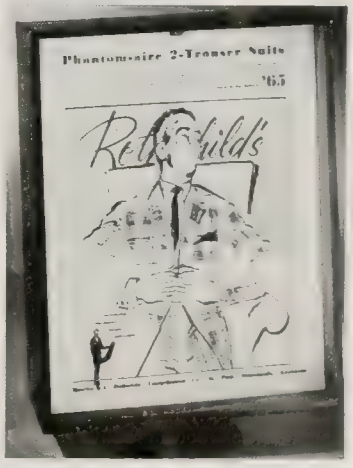
S&S Random Access Selectroslide



Immediate Display of Color Ads With New 3M Films and Viewers

☆ An unusual new tool that employs a plastic projection transparency film for its large images is the new display "projector" recently announced by Minnesota Mining and Manufacturing Company. Utilizing plastic film base which can be made into a transparency in four seconds (by running film and original through any standard "Thermo-Fax" Copying Machine), the "projector" is simply an illuminated display frame.

Made of hand-rubbed walnut, it uses four 25-watt bulbs for illumination and handles transparencies up to 11½ by 14½ inches (CONT'D ON NEXT PAGE)



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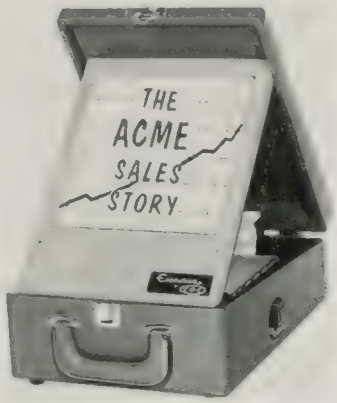
overhead, display projectors and projection screens

(CONT'D FROM PREVIOUS PAGE)
(deluxe model). A standard model illuminates 8½ x 11- inch images, using a single 25-watt lamp for illumination.

Films available from 3M include a direct reading positive and a color lift with which a full color transparency can be made from any clay-coated magazine page in about two minutes. Especially useful for advertising display reproductions. Deluxe "viewer" is $22; standard model only $9.80.

C.O.C. Industrial Improves Styling of "Executive" Projector

☆ Restyled to a smarter, streamlined appearance and now available in a new leatherette, attache-type carrying case is the C.O.C. "Executive" rear-view slide projector manufactured by C.O.C. Industrial of Long Island City, N. Y. This convenient desk-top projection viewer combines a built-in screen, projector and Airequipt slide changer.



It was designed for group viewing without room darkening and has proved to be an effective tool for salesmen, in industrial applications (as for safety education, etc.) and along the retail selling front where it provides handy demonstration of technical details, new product promotion and other merchandising uses. The list price of the Executive remains at $69.50.

Pictronics' "Powerhouse" Projects Bright, Wide-Screen Image

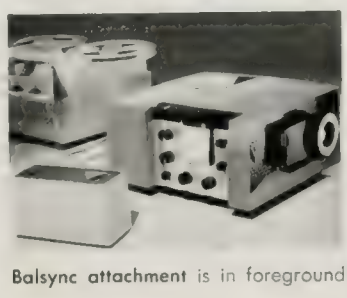
☆ A new entrant in the ultra-bright wide-screen projector field is a "Powerhouse Projector" introduced in recent months by the Pictronics Corporation, New York city. This 35mm wide-screen machine has 1,200-watt illumination with a dual-lamp changer and a high-velocity cooling system (necessary with the lamp size). The "Powerhouse" also has replaceable aperture plates and four way tilt control. 100-foot film takeup capacity (35mm strip) is moved swiftly through the aperture. Push button film advance is standard, with a handy connector for remote control.

Pictronics' 35 mm "Powerhouse."



New Balsync Attachment Synchronizes Slides With Tape Sound

☆ Want to make your own synchronized tape-slide program? New from Bausch & Lomb is a Balsync accessory which can be used with any of the company's low-horizon Balomatic slide projectors and a stereo playback tape reproducer. Slide changes are accomplished without any audible signal or pause. The second or stereo channel of the recorder is used to carry the change signal, furnishing an electrical impulse to the Balsync attachment which amplifies it sufficiently to trip a relay and actuate the slide projector at the proper instant. The Balsync attachment is priced at only $2.50 and is available from audio-visual dealers who handle this company's projectors.



Balsync attachment is in foreground

Ozalid "Porta-Lite" Overhead Projector a Model of Simplicity

☆ Extreme simplicity and portability, an important goal in overhead projection in training classrooms and the myriad of other business-industry application of this important media, has been achieved by Ozalid in the new Porta-Lite Overhead Projectors.

"Easy-to-carry" *and* to operate, the equipment has low silhouette (minimizing obstruction of images); tilted head but level platen. Lamp wattage ranges from 500 to 750 (in Porta Lite 7) and up to 1,000-watts in the Porta Lite 10. The 500 standard lamp is said to produce over 1,000 lumens. Model 7 takes 7 by 7-inch transparencies; Model 10 takes 10 by 10-inch transparencies; weight is 25 pounds and 35 pounds respectively.



Ozalid's Porta-Lite projecto

Radiant Unveils Combination Chalk Board and Screen at Show

☆ Getting a lot of attention at recent a-v trade shows was the new double-surfaced "Projecto-Board" just introduced by Radiant Manufacturing Corp. On one side there's a chalk board for demonstrations, etc.; flip it over and a silver lenticular screen surface is ready for visual projection.

Chalk board is quarter-inch thick green slate (black, optional). Projection surface is silver lenticular, a permanently embossed vinyl surface that resists ambient light; offers wider viewing angles. The new Radiant Projecto-Board is available in sizes 36 by 48 inches at $84.50 and 42 by 60 inches at $99.50. Well worth looking into and *at*.



New Beaded Projection Screen Surface Is Introduced by Da-Lite

☆ A totally new beaded projection screen surface was introduced by the Da-Lite Screen Company at the recent NAVA trade show in Chicago.

As General Manager George H. Lenke describes it, "a new chemical coating for the glass beads makes them moisture repellant. This 'Chemi-Cote' treatment eliminates 'foggy' reproduction of pictures on beaded surfaces, while insuring better bead adherance, retention of surface whiteness and longer life."

Specify "White Magic" screen surface, available in most screen models and wide range of sizes.



Da-Lite's "Video A" tripod mode features "Chemi-Coted" surface

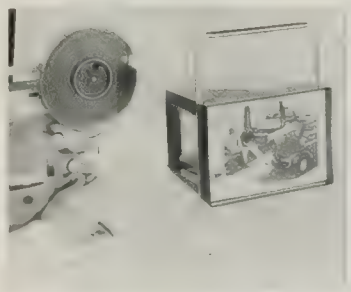
AudioVisual Equipment TradeFair

accessories and film handling equipment

Telescreen Converts Projectors for Rear-Screen Viewing

free-standing device that in-ly converts motion picture, trip or slide projectors for -top rear-screen showings hout modifying the projector) is the new Telescreen, a uct of Hudson Potographic stries, New York. Images can iewed in practically normal light, the maker says.

ctures are projected onto a contained front-surface mir- which reflects image onto ally-coated plastic screen, ving even edge-to-edge illumi-n, without hot spots. Groups rge as 12 will see a good e. Telescreen is sealed against for protection of its top-ce mirror; is housed in a two-tone gray high impact plastic case that rides on two vertical chrome rails to permit adjustment for all projectors. Price is an economical $16.95 for this useful accessory.



New Telescreen converts projected images for daylight showings.

Put the Projection Equipment in Movie--Mover and Show's On!

hicago's H. Wilson Corpor- has been specializing in rear ction techniques like other mporaries in the a-v field. of its products gaining atten- from business and industry, ers, etc. is the Movie-Mover a rolling theater-on-wheels accommodates popular makes oth filmstrip and motion pic- projectors to show their im- on its built-in rear screen. en is equal in size to 30" TV unit rolls easily on 4-inch cas- Cost of the unit: $149.50 the wide-angle lens necessary his type of projection at close e.



Wilson's "Movie-Mover RP" model shows pictures in lighted rooms . . .

For the Really BIG Picture, Look to Polacoat Scenic Lenscreen

ow big can you go with rear-n projection? Polacoat, a ufacturer of the Lenscreen surfaces now being widely employed in this type of projection, is turning out sizes up to 20 and 30-foot widths for dramatic presentation.

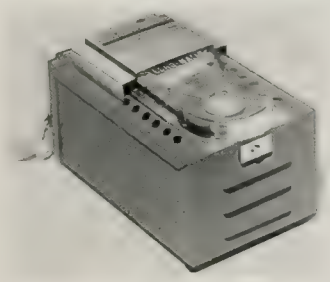
The product is "Scenic Lenscreen" and it makes possible major showings of really dramatic proportion in largest auditoriums. Served by powerful projectors, the Scenic Lenscreen will support sales or dramatic visualizations with live action going on in front of the surface.



udio Announcer is Cousino's Latest in Tape Message Repeaters

rade show visitors have stop-o listen when the Audio-An-cer was at work in recent ex-s of its maker, Cousino Elec-cs Corp. of Toledo, Ohio. new unit is a fully-transistor-magnetic tape message repea-which plays without interrup-or stops on cue.

he Audio-Announcer utilizes Cousino-patented Echo-Matic self-threading cartridge which provides tamper-proof housing and automatic rewind of the magnetic tape loop. Shutoff is provided by simple-to-apply metal foil or conductive paint at stopping points desired. Restart is by footmat start switch, remote start cord, photo-cel, clock, etc. They get the "message" clear and strong on this less than $100 dependable tape sound reproducer.



Wheelit Line of Projector Carts Takes Film Anywhere in Plant

☆ Moving projectors and accessories around the training department, through factory aisles or offices is made easier by the well-known "Wheelit" line of folding and permanent-type transport and projection stands. Model 4102 was shown with two new accessories at recent trade shows: a set of two screenholders (at $4.50) and a 20-ft. automatic retracting electric cord reel at $9.95.

There's also a strong Wheelit carrying cart for the plant photographer, Model C-55-PH, which folds down for auto use to 17 by 25 inches. Wheelits, manufactured by Gruber Products Co. of Toledo, Ohio, are of the folding or permanent type and designed for modern a-v requirements.

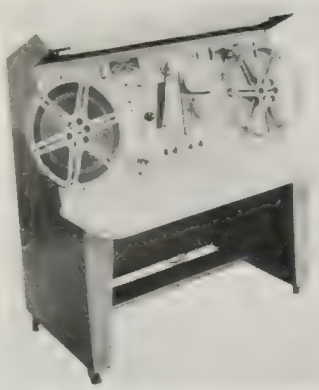


Here's the Wheelit Model 4102

Automated Film Inspection a Major Boon to the Film Industry

☆ In the brief years since its introduction, automated film inspection has proven its worth to the growing film industry. A *pioneer* in this field, the Harwald Company (Evanston, Ill.) has further improved its basic Inspect-O-Film equipment with the Mark IV Auto-Load, featuring three-jewel low pressure detection, 'slot" threading, automatic electronic scratch detection and recording, splice and footage counting. Unit provides inspector with a printed graph record of location and intensity of scratching; it operates at speeds up to 1000 feet per minute.

"Work horse" of the film inspection field is Harwald's Model "U" (Mark II) Inspect-O-Film. Operator convenience is a principal asset. This type of machine can be "duplexed" or used in combination with similar machines in the film library or in the studio.



Harwald Inspect-O-Film machine.





The West's latest in theater design, the 209-seat Lytton Center Auditorium adjoins exhibit gallery.

LYTTON CENTER OF VISUAL ARTS

Unique Show Case of Cinema's Past and Present Makes Debut in Hollywood

THE VISUAL ARTS have a new shrine in Hollywood. On July 2nd, financier and art patron Bart Lytton realized the fulfillment of a long-held dream with the opening on Sunset Boulevard of the Lytton Center of the Visual Arts. The Center is a veritable museum of priceless pre-cinema treasures and the home of that film center's newest art cinema theater. More than two years and nearly a million dollars were spent on planning, construction and preparation of its displays and exhibits. Housed in an exciting ...ern structure designed by Ku... Meyer, A.I.A., with interior c... and color co-ordination by ... Faulkner, F. A. I. D., the Ce... "show-case" is its 209-seat th... Appropriately, a Festival of ... mated Films was the theater ... Center's opening event, with ... Wilson (Fine Arts Produc... president) as honorary chair... Hourly public showings of ca... classics and contemporary a... tions were flanked by a visua... play of animation production ... nique.

History enriches the perm... exhibits at the Center as the ... est attempts of man to captur... illusion of moving images ar... played in authentic originals ... the famed Bart Lytton Colle... Replicas of these may also b... amined and operated by vis... Magic words like Phenakist... . . . Praxinoscope . . . Zoe... come to life as the works of ... Bacon, Leonardo da Vinci, ... vanni della Porta, Anthasius ... er, Joseph Plateau, Louis Dag... and other pioneers are show...

Many of these historic ... were acquired by Mr. Lytton ... Mogens Skat-Hansen, Danish ... director-producer, who spent ... ades assembling them. Authe... tion and preparation of the C... tion display is the work of ... Niver, film archivist and cons... tant to the Library of Cong...

Herbert Kline, veteran ...



Above: gracefully-curved w... a gallery uphold tradition ... "visual arts" to which th... Center has been dedicated.

* * *

Left: another view of the g... at the Lytton Center, showi... handsome displays of pre-... prints and engravings. Some ... 1,500 items in Collection a... played in cases and on open ... which afford visitors view of ... beginnings as well as excit... velopments of today.





isual Arts Center fulfills long-dream of Bart Lytton, noted ier and art patron.

cer-director-writer, is Direc-f the Center and one of its spectacular features—a 75-photographic mural of the y of motion pictures—was nception. Mrs. Josine Ianco is its Curator and her proud in includes the Center's ex-e library of books, drawings, , engravings, peep shows and objects which augment the ction.

lest objects in the Collection hinese shadow figures which ack a thousand years. Shad-f silhouettes not much larger a hand were shown against een and animated by hand. ir devices were probably in n Chinese shadow plays as as 5,000 B.C. The shadow r is traced through Java and y in the Lytton Collection. m the Italian Della Porta's vements on the Camera Obs-to the work of Kircher on Magic Lantern (in 1644), gh the early fore-runner of oving picture machine, Pla-Phenakisticope (in 1832), enter of the Visual Arts has e a "Mecca" of not only rn students of the cinema romises to become a national international focal-center of lively arts.

Bart Lytton (left) shows magic to Max Goodland, Los e County-Hollywood museum ierre Langlois, head of Cinema m in Paris.



For two months during mid-1961, sixteen typewriter size boxes toured 55 Ford dealerships from coast to coast. Shuttling from one dealership to the next for a three to five day run, the in-action test posed the simplest and most direct question in sales methods research, "Will this 8mm talking movie box help you sell cars?" The test asked each dealer for a pointed yes or no. The consensus was an almost universal "yes".

A six-film program was developed jointly by Ford and Wilding Incorporated to cover the '62 Ford line and not retrace ground which can be handled by the salesman's usual discussion and demonstration. The films work from the inside, underside, and test track side, showing high speed braking contests, tests of the body, frame and suspension, impact studies and some imaginative extremes to which the average car may never be subjected.

Showing Buyers What to Expect

In another film, Ford's Econoline trucks are loaded, unloaded and put through the kind of everyday punishment that they would get on the job. Said a Ford spokesman, "Buyers have a right to know what they can expect, and this is a logical way to show them."

Credits for the portable demonstration equipment go to Fairchild Camera and Instrument Corporation for its 8mm Repeating Sound Movie Projector. The simple design of the projector neither complements nor takes away from the story on its screen. Viewers seem hardly aware that they are watching a performance by one of the newest audio-visual sales promotion tools.

Queries Prove Viewer Interest

A dealer comments, "People usually throw questions at me while the film is running. Sometimes the film answers them and sometimes I do. Either way, we know they are watching the show and not the machine."

Of major concern to Ford was machine *dependability* since nothing is more embarrassing than a show that doesn't appear on schedule. Salesmen in any field are aware of what goes on in a prospect's mind when a dud occurs. A filmed, in-action sales point can come alive at the precise psychological instant and help carry a sale, or by failing to show, it can destory hours or days of work.

The people at Fairchild solved this reliability problem by original and unique mechanical design, and



While prospect's wife checks samples of interior fabrics, the husband views 8mm sound film extolling ruggedness, dependability of new Ford.

Ford Dealers SELL With 8mm

8mm Sound and Color Films Shown on Repeater Projectors Are Helping Salesmen Turn Car Prospects Into Customers

by using their own high performance silicon semiconductors which are normally used in only high speed computers and missile control systems.

Machine Had to Be Dependable

One dealer flatly promised that if the machine ever "bugged out", he'd get rid of it in five minutes. Attesting to the dependability, is his further comment, "Every customer who comes in, sees the film. So far my men are pleased with the whole idea. It works fine."

Regarding dependability, R. G. Hennessey, General Manager of Fairchild's Industrial Products Division, pointed out that there are cheaper and easier ways to build a machine like this but eventually quality must give and "we can't take that chance." "This one was designed, developed and built from scratch, as a first line business machine. If a home movie machine fails in the livingroom, there may be some red faces, but nobody loses $50 or $100 in commissions."

Ford's program for "selling" the 8mm sound film idea to its dealers followed strict marketing procedures. Its research covered all seven regions with depth studies of the filmed stories, their applications, projectors, dealer attitudes, pro and con. All tests were monitored and tabulated. Sales managers, salesmen, and customers were interviewed. Following that came meetings with regional car merchandising managers to explain the program and the results of its tests.

(CONT'D ON THE NEXT PAGE)

At McMahon Ford of St. Louis, sales manager Gene Worn (at right) shows members of his sales staff simple cartridge loading of the projector.



8MM SOUND SHOWS FORD FEATURES:

— Primary in the presentation to individual dealers was a sample film shown in the Fairchild machine. Backing this up was a flip chart summary of the program. It described the test period and results, features of the package, plus the how and why of its use and a detailing of how dealers could participate.

Salesmen who use the films swear by them. They (the films) can load and unload an Econoline truck a dozen ways with a dozen kinds of freight. They can put a

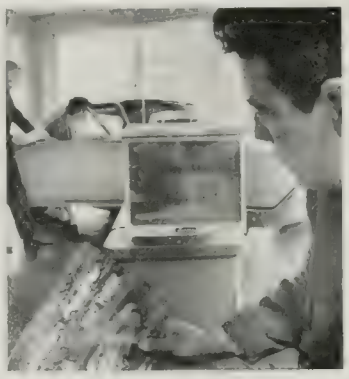


Ralph Anderson, manager of Capitol Motors, Helena, Montana, points out car feature on film.

car through swamps and over mountains without wrinkling the salesman's suit. It is the in-action link between the customer and salesman — without the bruises. Ford dealers have put a lot of faith and enthusiasm into this program.

Dealer Reactions Are Cited

Dealer reactions run from unbridled enthusiasm to cautious optimism. These typical quotes from some dealers seem indicative of the success of the program. *"Salesmen enthuiastic, showed film every time appraisal made." "Customers generally liked it very much." "Closed two deals." "Two deals closed on frame presentation." "Helped close a five truck fleet sale." "Actually sold one car without any product presentation by salesman." "Customers seeing features they never realized before." "When people leave our dealership to shop around, they know what to shop for besides price."* One of the most unusual applications from a Connecticut dealer, *"Keeps the children busy while I talk to their parents."*



Davis Ford salesman Bob Ayriss shows potential customer's wife interior of new Thunderbird . . .

Many salesmen take the projectors home to show their families and friends the Ford story. Comments one, *"Now my kids know what I do for a living, they know all about Ford cars."*

Machine "Designed" by Business

Fairchild's Hennessey, describing the projector as a "business machine," noted the requirements that were set up before the first draftsman touched his pencil.

"We didn't set our own specifications for this product. We had already gained a wealth of experience with the 8mm sound film from our consumer sound movie products. Businessmen from every industry spelled out their needs and listed all the logical machine parameters. Small as possible, with a hi-fi sound system that weighs next to nothing. To weigh less than a briefcase, take just as much abuse, and work for days or weeks at a time, or turn on and off a dozen times per hour. No wear on the film, brilliant picture at high noon. The machine meets most of these right now."

Ford Dealers Show 8mm Versions of Wilding Pictures

☆ 8mm color prints of six Ford motion pictures, produced by Wilding, Inc., are being featured on repeater projectors in dealer salesrooms. Titles include: *Econoline; New High in Quality; Falcon Line; Fairlane Line; New Standards for the American Road;* and a short version of the mid-year announcement film, *The Lively Ones*. Another '62 film, *It's Your Up*, has also been made available in 8mm black & white prints.

Focus on Official Visitors to the U. S.

Filming Visits of Foreign Dignitaries for Overseas Distribu

SEVERAL TIMES each year the United States receives an official visit to the President from a foreign Head of State. The purpose of these visits, from our point of view, is to solidify our good relations with other countries, and to aid in implementing our foreign policy.

From the time the invitation is extended until the distinguished visitor returns safely to his homeland usually represents an exciting time in his life and an important event for the people of his country. To perpetuate these visits, the United States Information Agency often arranges for a motion picture to be made showing all the happenings of the tour.

Film "Must Stand On Its Own"

The film goes much beyond the usual newsreel coverage; it is designed to stand alone as a full-scale 20-30 minute film of sustained interest and full production value. These films are widely shown in the visitor's country and often in other countries of similar interests.

Quite a few of the films have been made by the Thomas Craven Film Corporation, New York — a producer that could almost be considered a specialist in such activity. ("Almost" is not exactly true because Craven is also very active in documentaries, industrials and TV commercials as well.)

Thomas Craven made his first visiting foreign dignitary film in June, 1958, by submitting a winning bid to produce *The Shah of Iran Visits the United States*. This film proved to be so successful that Craven has produced fifteen of the films in the past four years.

Up until this series began, important visitors had only been covered "newsreel style." Thomas Craven thinks there is nothing wrong with that, but for a 20 to 30 minute motion picture he felt that the production should have more style and a different quality that newsreel coverage could not give. For one thing, the films ar color, and for another, they're planned to meet the demands f prepared treatment.

Special Skills Behind Camer

Craven found that by gettin cameramen used to shooting u controlled conditions, and pu them to the task of this spu the-moment coverage he grad began to get footage with m more scope and depth than r reel cameramen had obta Craven's cinematographers a young and strong to stand u the rigor of this kind of work they were all selected to ha good editorial background — to see and make the right e lishing and cutaway shots ins tively.

Beyond the mechanics of sh ing, the Craven operation ha veloped a logistical control enables it to leap-frog abou country carrying a great de equipment and still meet the lines of being at the right pla the right time to picture the of State doing the right — gra — thing.

Always kept in mind is th these films have a purpos they must conform to the Stat partment point of view and must conform to proper diplo usages and protocol.

Close Cooperation With US

Personnel of the USIA wo close conjunction with Crave directors, writers, editors durin completion stages. The comp productions are approved by US in Washington. Prints in 35mm 16mm are usually distribute foreign countries under the spices of the United States In ation Agency motion picture public information officers.

These subjects are shown t trically, and widely exhibit 16mm to non-theatrical audi throughout many lands. A pri frequently given to the fo visitor by the U. S. Ambassad

His excellency Hagib Bourguiba, President of Tunis, at Tomb of Unkn



Food for a Better World

Rockefeller Foundation's "Harvest"

NSOR: The Rockefeller Foundation

E: *Harvest*, 27 min, color, produced by illard Van Dyke.

n much if not in most of the world, farming ll today a traditional way of life. Unfortuy, however, in too many countries from o 70 per cent of the farm families have l the soil in order to feed themselves and ther families not engaged in agricultural ice.

nprovements in farming are vital if a r proportion of society is to have an rtunity to carry out individual initiative nterprise for developing better standards ing. These improvements must, of course, of necessity initially and most basically the people themselves, with the help and nce of government and educational insti-ns.

espect and Understanding Are Essentials

owever, on occasion, it is possible for a nlist from other countries to be of assis- in accelerating progress and contributing nprovements, if there is mutual respect nderstanding of common objectives. This ce has always been a guiding principle work of the Rockefeller Foundation.

rvest is a fascinating film study of the of the Rockefeller Foundation in Latin ica, chiefly in Mexico. Agricultural scien- and technicians of the Foundation have of key importance during the past 19 in helping to raise the quality and quantity rn, wheat and potatoes so necessary for stenance of small farmers in the area.

Scientists at Work in Latin-America

e film follows scientists such as Dr. Edwin llhausen and Dr. John S. Niederhauser in work with Mexican and Colombian agri-ists to solve the problems of wheat rust, blight and the small yields of primitive s of corn.

e results of technical assistance can be n the fact that for the past ten years ltural production has been increasing than twice as fast as the population.

e Meaning of International Cooperation

Minister of Agriculture of the Govern-bf Mexico, Don Julian Rodriguez Adame, this way: "Thanks to individual training ding the sending of Mexicans to study best agricultural institutions in the United — we now have a technical corps that mpete at the highest professional level gricultural technicians anywhere in the For us in Mexico, this is the meaning ternational cooperation - in this case n the Rockefeller Foundation and the l Government of Mexico."

vest shows the sure touch of a master r. Willard Van Dyke, who spent months field working on this fine film.

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t Issue: the Award-Winners at the International Festival in Berlin



Featured players George Gaynes (left) and Carlos Montalban pictured on set of "The Panama Canal".

Big Ditch: the Real Story of the Panama Canal

First Modern Picture on Vital Link Between Oceans Will Be Shown in Two Hemispheres

SPONSOR: The Panama Canal Company.

TITLE: *The Panama Canal*, 28½ min., color, produced by Bay State Film Productions, Inc.

☆ A vital strategic link between great oceans, the Panama Canal provides an "open road" for the shipping of *all* nations. Operated and maintained by the United States, the Canal has been a favorite target for Red barbs. But today's cordial relations between Panama and the U.S. have been achieved and made lasting through understanding and mutual respect.

To bring citizens of both hemispheres the facts and depth of background about the Canal that is *their* assurance of real understanding, The Panama Canal Company has made possible this informative 28½-minute color motion picture. Few subjects currently showing are of greater importance to the Free World than the 16mm and 35mm prints of *The Panama Canal,* now on screens in the U. S. through the facilities of Association Films and showing throughout Central and South America via the United States Information Agency. A 35mm version is also being exhibited in Spanish language theaters throughout the land.

Shows Economic and Military Importance

This first modern film to be produced on the Canal is an educational account-in-depth on its construction, purpose, use and importance to the world. It delineates the economic, military and moral background of U. S. management and operation of the Canal; deals frankly with the basis of our relationships between the Canal Zone and host nation, Panama.

Bay State camera crews began the task of production last January. Over 20,000 feet of exterior footage covered the entire Canal operation. In March, interior scenes were lensed and recorded in the Springfield, Mass. studios of Bay State.

The cast, headed by Carlos Montalban, Latin-American star of stage and screen, includes other well known TV and screen personalities, notably George Gaynes and Luis Van Rooten. Their proficiency in both Spanish and English eliminated dubbing; each scene was shot separately for both language versions of *The Panama Canal.*

Through Eyes, Lens of a Photographer

The film's story line takes a free-lance photographer to the Zone for the renewal of a college friendship with a Panamanian, now an engineer with the Canal Company. During his stay on the Isthmus, he is afforded an opportunity to see first hand how the Canal operates and to learn the history of this vast engineering feat. Murals and historic newsreel footage depict early construction problems. Animation takes over to show the steps necessary for passage of a vessel through the Canal.

The around-the-clock operations necessary to give service to ships of the world are graphically depicted. Through this factual report, citizens of Latin-America and of the United States may share a true understanding of the tremendous technical detail inherent in the constantly-improved Canal operation as well as its strategic importance as a Free World bastion which U. S. forces guard.

Filming blasting operations to widen the Canal at Contractor's Hill overlooking Gaillard Cut.





"Newspaper reading is a . . . personal experience."

Vital Role of Newspapers

Publishers' Bureau of Advertising Film Tells Human, Emotional Factors at Work

SPONSOR: Bureau of Advertising, American Newspaper Publishers Association

TITLE: *Newspaper*, 15 min. color, produced by Elektra Studios, Inc.

☆ A.N.P.A.'s Bureau of Advertising is a sales organization whose purpose is to sell local newspaper lineage to national advertising. It does this with personal selling and a wide variety of media — notably with sharp, statistically-angled chart presentations showing the advantages of newspapers to specific advertisers.

But to go with these charts and their myriads of facts and figures, the Bureau has recently introduced a new non-statistical motion picture which is designed to set a mood, to bring out the often intangible qualitative factor of newspapers' appeal that static presentations lack.

Papers' Role as Communicators of Ideas

The film, simply titled *Newspaper*, shows the intimate relationship between the medium and its readers, tells the newspaper's pre-eminence as a communicator of ideas, through both its news columns and its advertising columns.

The film says that newspaper reading is a very personal experience. It is a flow of ideas — and the relationship between the reader and newspaper is an intimate one. It is a point of contact: a point at which the newspaper *communicates* with its reader; a point at which the reader *depends* on the newspaper; a point at which the newspaper *catches* the reader with his pores open; and a point at which the reader is *receptive* to advertising suggestion. In effect, it is a sense of involvement on the part of the reader in the newspaper.

Media Buying Has An Emotional Basis

Ted Barash, Vice-President and Director of Promotion of the Bureau of Advertising, believes that a great deal of advertising space and time is purchased on an emotional basis: that advertising buyers — very human beings — will often justify media selections with their own logic triggered by an affinity for the paper or magazine or network, as much as by reliance on cold statistics. Hence: the motion picture — an emotional thing which can involve its audience closely and even *create* a positive liking for newspapers.

Mr. Barash was responsible for several outstanding promotion films at Fawcett Publications (WOMEN'S DAY, TRUE, etc.) before joining A.N.P.A. last year. He has most successfully brought along this affinity for using moving footage to accomplish the setting of a qualitative mood in telling the newspaper story.

* * *

Newspapers which will use the new film are furnished not only with the motion picture but a complete publicity package to accompany showings, as well as a sheaf of preparatory speeches designed for seven different kinds of audiences, and mechanical advice on how to prepare the room and set up the proj

To date, only a few weeks after releas the film, reports from the field have b almost entirely enthusiastic. Quotes from ad ing advertising buyers and from newsp salesmen include such statements as t *"Finest newspaper presentation I've ever s "Technique excellent. This film goes we yond the figures we all have and helps terpret them. In this it renders a real ser "It sings! The script, the graphics, the m the message are all beautifully handled. W can I start showing it to my prospects?"*

How to Enjoy Underwater Sports in Safe

Aetna Offers Some Good Advice for Novice Scuba and Skin Divers in "Fun 'N Fathom

SPONSOR: Aetna Life Affiliated Companies

TITLE: *Fun'N Fathoms*, 27 min., color, produced by Aetna Life Photographic Bureau.

Pleasure diving, which already has attracted a million American Scuba divers and seven million skin divers, has become a major participation sport in just the past few years. The additional thousands who enter the sport each season make it one of the nation's fastest growing recreational activities.

Because diving involves entry into an alien world in which man is not designed to live, professional training and a great deal of practice are necessary if a diver is to enjoy the sport in safety. This is particularly true for those using Scuba (self-contained underwater breathing apparatus) to enable them to stay submerged for as long as an hour without resurfacing.

Novice Divers Can Be Accident-Prone

While statistics on Scuba accidents are as yet hard to come by, the Underwater Society of America reports growing evidence that too many novice divers are purchasing underwater equipment and using it with little or no training. Most serious and fatal diving accidents result from ignorance or emergency procedures and improper use of breathing equipment.

It is to the potential and beginning Scuba diver that this film, the first public service movie on Scuba diving safety, is primarily directed; it delivers the unmistakeable message that there is no such thing as beginner's luck underwater.

Film Points Way to Proper Training

Fun 'N Fathoms directs aspiring divers toward proper training by dramatizing the risks of being without it, showing that instruction is readily available and detailing what it consists of, and by demonstrating that diving holds virtually no danger for the skilled.

At the same time, the film's underwater color photography, taken amid coral reefs off Puerto Rico, gives viewers — divers and non-divers alike — a look at the beauty and mystery that lie beneath the surface of the sea.

Assigned to the film by Aetna were James F. Goyette, head of the companies' public safety education activities, acting as producer; Malcolm M. Snyder, who handled sound and



Diving students practice use of Scuba equip in pool while instructors hover in backgro

still photography; Arthur J. Garatti, hea cameraman, and Richard F. Schudde production coordinator and photogra Warren Murray was writer and directo Akos Kitsek of Delta Films was retain underwater photographer. Walter Henric represented the Underwater Society of Ame ca as technical advisor. The cast included Jim Thorne, a Scuba expert who also assi with underwater photography.

Techniques for Underwater Photograph

Fun 'N Fathoms was shot on 16mm Ek chrome using Arriflex, Auricon and Cine cial cameras for surface shooting. A Bolex in underwater housing was used water. Since objects appear one-third underwater, a 12mm lens was used in m diving sequences.

Aetna Life's crew found that differenc tween regular and underwater productio legion and were compounded by the rem ness of the location. Many of the probl were anticipated in planning conferenc Hartford, but on-the-spot improvisatio necessary to solve others.

Because of the uncertainties of underw filming, each day's rushes were air exp to New York for processing and viewed crew on their return three days later to mine re-shoots.

Fun 'N Fathoms will be made availa nationally for free-loan showings before church and other community organizatio and for public service television pro ming via Aetna's home office library.

ramatics by Design:

"American Home" Story

-Out Visualizations Serving Curtis

TAKESMORE and more excitement media presentation these days to quicken nterests of advertising buyers. Good old tics that were once the staple of each cation's selling kit are no longer enough, se statistics, depending on who compiles , can prove anything for anybody, and buyers know it.

hile facts and figures are still a necessary dient of the publication pitch, a favorable of mind that buyers can be lured into by 's exciting new presentation techniques w believed to be a more important key ccess.

MERICAN HOME, Curtis' big entry in the service field, is pulling out all the stops ummer with a new presentation, produced Visualscope, Inc., New York, that com- a live talker, a portable stage setting, l backgrounds, motion pictures and wide- n slidefilms into a bang-up show that is alk of the advertising field.

his Presentation Pulls Out All Stops

MERICAN HOME's point is that its readers pleasantly nuts about their houses. Mr. the sweet slap of paint on the side of ew house, and the deep, primeval, mud- in of puttying. Mrs.' home is always filled flowers . . . and people . . . and swatches and fresh baked cookies from a mix . . . he latest mother-saving gadgets and ap- ces. She dared to use pink with orange before Jackie. And, above all, these peo- re the best customers in the world.

e magazine says it has now become an table combination of dynamic new jour- in and visual fireworks — and proves it stunning wide-screen slidefilm displays dramatize the magazine's new 680-lines nd editorial vitality.

What It Takes to Present the Program

chanical equipment used in the presenta- planned and installed by Visualscope, ts of a 16mm sound projector, a "Gold- " double-frame wide-screen slidefilm tor, light dimmer, two speakers, a large rojection screen, photographic murals, atically operated curtains and aluminum d eight-foot high portable panel displays. presentation is given at breakfast, lunch- nd cocktail sessions to groups of about dvertisers and advertising agency people ime. Refreshments are prepared in the ine's kitchens from AMERICAN HOME e recipes.

presentation is installed permanently in agazine's New York sales office. Similar s are currently holding forth in Chicago linneapolis, while advertising groups in principal cities will be covered by travel- esentations.

tically all of the publication's salesmen how been trained to take part in the s live narrators, and this role is played smen all over the country.



Man who knows what he wants is difficult to satisfy if he has problems getting it. Keeping the "telephone door" open is key point in film.



Three heads are worse than one when they begin to work out vacation plans. There's trouble ahead for the airline travel coordinator . . .

Travelers Can Be More Fun Than People...

The Care and Trentment of "Strangers in Paradise" for Pan Am Reservation Agents

SPOSOR: Pan American World Airways.
TITLE: *Strangers in Paradise,* 30 min, b&w, produced by Henry Strauss & Company.

☆ Take Mr. Bangor . . . a business man . . . hurried, harassed, and sometimes hot-tempered.

Take a couple of honeymooners blissfully in the clouds until they're brought down to earth by an unintentional human error.

Take a trio of school-teachers looking for culture mixed with camaraderie.

Take Mr. Newton . . . his wife, his son, and his daughter . . . who want to go four different places together, but all at the same time.

Sounds a bit like "one for the money, two for the show, three to get ready and four to go". But far from being a game, it's a very serious matter for the telephone reservations agents of Pan American World Airways who must take problems like these in their stride every jet-propelled hour of the working day.

The Satisfaction of a Job Well Done

That it can be done successfully . . . and that doing it can be an exciting, satisfying job . . . is the theme of *Strangers in Paradise,* a motion picture produced for Pan Am by Henry Strauss & Company.

Though the motion picture is "black and white", the problems it presents run the full spectrum of opportunity and challenge characteristic of the real-life situations Reservations Agents must learn to handle. And the people it depicts come alive in a way calculated to sensitize the audience to the fact that every voice on a telephone represents a very human being . . . a stranger in the shiny new paradise of jet travel.

Opens on a *Tidal Wave* of Questions!

Theme and treatment are characterized in the film's animated opening section where, over fresh and highly stylized artwork, we hear a counterpoint of voices pouring out a tidal wave of questions in a dozen different languages.

"There are times", says the narrator, underscoring the theme of orderly confusion, "when we could use four hands and two heads . . . and times when some of us act as if we had two heads . . . but by and large we do a job and we're proud of it."

Little doubt is left as to exactly what he means, as the film goes "live" on Mr. Bangor, the businessmen, and we're plunged, along with the Reservations Agent who takes his call, into a touch-and-go situation that could blow sky-high. It doesn't . . . because the Agent handling the call can himself call upon a reservoir of knowledge and tact that reduces the problem and the customer's anxiety to manageable terms.

In similar sequences . . . with dissolves, blackouts, music, and other technical devices giving a feeling for the pace and pressure of the job . . . we watch Mr. Newton's family throw him for a loss and a Pan Am Agent put him back on his feet. We see how a few calm words and some professional advice get the three school teachers thinking as one with the travel agent who's trying to plan their trip. And we learn . . . without being told in so many words . . . that an angry voice doesn't necessarily mean an angry man . . . that conflicting ideas can often be reconciled by a single simple key . . . that this kind of selling can be most rewarding when viewed as the opportunity to enjoy never-to-be forgotten experiences.

They're Not *All* Paragons at Pan Am

The Pan Am Agents aren't all paragons . . . they include such unforgettable (to the customer) types as Brushoff Bertie, Neglectful Ned, Gossipy Gertie, and Fuzzy Frank who get lost in some "paradise" of their own while the prospect stews in a far less pleasant place. By the same token, not all prospects appear to be the kind of angels you'd expect to find in Paradise.

But good training cases in-point are made with these incidents and people. And Strauss has designed the film as a whole in such a way that the audience will come away with the realization that each flickering light on the switchboard is "somebody" . . . a person whose life will be made richer or poorer by the way the Reservations Agent does his or her job.

Strangers in Paradise has been selected by the National Association of Manufacturers as one of 15 motion pictures representing American business and industry in the Third International Industrial Film Festival to be held this year in West Berlin under the patronage of the Council of European Industrial Federations.



New officers of Association were introduced at the Convention session.

23rd National Audio-Visual Convention and Trade Show Draws 3,500 at Chicago

Dealers Elect Harold A. Fischer to Lead Their Association

USERS OF SIGHT/SOUND media in business and industry joined with groups representing the nation's schools and churches to participate in the 23rd National Audio-Visual Convention and trade show held in Chicago's Hotel Morrison in late July. Sponsor host was the National Audio-Visual Association, whose dealer-distributor members elected Harold A. Fischer of Orlando, Florida as the organization's president for the coming year.

Theme of this year's convention was "Audio-Visuals in the Space Age," and general sessions on "The Science of Space Age Selling" and "Orbiting A-V Teacher Training," were followed by a principal address, "Space Age: Opportunity Unlimited" by Dr. Carl S. Winters of the Lecture Staff, General Motors Corporation. Exhibits of some 175 manufacturers and producers of audio-visual equipment and materials featured the latest in automatic projection, learning machines, automatic test scorers and a multitude of new films and other visual media. Attendance at the five-day program was estimated to exceed 3,500.

Members of the Industrial Audio-Visual Association and of the National Visual Presentation Association held special sessions and an A-V Workshop for Industrial Training Directors was a further business-industry event. Heads of audio-visual departments in medical, dental and allied professional fields held their annual A-V Conference of the Medical and Allied Sciences. School problems were emphasized at the Audio-Visual Education Forum for a-v directors from schools and universities while the Department of Audio-Visual Instruction (NEA) brought together presidents an presidents-elect of state and loc a-v associations for a special hea ing.

An annual feature of the Con vention was the meeting of t In dustry and Business Council o NA VA, headed by Chairman Hbe P. Abrams of Philadelphia. Juc speakers at the Council's mtin this year included William C ne ly, president of the National su Presentation Association an als Philip Harrison, publisher of ial



President-elect Harold Fischer le presents honor plaque to past re dent Mahlon Martin.

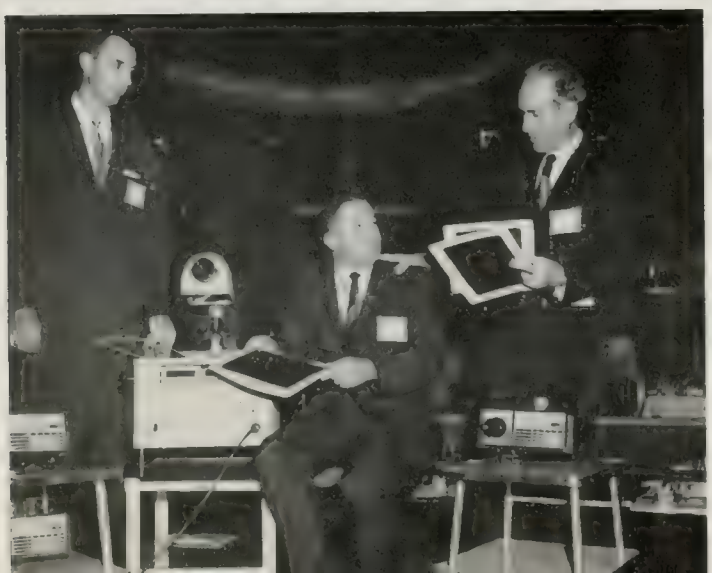


Guy Lam of Ozalid (l re plaque as outgoing chairm Institute for A-V Selling fro chairman, Jeff Jaffarian.



Dr. Carl Winters (l), convention speaker, is greeted by his host, retiring association president Mahlon Martin, Massillon, Ohio.

"Orbiting A-V Teacher Training" was a featured event at general session of the Convention. Members of the Texas Education Agency who made team presentation are (l to r): Royce King, William Kinniel, Lee Wilborn.

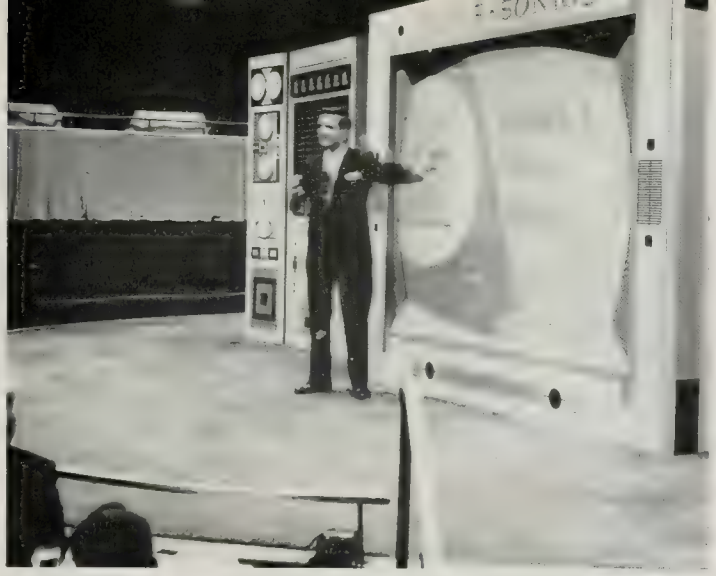




Audio-visual specialists in medical, dental and related fields ar tured during meeting of annual Audio-Visual Conference on Medic Allied Sciences held concurrently with the National A-V Conv



At the left: National Visual Presentation group members who met during Convention were (l to r): Howard Turner, of DuKane Corp.; Warren Kelly, Brunswick; Bill Langdon, of Goldsholl Associates and Blair Adams.



Keynote speaker H. L. ("Larry") Wilson is pictured above at the opening business session of the Convention devoted to "Space Age Selling."

ings. Committees reported on ress of Council projects, which ide assistance to colleges and rsities on business courses in o-visuals and the preparation dustry a-v presentations.

man, Kalamazoo, Michigan dealer. Mrs. Eloise Keefe, Dallas' owner of TEA Film Library, is the association's new secretary and treasurer-elect is Joseph C. Meidt, vice-president of Cousino Visual Education Service, Toledo, Ohio.

Directors-at-large elected by NAVA included Floyd Miles, Audio-Visual Center, Pontiac, Michigan; Max Rarig, head of Rarig's, Inc., Seattle, Washington; Stephen Bartha, Columbus dealer; and Murray O. Cunningham, Valley Cottage, N. Y.

Next year's convention is expected to move to the Hotel Sherman, site of many past meetings, following the recent decision of the association's directors.



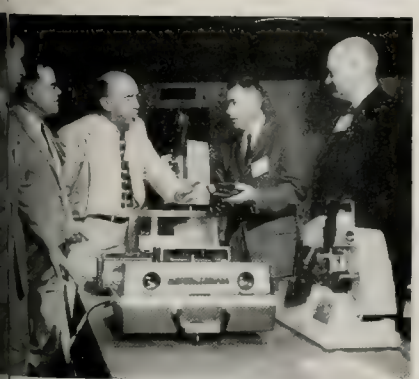
ing directors heard these Workspeakers: from (l to r) D. Robert gh, president, Ill. Training Direc-Assn.; with David Jacobs and deBruin, of St. Luke's Hospital.





Above: outstate members of Industrial Audio-Visual Association who attended Convention meeting included (l to r) Pittsburgh's Roy Mumma; Ralph Fairchild, LeTourneau-Westinghouse; Dick Piasecki, Allis-Chalmers; Allan Yost, Bethlehem Steel; Pete Crane, S. C. Johnson Co.; John Ford, General Motors; Chuck Woehrle, of 3M; Bill Davis, Nationwide Insurance Co. and guest. **At left:** IAVA officers at session were (l to r): Jerry Curto, Santa Fe; Bill Connelly, Union Carbide; president Jim Craig, General Motors; and treasurer Fred Woldt, of Illinois Bell.

the election of NAVA offic-r the coming year, past-presi-Mahlon Martin of Massillon, moved up to chairman of the ir association's board. First president-elect is Robert P. ms, vice-president of Williams n & Earle, Inc. and second president is Harold E. New-



Below: NAVA's 1963 Board of Directors (front, l to r): Murray Cunningham, Valley Cottage, N. Y.; Max Rarig, Seattle; Stephen Bartha, Columbus, O.; Harold Newman, Kalamazoo; Bob Abrams, Philadelphia; pres. Harold Fischer, Orlando; chr. Mahlon Martin, Massillon, O.; Eloise Keefe, Dallas; Jos. Meidt, Toledo; Floyd Miles, Pontiac, Mich.; and A. J. Stewart, Canada. Back (l to r): Robert Withers, Jr., Charles Appel, Pittsburgh; Kermit Hason, So. Portland, Me.; Howard Holt, Birmingham; Seymour Jacobs, Chicago; Jim Thompson, St. Louis; Paul Cox, Hollywood; Erv Nelsen, Chicago; Frank Bangs, Wichita; Don Harpster; Matt Dowling.

: participants in A-V Education Forum pro-were (l to r): James McCarron, Syracuse U.; McPherson, U. S. Office of Education; Bryan, Int'l Film Foundation; Alan Pies, apolis schools; and Neville Pearson, College ucation, University of Minnesota.





Time must be utilized to the utmost on a $5,000,000 jet; the hundreds of people who are needed to maintain and operate it must be fully trained

They Help Train the People of United

Aware of Company's Needs, United Airlines' Motion Picture Unit Supplies Realistic Solutions

LIKE ITS FAMED JET "Mainliners" which flash across U. S. skies, the films of United Airlines have flown high, wide and handsomely to millions of viewers in public audiences. Pictures like *Office in the Sky*, *Holiday in Hawaii* and *California, a World in a Week* have been created by production specialists like Cate & McGlone and are nationally distributed by Modern Talking Picture Service, Inc.

But there's another, often less glamorous but *vitally important* side to United's picture story.

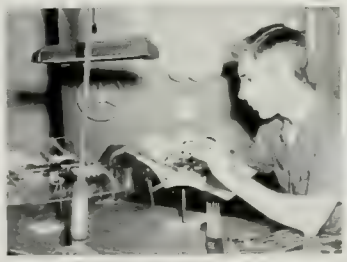
Focus on Employee Training

Behind the scenes, within the company itself, the men and women of United's Education and Training Department focus on the important tasks of *employee training*. The Technical Training Division of this department is located at United's sprawling San Francisco maintenance base.

It is this Division that is responsible for training aids that range from the thousands of glossy prints used in United's training bulletins, manuals and other publications; for additional thousands of photos used for overhead projection transparencies that illuminate screens in company classrooms. And additional thousands of 35mm color slides are turned out for use in aircraft systems' training and for programmed instructional courses.

Explaining Complex Devices

Also designed and built at San Francisco are three-dimensional plexiglass "projectible" trainers.



Animated projectible trainers are made of plastic, metal and paint.

Projecting on screens via overhead equipment, these trainers show (in simplified form) the relationships of complex moving parts. Over 400 of these units are in use in shops of United Airlines across the country.



Graphic illustration unit in the Technical Training Division supplies art.

Professional instructors, writers, artists and technicians make up United's production staff within the Division. Part of their number is the company's three-man motion picture unit, headed by producer-director Ira Thatcher. With the services of the entire Division to draw upon, the unit averages about 25 films per year.

These internal training subjects are of consistently high calibre; several have won national honors. Most recent of these was the Finalist Award given *In Your Hands* by the Industry Film Producers Association (BUSINESS SCREEN, [illegible] 1962). Donald L. McD[illegible] Manager, Technical Traini[illegible] United, received the IFPA [illegible] on June 16th. United's Drs. [illegible] Kidera and E. A. DeMar[illegible] typical of the outstanding T[illegible] cal Advisers who backstop su[illegible] of this kind within the cor[illegible]

Outside Services Are U[illegible]

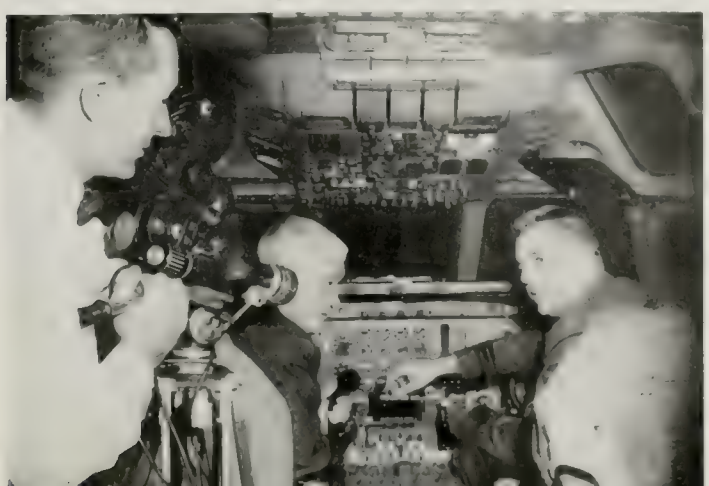
The motion picture uni[illegible] often turn to specialists f[illegible] ments within its productio[illegible] example, music and recordi[illegible] *In Your Hands*, was suppld[illegible] W. A. Palmer, an outstandi[illegible] Francisco source of producti[illegible] vices of that type.

Props and stage settin[illegible] generally the real thing. Thu[illegible] *lism* is the heart of United' te[illegible] nical training films. The [illegible] picture unit attains this realis[illegible] filming *real equipment* and [illegible] *employees* of the company [illegible] tion.

To take a five million dol[illegible] "out of service" costs abou[illegible] an hour. By proper schedulig [illegible] motion picture unit arran[illegible] shoot airplane scenes duri[illegible] iods when the planes are[illegible] serviced. Thus, a realistic [illegible] film can be provided with[illegible] curring additional "out o[illegible] ice" costs.

The San Francisco main [illegible]

It costs $25,000 to train a pilot. Here the realistic mockup of a DC-8 cockpit is filmed for another training tool to aid in crew operations for United.



A 20-minute film on sanitation, "In Your Hands" was made for traini[illegible] Dining Service personnel in all of United's fourteen flight kitchens.





s of films are used to help re girls at United's stewardess g school in Chicago.



Shooting a safety indoctrination film on United's "Rule of Five" at the company's San Francisco studios.



's Medical Director brought Hearing and Jet Age Noise" 000 employees via a film.



100,000 overhead projection transparencies have been created for training use all over the system.

verhaul base provides actual and background for all types hnical training films. At that on, the stage is always set. ul scheduling of shooting izes interruption of normal ions. Casting for the training is done with the assistance ited's Theater Guild. Actors e employees from President Patterson on down.

the Company's Problems

ther advantage of in-plant United has found, is the ontact between the film unit ther elements of the com- United's in-plant producer iliar with company philos- and the policies of its vari- partments. Research time is astically and the most eco- al use can be made of a wide of inside services not easily ble to the outside producer. hs made by United's mo- icture unit cover a wide Some are made to provide lation to a large number of employees. Some are motivational. Others are carefully designed tools to be used in operations and maintenance training programs. Management report films make up a fourth category.

Here Are Recent Pictures

The following list of recent titles produced by the Motion Picture Unit illustrates the diversified use of films by United: *Your Hearing and Jet Age Noise; B-720 Oxygen System; Engine Bearing Handling; Hand Signals for Ground Handling of Aircraft; Nose Gear Animation; Air Freight; Modern Plastics; Introduction to Caravelle Jet Mainliner; In Your Hands* (Flight Kitchen Sanitation); *In-Flight Passenger Service; Moment of Decision* (Safety Indoctrination).

United's motion picture unit writes scripts, shoots the scenes, edits the film, and conforms the master rolls. Outside labs and service companies are used for film processing, printing, sound and music recording.

films are edited, cut and matched in two cutting rooms like this. music, processing and printing are provided by outside suppliers.



A New Film Series on Newspaper Profession

Copley Newspapers' First Film Is "What Greater Challenge"

☆ The world of newspaper publishing is being transferred to the screen. Copley Productions, the motion picture division of the Copley Newspapers, is now in production of an exciting 14-part film series on the newspaper profession.

The initial film, *What Greater Challenge*, is geared to high school and college journalism classes.

Background on Publishing

Produced as an introduction into the world of newspaper publishing, this film shows the varied talents and skills so necessary in producing the continuing chain of news we find in newspapers. Dedication of newspaper people to protecting the freedom of the press is emphasized.

Extensive research was conducted in some of the nation's largest dailies to capture the feeling of newspaper publishers and the world they have created.

Ray Sperry, script writer, John Schaaf, director-cameraman, and Howard Matson, producer-manager of Copley Productions, undertook numerous tours of the San Diego Union and Evening Tribune newspapers, searching out the details of each person's job and to learn their reasons for becoming newspapermen and women. The series will cover thoroughly each technological and creative skill.

Career Guide to Journalism

This series will be rewarding to students who are considering any aspect of the newspaper profession as their life work.

More than 80 individuals and 40 specific locations representing all newspaper trades were used in this 10-minute motion picture.

Series to Show Functions

The Copley newspapers will produce an entire series showing each of the more general professional functions on a newspaper. These will cover classified advertising, general assignment reporting, press photography, the pressman, display advertising, and other key phases.

To date, more than 480 high school and college groups and 300 newspapers have seen previous Copley productions covering other aspects of newspaper operations.

"Improved newspapers will help to make a better world," believes James S. Copley, chairman of the corporation publishing Copley Newspapers.

Inquiries about this series may be directed to The San Diego Union and Evening Tribune newspapers, San Diego, Calif.

* * *

Film on Mental Retardation

☆ The Selinsgrove State School, in Selinsgrove, Pennsylvania, will be the scene of a new motion picture on the subject of mental retardation to be produced by Vision Associates under a special grant from Smith Kline and French Laboratories. The new film, to be called *The Toymaker*, will be photographed early in September. Lee R. Bobker will direct the film which will be written by Richard Wormser and co-produced by Helen R. Kristt.

Members of the Motion Picture Division of the Copley Newspapers pictured at the start of production on "What Greater Challenge," first of a series.





Taking feeders of its beef cattle to the ranches of Nebraska's famed Sandhills area, "God's Own Cow Country" pictures breeding of choice herds.

The Sandhills Beef Story

Max Howe Knows, Shows a Real West

SPONSOR: Sandhill Cattle Association

TITLE: *God's Own Cow Country*, 27 min., color, produced by Max Howe Film Productions.

☆ Nebraska's famed Sandhills, an area of some 24,000 square miles embracing upwards of 15 million acres of abundant water and verdant grass, it's outstanding beef cattle and the men and women who produce the state's No. 1 product, are impressively shown in *God's Own Cow Country*.

Produced by Max Howe for the Sandhills Cattle Association, the film took approximately a year to make and called for more than 10,000 miles of travel over the Sandhills area. It depicts seasonal and various other operations that go into the production of feeder cattle of different breeds and deeply into the over-all story of Nebr ranching industry.

God's Own Cow Country doesn't on any one particular phase of the ra industry nor does it dwell on any par place or ranch in the area. Film footag compiled at a number of ranches loca all parts of the Sandhills region.

The story is of grass, water and catt it shows how ranchers in the Sandhill with the help of grass and water . . . p the thousands of cattle that move off hills grass each year for fattening in f of the Corn Belt and elsewhere.

The Sandhill Cattle Association has the picture in order to inform cattle and others outside of the area, about t and work of the Sandhills rancher and t sons that Sandhill cattle are famous.

Speaking Up on Medic

A.M.A. Cartoon Alerts John Q. Pub

SPONSOR: The American Medical Asso

TITLE: *The Return of Horsehide Hoo* min, color, produced by Image Produ

☆ Horsehide Hooper gets his men and men, too. In fact he knocks off his a right down the line.

Who's Horsehide Hooper? He's an a cartoon character — a device employed American Medical Association as one ways in which its position on medical c the aged was brought to the attention general public.

In the film, Horsehide comes upon his son, Harvey Hooper (typical American as he is about to sign a petition endors Administration's King-Anderson Bill fo cal care for the aged.

Lights . . . action . . . camera. Ho stops his grandson cold with this proclam "In my day, people were more self-a ent."

Eventually, he convinces Harvey t should write to his congressman, but ins doing as he had planned, he should u congressman's support for the AMA-ap Kerr-Mills bill.

At gun-point of such persuasive acti vey is convinced, changes his view writes his congressman.

Horsehide has won again!

The 15-minute, 16mm color and an film was produced by Earl Klein for Productions, a division of Animation, I Hollywood.

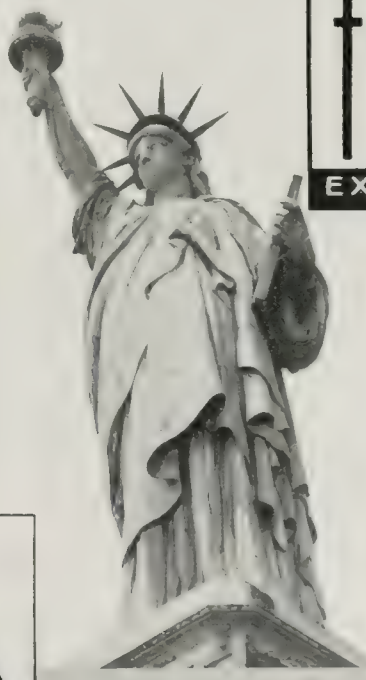
This widely-distributed subject, titl *Return of Horsehide Hooper*, was rele the Radio, Television and Motion pict partment of the AMA. Director of this ment is Richard Reinauer.

"This film accomplished the purpose planned for it," said Reinauer.

"We chose animation as a vehicle story, since we felt that people would m ber the pertinent facts and retain them than if they were presented by a non-a technique. The American Medical Ass feels that this film fulfilled its mission.

The 6th Annual

INDUSTRIAL film & AUDIO-VISUAL EXHIBITION



2nd INTERNATIONAL FILM FESTIVAL OF NEW YORK

SEPTEMBER 25-27, 1962

AT THE
BARBIZON PLAZA HOTEL
CENTRAL PARK SO. AT SIXTH AVE., N.Y.C.

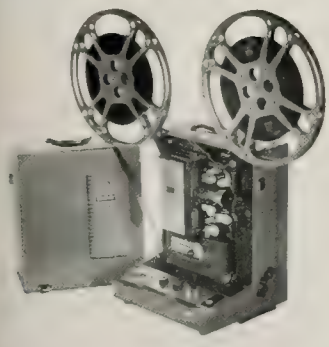
PRESENTED BY
INDUSTRIAL EXHIBITIONS, INC.
17 EAST 45th STREET, N. Y. 17, N. Y.



Inflight Motion Pictures, Inc. needed a reliable 16mm ɔjector for TWA, that would run without any operator at all

ɣot it, using Kodak Pageant 16mm pro- components.

projector had to be so automatic and so ɒtely reliable that, with the flick of a in a TWA SuperJet plane cockpit, the ould start, run uninterrupted for as long hours, and then stop.



You can imagine how utterly dependable that projector has to be.

TWA SuperJets have them, showing first-run movies in flight.

Using Kodak Pageant 16mm projector components, Inflight Motion Pictures, Inc., worked with Reevesound Company, Inc., to design this motion-picture system. Except for the "on-off" switch in the plane's cockpit, the equipment is hidden in the plane's ceiling.

The Kodak Pageant components used in this system are the same as those being used reliably in educational and business audio-visual training and sales programs everywhere. The reason is simple: *Kodak Pageant projectors work dependably whenever and wherever you want them to, with neither embarrassment to the operator nor distraction to his audience.*



If you need that kind of movie projector, ask your Kodak A-V dealer to demonstrate the new Kodak Pageant 16mm sound projector, AV-126-TR, shown on the left. Or write for specification Bulletin V3-65.

KODAK PAGEANT Projector 〉 **EASTMAN KODAK COMPANY,** Dept. 8-V, Rochester 4, N. Y.



Noon-hour films selected by Jersey Standard's Ernie Whitfield are warmly received by Standard Club audience.

Noon Hour Is Show-Time at Jersey Standard

Weekly Film Programs Get SRO Audience of Office People in Company's Standard Club Screening Room in Manhattan

STANDARD OIL COMPANY (NJ) has been showing films to office employees at the New York City headquarters during lunch hours for the past 16 years. The weekly film programs, which have an entirely voluntary attendance, are shown every Thursday noon to an average audience of 120.

Jersey Standard began the lunch-hour programs originally as an employee participating activity to provide interest and amusement for diners in the company's Standard Club. Over the years, the program has become increasingly popular, regularly showing a tasty variety of general interest films with emphasis on travel and sports, but also including new company films and public service pictures thought to be of wide interest.

In charge of the lunch-hour movies is Ernest W. Whitfield, a specialist in audio-visual activities at Jersey Standard for many years. Mr. Whitfield selects films to be shown, under the guidance of a Standard Club committee. He also supervises projection at four separate showings held each Thursday.

Some recent and typical selections have been *Europe With Frontiers* (European Community Common Market); *Hold High the Torch* (U.S. Olympic Committee) and *To Smoke or Not to Smoke* (Cancer Research Society).

Screen Visits Around World

During the past year, Jersey Standard audiences have been around the world in the travel films of Israel, Libya, Switzerland, Japan and many others. They have toured the states in the Esso "States" series, and dropped in for friendly visits to associates in Great Britain — *Pembrokeshire — My County*, sponsored by Esso Standard, Ltd.

To find a continuous supply of top notch film fare, Ernest Whitfield has one of the most extensive collections of film catalogs in the city. Besides the old faithful regular suppliers such as Association Films, Modern Talking Picture Service, Sterling Movies U. S. A., and the New York Public Library, Mr. Whitfield has several dozen other sources, both free and rental, upon which he draws.

Films Go to Company Picnic

In addition to the lunch hour programs, films always go along on the Company picnic "in case of rain." Ernie Whitfield produces an annual 16mm *Jamboree Movie* of this event, complete with co[lor] sound. It, naturally, is the [most] popular film of the year.

To promote the lunch ho[ur] programs, future attractio[ns] regularly published in "Esso [Re]hattan", the company ma[gazine]. One hundred and fifty fly[ers] out in inter-office mail, an[d] ters go on the bulletin boa[rd].

Equipment in the Standar[d Club] includes two Bell & Howell [16mm] projectors in the booth, an[d] for 80 to 90 in the audience.

They Like Their Movie[s]

The company experim[ented] closed down the lunch-hou[r] for a few weeks several yea[rs] ag[o]. But the howls of protest we[re] mediate, loud and strong, ar[e] have been regular popula[r] ever since.

The company feels the p[ro]g[ram] has been good for employe[e] ale, and useful in supply[ing] formation about the com[pany] world-wide activities. Ho[w] Ernest Whitfield says hi[s] guide to what is popular an[d] er for his lunch-hour audie[nce] good taste. He avoids all k[inds] advertising (even Esso a[d]ing) and all forms of preach[ing] social or otherwise.

* * *

"Pipeline to Tomorrow" s[tory] Story of Utility on the J[ob]

☆ *Pipeline to Tomorrow* is [a] twenty-minute color motion [pic] dealing with the relationsh[ip] tween a public utility and t[he] ple it serves. Photograph[ed] location in Washington, D. [C.] film tells of the role played [by] Washington Gas Light Co[m]pa as supplier to a giant city[whose] population is constantly cha[n]g and growing unlike the pop[ula]tion of any other city of the nat[ion].

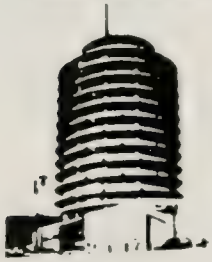
A day in the life of a [gas] utility is effectively dramatized a sequence which takes [place] the company's telephone [ex]change where a skilled group of [men] ceive and transmit calls fro[m] tomers. This candid view [of] the scenes serves as the [film] structure of the film, whic[h] us through the city of Washi[ng]ton D. C., and its suburbs to sh[ow] great variety of work, both g[as] small, that remains the [re]sponsibility four hour a day responsibil[ity] public service company.

Pipeline to Tomorrow w[as] duced by Vision Associates [in] graphed by Ray E. Long a[nd] son Davidson. It was writ[ten] directed by Lee R. Bobker

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A Technical Paper on Fiber Optics Printing was given on May 12, 1961, at the SMPTE Convention, Toronto, Canada, by A. J. Miller, Vice Pres., Du Art Film Labs & Tri Art Color Corp. Copies are available on request.



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Audience Builder for the Business Film

Landers Associates Help Sponsors Develop New Audiences

THERE ARE RICH VEINS of unexplored audiences for business and industrial motion pictures, according to one "resource" authority who is making a business of opening veritable new "mines" of viewers for useful pictures.

Producers and sponsors of these films should ask themselves these important questions:

1. How can *your* picture "pay-off" for its production cost?

2. Have you set up distribution objectives, based on sound measurement of real audience potential, at the outset of production?

3. Have you re-checked existing films to determine if *all* audience potentials have been fully realized?

Measuring Appeal, Retention

Inherent within these questions are such measurements as (a) the general appeal of your picture; (b) its *specific* appeal; (c) its ability to carry an important message for the viewer, plus a retained image of your message.

Question No. 4: "Where can you get the correct evaluation, experienced consultation on content potentials and recommendation for the greatest potential of distribution to specialized groups?"

Helps Provide the Answers

Answers to these questions are the business of a unique and highly useful "resource" authority, Bertha Landers. She directs the Landers Educational Film Center, known as Landers Associates, which headquarters at 4930 Coliseum Street, in Los Angeles.

Here's an example of how Miss Landers helps to open new markets for a specific industrial film. When Pyramid Films conceived the production of *That They May Live*, their plan called for a film to orient industrial employees toward a new appliance to be used in industrial accident work.

Educational Potential Noted

Perhaps, Pyramid was unaware that the film had a great potential in the school market. That's where Landers Associates came into the picture. They immediately saw the educational potential in the picture and arranged for a screening and consulting session at their film center.

The result of the consultation was a suggestion that the picture could be used effectively in safety, health, physical education and related courses in schools, colleges and public institutional programs. Landers Associates advised that maximum school use could be assured if the film was shortened to meet the demands of classroom period schedules.

The producers at Pyramid accepted the recommendations and released a short 19-minute film for schools. The Landers evaluation service was the smaller half contributing to the success of this project. The real action started with the preparation and mailing from a selected list to audio-visual directors in schools, colleges, universities, libraries and other public institutions — the key people who have authority to acquire films.

The results of this first mailing brought a response of more than 12 per cent. Within a year, Pyramid had placed more than 300 prints in educational film libraries throughout the country.

Of course, the film *That They May Live* with its theme of life-saving is a universally appealing subject. However, Landers Service was invaluable in solving the problem of getting the film to the maximum of its potential audience.

An Authority on 16mm Films

Bertha Landers is an outstanding authority on 16mm films, whose experience includes service with the Office of War Information in World War II. She is editor and publisher of the Landers Film Review Service, author of numerous articles for professional periodicals, editor and compiler of a reference source guide on foreign languages, and has served as a film evaluator for FILM NEWS and the SATURDAY REVIEW.

She pioneered films in the public library field, organized and directed three film departments (Dallas, Peoria and Kansas City). She is a first-rate painter, etcher and lithographer, who has had shows and work in museums and private collections throughout the country.



Bertha Landers directs work of Landers Educational Film Center

A Field for the Specialist

"Bim" Landers believes that "more and more producers of industry films are beginning to realize that the search for new realms of distribution is a form of specialized knowledge and research in itself. These areas are constantly being opened, and no producer can be expected to be aware of all of them."

That's the reason she's increasing her staff, not only to uncover these new areas but also to understand how they may be exploited for each new film.

Other Useful Film Services

Other activities of the Landers Film Center include compiling of film lists on special subjects such as: safety, employer-employee relations, training, selling, and so forth; preparing study guides; preparing film programs.

Recently, the Landers staff organized a department to see out the so-called "lost film" made by the independent producer who is either unaware or unable to find distribution for his product.

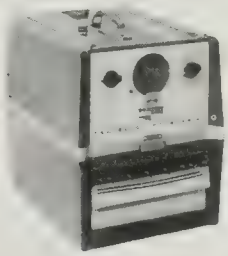
Inquiries from producers and sponsors of business films and those numerous "special" pictures for public, community and assembly room use are welcomed by Landers Associates. You can reach this useful service organization at 4930 Coliseum Street, Los Angeles 16, California.

Look to Business Screen for All the News of Business Pictures



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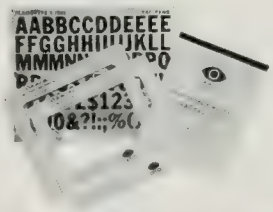




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☆ A brand new, 19-ton ato... die press—a machine used fo... cutting paperboard for an... from shoe boxes to beer ca... the "star" of a new film.

Moviegoers, however, ar... likely to see the title, *The La... Die-Cutting Story*, emblazon... lights on a marquee. Thi... minute sound-color, 16mm p... is for use by the world-wide... organization of the Samu... Langston Company, Ca... New Jersey.

The company's represen... will show it to interested engi... and factory planners, mos... the box-making business.

Ray Campbell, Langston... vertising manager, is supe... the production. He notes ... the first product film ever ... for his company and that ... undertaken to present grap... and lucidly the complex det... a machine of radically new ... which incorporates new pri... in die-cutting equipment.

E. B. Seegar, sales vice-... dent of Langston, ordered t... ture for use in developing s... the new product.

The result of six years of ... ston research and develo... the automatic press assure... tained maximum producti... corrugated and fiber bo... carton-making operations.

Produced by John Beck ... ciates, the film will be ... months in the making. S... began recently under the di... of Joseph Bonaduce, Beck's... tor of motion picture photog...

* * *

7-Minute Ideal Toy Pictu... Shows Roy Rogers' Latin...

☆ A seven-minute film, *Si, ... There Is a Santa Claus*, ha... released under the auspi... Ideal Toy Corporation. Th... available without charge fo... service television and schoo... ings, documents a South A... good-will trip taken last Ch... by cowboy star Roy Roger...

Shot during Mr. Rogers' ... wind tour of seven South ... can cities, the film shows t... accompanied by a costume... Claus, as they visited sc... orphanages and hospitals. ... location, the team entertain... pitalized or underprivileg... dren, giving away over 25... toys.

Si, Amigos - There Is ... Claus was written by Jane ... Executive producer was ... Helitzer, advertising direct...



officers of IFPA's Southern Cali- chapter are pictured above r): secretary-treasurer James on; chairman Gene M. Huggins; chapter program chairman, Inman.

sified Programs Ahead outhern California Group

versification, according to Inman, 1962-63 Program man for the Southern Cali- Chapter, will be the key for this year's programs. "It e needed if we are to main- he high level of interest and ntum created by last year's nan, Don Whaley," says In-

nt Meetings Are Planned

lecting the broadening scope hany faceted pattern of in- film production today, In- plans include joint meetings professional organizations in l fields as well as special gs exploring in depth par- issues and developments y affecting the membership. opening feature of each m will be the screening of ficant film. The only way to films is to *see* films, he be- The subjects will be select- *style, technique, special pur-* and *provocativeness*. They over the entire spectrum of dustry film producer's con-

nsider "State of the Art"

filling the professional obli- and responsibilities of IFPA, programs will be concerned he "state-of-the-art". These ms will emphasize the edu- l and informational needs organization in such areas v product and techniques, h, experimentation, and ms of organization and ad- ation.

content selection will re- flexible, states Inman, but erall policy will be to keep grams a natural outgrowth growing stature and scope ustry film production.

THE INDUSTRY FILM JOURNAL

National News-Letter of the Industry Film Producers Association

Here's Pattern for Your Monthly Programs

Southern California Reviews Meeting Agenda of Past Year

OCCURRING AT THE RATE of 12 per year (as opposed to 24 per second), the overall kaleidoscopic pattern of IFPA Chapter programs is often overlooked.

Here, as reported by Don Whaley, retiring Program Chairman, Southern California Chapter, is a quick review of the significant and highly successful programs he planned and arranged:

* * *

"Generally meeting on the first Monday evening of every month, the Southern California Chapter started the year's lineup last SEPTEMBER with a salute to Naval Aviation on its fiftieth anniversary. An appropriate film was shown and the guest speaker was Rear Admiral A. Donald Fraser, USN (Ret.) who was head of naval photography. At that meeting Ray Grant of Eastman Kodak displayed the new Eastman 16 Reflex Camera.

* * *

"The OCTOBER meeting was aided by our National President, Dr. Raymond E. Fielding of U. C. L. A.'s Cinema Department, who presented and discussed the contrivance of Nazi newsreels during the decade 1933 to 1943.

* * *

"The Lytle Corporation sound stage was the location for the NOVEMBER meeting where members and guests were treated to a taste of the thrills experienced by the skydivers of Para-ventures who do the parachute and free-fall special effects for the Ivan Tors-ZIV television series, "Ripcord".

* * *

"In DECEMBER, in keeping with the holiday spirit, Bob Hecker moderated a collection of bloopers and gag reels assembled for that evening. The scene was the sound stage of Parthenon Pictures and our host, Charles A. Palmer, opened the session with a talk on scripting, its research, preparation, writing and interpretation.

* * *

"JANUARY saw us gathering at the System Development Corporation where Dr. William H. Allen spoke to us on "What research has to say to the film producer". This was followed by SDC films on computer language and automated teaching plus a first public showing of their new five-minute security film, produced in a light vein, *Never Trust a Yankee*.

* * *

"The FEBRUARY meeting was hosted by Robert J. Gunther, IFPA Past President and Supervisor of Motion Pictures at North American's L. A. Division. That evening films and speakers from each NAA division told us of their individual philosophy and approach to motion picture production.

* * *

"In MARCH we were guests of Birns & Sawyer where we heard Bruce Hershensohn discuss his film, *Karma*, which he produced for the International Communications Foundation. Following screening of the film we were given a demonstration of the new Sylvania Professional Sun Gun Light.

* * *

"The APRIL session was hosted by Glen Glenn Sound Company who displayed their color television camera chain with video tape playback. Featured that evening was Sidney P. Solow of Consolidated Film Industries introducing the new Eastman Color 16mm Negative stock and showing samples of "daily" prints made by various methods of duplication. Also shown that night were the Academy Award winning cartoon, *Ersatz*, and Bruce Hershensohn's *Towers of Canaveral* by popular request following the tremendous reception given his Indian film, *Karama*, at our previous meeting.

* * *

"The MAY meeting was held at Television City where the show *CBS Reports: Death in the City Room* was presented and discussed by its producer, John F. Beck and the cameraman, Wade Bingham. Together they told us of some of the challenges and production problems surrounding the filming of this show.



Delaware Valley members at underwater session (l to r): Roy Zeper, Philco; Val Berzins, Lowell Shaffer, Bill Nichols, Frank Weikel, Jim Seeley, Ed Howell, RCA. (Front): John Harm, Curtis; Ray Rock, GE; Hugh Collins, RCA; Joe Sanford, CECO; Harry Hance, GE; and chairman-host Pete Stallings are at poolside.

Underwater Camera Session Helps Delaware Beat the Heat

☆ The Delaware Valley Chapter, combating the summer heat and the lure of nearby mountains, combined the appeal of a poolside picnic, and an extracurricular interest in underwater photography into one of its best meetings of the year.

Joe Sanford (Camera Equipment Company), guest speaker for the occasion, provided the underwater photography demonstration with the aid of skin divers Harry Hance and Walt Noetcel of General Electric.

The use of the Bolex housing in the production of underwater films was shown, and the general subject of underwater equipment discussed in depth.

With most of the Delaware Valley members primarily involved in medicine, missiles, and electronics, the technical discussion proved an eyeopener on the problems encountered in underwater photographic work.

In tracing the history of the development of the underwater cameras from the early days of World War Two to the present highly sophisticated devices, Sanford drew heavily on his experience with the U. S. Navy. He also provided a commentary on the underwater photography techniques used in the film, *Secret Cargo*, which concluded the program.

Ron McNally, RCA, examines underwater Bolex as John Harm (r), Curtis, awaits his turn (see above).





Barbeque follows Delaware's camera session as Frank Weikel dishes up weiners for (l to r) Val Berzins, Ray Rock and Pete Stallings. Ed Howell hovers in background.

Delaware Valley Chapter Alerts Members in Monthly Newsletter

☆ As part of a continuing effort to stimulate interest in IFPA and provide better communication among its own chapter membership, the Delaware Valley Chapter began, in July, publication of a monthly newsletter, "Frame Lines."

The publication includes a condensation of the minutes of the last meeting, announcement of forthcoming meetings, biographical sketches of chapter members, and news and comments of interest to the membership.

The first issue was enthusiastically received.

News of *general* interest will be included in this section of BUSINESS SCREEN. However, the Delaware Chapter will be happy to send copies of "Frame Lines" to interested IFPA members *in other chapters*, and would like to exchange communications in this form with other chapters which are pursuing a similar program.

Write to the "Frame Lines" editor, Frank Weikel, at P. O. Box 498, Camden 1, New Jersey.

Note to Members About Editorial Contributions

☆ All copy and pictures should be submitted to your Chapter Chairman, who will then forward it to me.

The material will then be edited and forwarded to the BUSINESS SCREEN headquarters.

In this way we will have our own "magazine within a magazine," providing us with internal forum as well as a showcase to the nation.

O. E. Patterson
Editorial Vice-President
c/o, Communications Dept.
U. of Calif. at Los Angeles

Members Hear the Story of "Friendship 7"

NEARLY ONE HUNDRED IFPA members and guests heard first hand the story behind the production of *Friendship 7*, the outstanding NASA film, documenting Astronaut John Glenn's historic space flight.

The occasion was the first regularly planned program for the new year under the direction of Brent Inman, 1962-63 Program Chairman, Southern California Chapter, IFPA.

The meeting was held in mid-July at the Birns and Sawyer's Cahuenga Tower Studio, Hollywood. Host was the staff and personnel of the Birns and Sawyer Cine Equipment Co., including Jack Birns, Clifford Sawyer and Marvin Stern.

Special guests and program participants were Eugene C. Keefer and members of his production staff from General Dynamics - Astronautics, San Diego, producers of *Friendship 7*. The meeting was opened by an introduction of the 1962-63 Southern California Chapter Officers by Gene Huggens, incoming Chapter Chairman.

Members of the hosting Birns and Sawyer organization were then introduced by Inman. They explained the logistical problems encountered as the prime suppliers of photographic equipment for this unprecedented undertaking.

Referring to a display of samples of the actual equipment used, the Birns and Sawyer staff listed the impressive volume of the project: 31 cameras with 93 lenses and 13 special lenses, 62 film magazines, 12 light tripods, 19 heavy duty tripods, one blimp, one gyro pod, several special heads and related special equipment.

To complicate this, the equipment had to be shipped and received in operational order ready for camera crews stationed in the vast network of tracking stations circling the globe. The answer was the use of 108 Halliburton carrying cases and almost a ton of foam rubber.

Evidence of the success of this aspect of the production came to light in the question — answer discussion which followed. Not one single breakdown of camera equipment occurred during the entire project.

Following this discussion, Chapter Chairman Gene Huggens introduced Eugene Keefer, Executive Producer of the film, and Assistant Director of Communications at Astronautics.

Keefer lead a discussion covering the production aspects of the project. He explained the planning, both as to content and purpose as well as pre-production that went into this historic film. The planning included a round-the-world trip by Keefer and John Hynd, Director, to reconnoiter such unknowns as the stations, people, jurisdictions, political protocol, custom requirements, etc. The story of this trip alone makes the project unique in present day documentary film production.

Bruce Herschensohn, Editor and Music Composer, then explained his contribution to the film such points as the special demand of composing a musical score for a specific target audience and purpose in mind.

Also contributing to the general discussion were John Hynd, Director; Frank Kerr, Writer; Bill McClure, Assistant Director; and Loren Steadman, Chief Sound Engineer. The question-and-answer periods reflected strong interest and concern for the planning and administrative problems encountered by the producers.

The final feature of the program was the screening of *Friends'p*. This springboarded further question and answer discussion, and the evening was concluded by Brent Inman's expression of appreciation for the contributions made by the program participants and hosts.

Pictured at "Friendship 7" session in July were (l to r): Frank Kerr, writer; John Hynd, director; program chairman Brent Inman; Eugene Keefer, executive producer; chapter head Gene Huggins; Bruce Hernschensohn, editor and composer; Loren Steadman, sound engineer; asst. editor Bill McClure.



IFPA BOOKSHELF

as Reviewed by
Dr. Raymond Fielding, UCLA

In this issue we introduce a new feature devoted to regular reviews of books of professional interest to IFPA.

FOCAL ENCYCLOPEDIA OF PHOTOGRAPHY

Desk Edition, Macmillan Company, 1960 (Focal Press Series) 1298 pages, $6.95.

☆ Motion picture and still photographers alike will find a rich store of both theoretical and practical information in this valuable reference work. New standards of concisiveness and inclusiveness are reached when the larger Library edition of the encyclopedia was published in 1956.

Considerable abridgement of the original work was necessary in the preparation of this compact edition, of course; still, the essential size version emerges as a reference work of formidable proportions. Over 2,000 entries are presented in its 1300 pages — the work of nearly 200 international experts in the fields of motion pictures and still photography.

Both practical how-to-do articles and esoteric explanations of photochemical and optical theory are provided, together with handy the tables, measures, conversions and statistics which the photographer might wish to employ in professional work.

The text is clearly written and well printed, although the paper rather thin for use in an enclo

di and the binding is not as re as it might be.

* * *

E ECHNIQUE OF TELEVISION ODUCTION

Gerald Millerson. Hastings House. 416 pages. (1961) $10.

Increasingly, I.F.P.A. members nto find themselves either su- ing or otherwise involved in vision production programs of ort or another. Those mem- who are veterans in the -circuit or broadcasting will welcome this book as a ddition to the technical liter- of the profession; newcomers ll consider it required read-

Communication Arts Series

e of the Hastings House munication Arts Series, the ouches upon nearly every s of professional television ction including studio design, a equipment, lighting, sound, g, set design and construc- roduction management, spe- roduction techniques, and or-television." The text is illstrated throughout with 100 sketches and diagrams. author, Gerald Millerson, en associated professionally he British television industry ver a decade. He writes edgeably and with admirable in describing the variety of tion techniques currently ved in professional practices. book strikes a nice balance n theory and practice, offer- n the one hand, a well t-out aesthetic with which to ch the television medium. n the other hand, clear and technical descriptions of he most complicated produc- ocesses.

od Analysis of Intangibles

erson is most successful in ng many of the intangibles operate in the writing of the direction of actors, the of sets, the handling of nera, and the "editing" of e television shots. The pro- al insights which he pro- ender the book equally use- both novice and veteran s.

use of the similarity of notion picture and television ues, much of the material book is directly applicable production; the chapters on sition, lighting, camera ent, and sound will be of lar interest to film makers.

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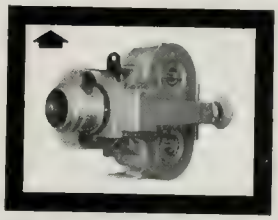
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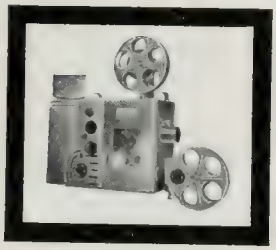
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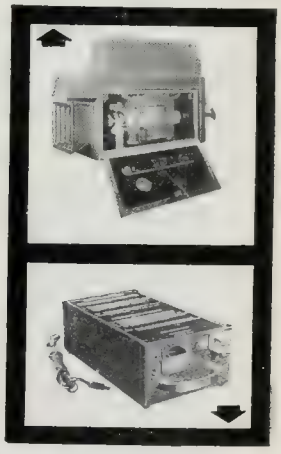


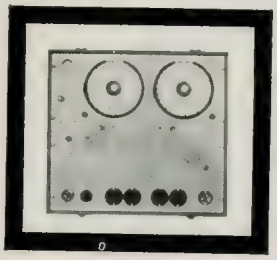


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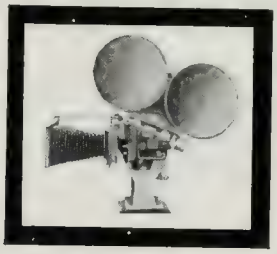
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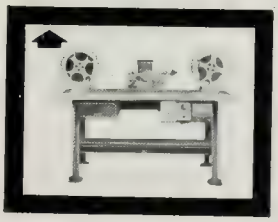


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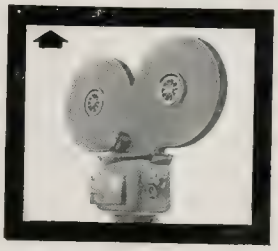


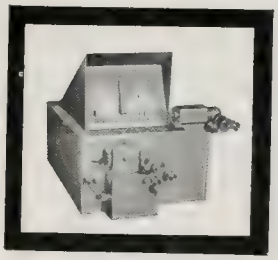
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WASHINGTON, D. C. Gregory Bell,-927 15th St., N.W. 347-1153

Comprehensive Filmtreat Opens a Service Center in Hollywood

☆ In order to serve motion picture producers, laboratories, distributors and film libraries on the West Coast more effectively, Comprehensive Filmtreat has opened a service center at 829 North Highland Avenue, Hollywood.

Comprehensive Filmtreat, a well-known rejuvenation service in New York for the past 30 years, renews film images which have become marred by wear and scratches. The Comprehensive rejuvenation processes remove scratches and abrasions on both the emulsion and celluloid sides of negatives and positives.

* * *

Behrend Cine Corp. Expands; Occupies Larger Chicago Area

☆ Behrend Cine Corp. has moved to larger quarters in its same building at 161 East Grand Avenue, Chicago. Jack Behrend, president, said the move was necessary because of continued increases in business, especially in the equipment rental division. The company services the motion picture, television and radio industries with equipment and technical counsel.

* * *

Photo Instrumentation Corp. New Division of Orbit Prodns.

☆ Photo Instrumentation Corporation has been organized as a division of Orbit Productions. Its offices will be a 630 Ninth Avenue, New York. Barry Green, who was formerly associated with Camera Equipment Company, Reeves Sound Studios and Technicolor Corp., has been appointed Vice President and General Manager.

The new company will specialize in the rental, sale and service of high speed and photo instrumentation equipment.

* * *

New Catalog of Stock Shots Released by Fotosonic, Inc.

☆ A catalog of motion picture stock shots has just been released by Fotosonic, Inc., New York. The book is cross-indexed for easy reference and is set up to be of help at the planning stage of a film project. Photographed in 35mm Eastman color, the stock shots are available in 16mm and 35mm, color and b w.

The scenes are contemporary and are related to everyday events such as family life, children playing, snow scenes, suburban activities, etc. There is also extensive coverage of a variety of activities in this country and abroad. Another departure is that pictures can be viewed on positive 16mm check prints, which eliminates the practice of making selections from original negatives — difficult on one hand, and— damaging to negatives on the other.

The Fotosonic catalog is broken down into 33 categories for simplified selection of needed stock shots. It is being distributed to 3,000 advertising agencies, producers and film editors nationally and in Canada. For copy, write our Reference Desk.

* * *

Jerry Schnitzer Forms Own Company on West Coast

☆ Jerry Schnitzer, award-winning director and producer of Television commercials, has formed a production company in Hollywood under the name of Gerald Schnitzer Productions.

Formerly affiliated with Robert Lawrence Productions, Schnitzer directed several of the company's award-winning TV commercials.

* * *

New Animation Center Opens in Hollywood This Month

☆ Animation Center is scheduled to occupy its new building at 6335 Homewood Avenue, Hollywood, Calif., in September. The 10,000 square feet air-conditioned facility will be the largest of its kind in the West, according to ANICAM owner, Jack Buehre.

Space in the new center is being leased to qualified individuals and firms so that a complete range of film animation services will be available under one roof. Included will be writing, directing, c... ink and paint, optical, editi... printing.

* * *

Gordon, Behrend Cine N... Acmade Distributors by 1&...

Florman & Babb, Inc., h... pointed Gordon Enterprises, ... Hollywood, and Behrend ... Chicago, as exclusive weste... mid-western distributors ... complete line of Acmade pr... editing equipment.

These dealers are now ... starting the various models ... Acmade Mark II Editing ... Acmade foot-operated and ... model Hot Splicers and th... made Automatic tape spli... their showrooms.

* * *

Synchro-Mat Corp. Expa... Product Line, Dealer Gro...

☆ Synchro-Mat Equipmen... poration's management is ... able and aggressive, with ... goals for growth. Under ... program, the distributor or... tion has been expanded, sa... creased, and new major p... introduced.

Synchro-Mat was found... 1958 with a new concept in ... visual communications. Th... concept was the synchroni... sight and sound presentatio... one compact machine throu... use of a tape unit and a sli... jector.

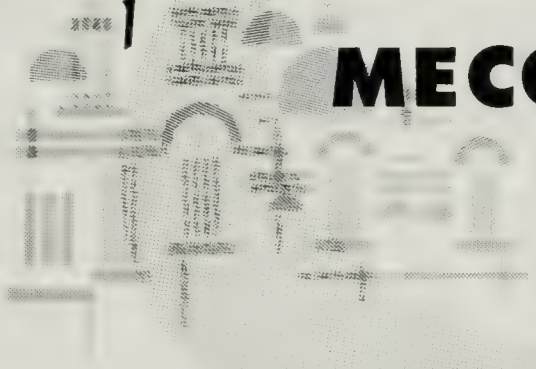
Located at Jackson, Mi... the company is guided by ... Jansen, 39, president, and ... Rogers, 34, chief engineer.

Jansen, a graduate of ... University, has 12 years ... ence in industrial supervisi... cluding seven years in ke... agement positions. Prior t... ing Synchro-Mat, he was vi... ident of Main and Compa... six years.

Rogers, a graduate of ... gan State University, ha... with Synchro-Mat for thre... He was previously with ... Sound Company for thre... and in product planning ... Motor Company for two y...

The company's product ... cludes Synchro-Mat II, a ... machine with synchronize ... unit and slide projector for ... visual programming; Sync... IV, an economy version ... chro-Mat II, for presenta... small and medium sized ... Synchro-Mite, a salesman's ... ble tape and slide projecto... featuring rear-screen pro... and the Synchro-Mat Stere... Duplicator.

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Affiliated with BYRON MOTION PICTURES, Washington 7, D. C.

Processing Slidefilm Impleted by Chapman

ta Processing at Rocketdyne, minute sound and color slide- resentation, has been com- by Chapman 5 Productions,

rking with technical advisors both Rocketdyne Division of American Aviation Corp. nternational Business Ma- Corp., the story shows how processing is used in missile cket engine testing, in qual- trol, cost accounting, person- cords, in actual operation of manufacturing equipment, the "total systems concept." un nearly 11 months ago, ling to James H. Flint, presi- f Chapman 5 Productions, defilm was scripted by Har- . Langee. William Garnet d the photography assign- n the film.



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New Tuberculosis Assn. Film To Help Fight Public Apathy

☆ *The Anatomy of a Disease* is a new film produced for the National Tuberculosis Association as part of its continuing program of public education in the area of tuberculosis detection, treatment and research. The purpose of the quarter-hour color motion picture is to overcome current public apathy towards the disease and restore its awareness to the fact that tuberculosis is still a formidable enemy.



Actor Fred Scollay portrays role of chief physician in new TB picture.

Anatomy of a Disease is sharply focussed on the fact and fiction of TB today, and provides an impressive cinematic journey through diagnosis and treatment of the disease. The dramatizations of three typical case histories provide the basis of the story, which was photographed on location at Grasslands Hospital, Westchester County, New York.

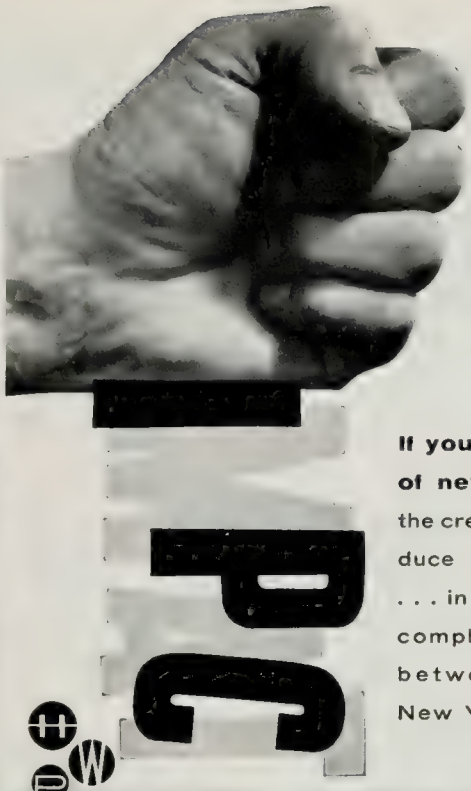
Anatomy of a Disease was produced by Vision Associates, written by Ralph Schoolman and directed by Lee R. Bobker. It will be made available for community showings on request to local Tuberculosis Associations, nationwide.

* * *

"Progress for Freedom" Shows President's Trip to Mexico

☆ The visit of President and Mrs. John F. Kennedy to Mexico is the subject of a 20-minute color film dramatizing the Alliance for Progress and traditions common to the U. S. and Latin America. Titled, *Progress for Freedom,* it was released in theaters throughout Latin America during August. Jose Ferrer narrates; Leo Seltzer (who also directed films on Mrs. Kennedy's trip to India and Pakistan) supervised the picture for the United States Information Agency.

Following theatrical distribution, the film will be shown by USIS mobile units in remote areas, at USIS centers and by local groups via 16mm print loans.



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The Wheelit transports office machines, projection equipment and supplies anywhere, any time, for selling or service. Folding model C-402, shown on stairway, right, fits compactly into car trunk, with ample room for other equipment. Carries loads over curbs, up or down steps; is easily steered around sharp turns. The industry's most complete line.



Non-folding Model 4102 (Shown lower left corner) Wheelit projection table and carrier with screen holders and 20-ft. retracting cord reel.

C-55-PH Model Wheelit Photographer's model shown right with two full cases, cameras, and light tripods. Sturdy, durable vehicle, designed especially for the professional and industrial photographer.





All Wheelits are precision-engineered, with sturdy frames, lifetime finish, Formica-top, non-vibrating tables, ball-bearing wheels and swivel casters. Wheelits can be custom-designed for a particular purpose.

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BUSINESS SCREEN EXECUTIVE

NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS



Inventor/consultant David Pollan

David Pollan Joins Reevesound as Chief Engineer of Company

☆ Inventor-consultant David Pollan has joined the Reevesound Company as Chief Engineer. Announcement of the prominent scientist's association with Reeves Soundcraft Corporation's Long Island City subsidiary was made by Revesound President Boyce Nemec.

An expert in projection optics, Mr. Pollan headed the design group which created Reevesound's unique motion picture optical devices now in regular operation in the Federal Science Pavilion at the Seattle World's Fair.

As an engineering executive at Viewlex, Inc. in former years Mr. Pollan created a complete line of projection systems for military, professional and amateur use, as well as a number of the earliest basic teaching machines and special training devices for the U. S. Navy. A stereo range-finding and training instrument which he developed during this period is now widely used by the U. S. Army.

Delighted with the performance of his motion picture devices at the Seattle Fair, Dave Pollan is now energetically engaged in the creation of still more unique systems to be unveiled at the forthcoming New York World's Fair.

☆ Arthur Florman, president of Florman & Babb, Inc., New York, and Joseph Dougherty, of DuPont's Motion Picture Film Department, New York, spent several days last month at Cape Canaveral as guests of Col. William Sheahan, Manager of the Missile Range Photographic Section.

According to Arthur Florman, the extensive Cape Canaveral photographic activity, operated under contract to RCA, plays a vital role in assessing the results of missile firing. During the first 80 seconds — about 8,000 feet — of each flight, measurements are made on high-speed motion picture cameras which are calibrated and marked in milliseconds of time.

Florman and Dougherty later went on to visit the newly building photographic section at the General Marshall Space Flight Center near New Orleans, under the management of Norman Garrell, a former foreign correspondent and newsreel cameraman for Fox Movietone News.

* * *

Herman Stein, Jr. Elected Secretary of Bell & Howell

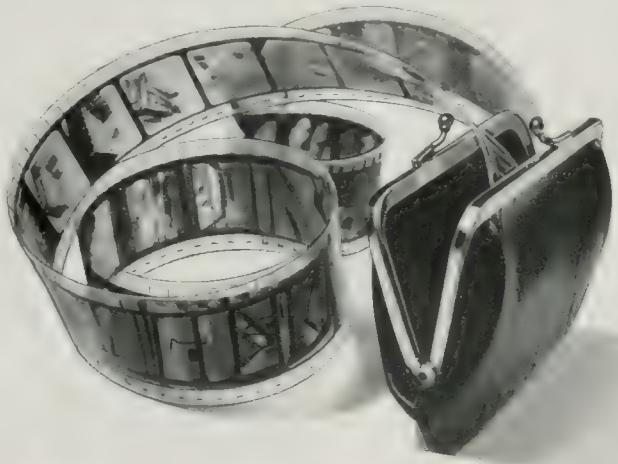
☆ Herman W. Stein, Jr., has been elected secretary, and James S. Tomes, assistant secretary of Bell & Howell Company, it was announced by Charles H. Percy, board chairman and chief executive officer.

Stein continues as treasurer and executive assistant to the chairman of the board. He succeeds C. K. Preston who has resigned. Tomes will head a newly established corporate legal department.

* * *

Paul Farmer to Audio-Visual Dept. at G.M. Basford Agency

☆ Paul Farmer has been appointed assistant to the executive producer in G. M. Basford Company's audio-visual department. He was assistant director in the film division of Interpublic, Inc. Both Basford and Interpublic are New York advertising agencies.



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Is your motion picture budget limited? With our guidance and technical assistance you can produce an effective low-budget SLIDEFILM—sound or silent.

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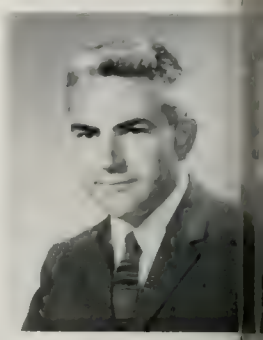
You'll find it easier on your pocketbook to learn more about these important advantages that we offer:

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Kenneth Drake . . to Zapel

Kenneth Drake Is Appoi... Zapel Studios Vice Presi...

☆ Kenneth Drake has be... pointed to the new position ... president in charge of pro... of Zapel Studios Inc., 615 ... bash, Chicago, it was an... by Owen Zapel, preside... owner.

Drake was previously as... with On Film Inc., U. P. ... Gene Deitch Associates.

A 15-year film veteran, D... worked his way up from t... mation camera department ... all phases of animation, ... and production to super... planning and operation of ... tion studios.

* * *

Coleman Now Sales Manag... at the Guffanti Laborat...

☆ Ken Coleman has been ap... ed sales manager of Guffan... oratories, Inc., New York ... was announced by Paul G... president.

Coleman joins the 31-ye... organization after six yea... sales executive at Pathe la... tories, Inc. He previously ... executive position at Cons... Film Industries, Fort Lee, N.J.

* * *

Emma Treadwell Will ... On Promotion at Salesm...

☆ Emma Treadwell has b... pointed Promotion Consu... Salesmakers, a division ... Chartmakers, Inc., New Y...

Miss Treadwell has ... been Retail Coordinator f... Chemical's Textile Fibers ... ment, and responsible for ... retail development program ... ing the field activities of ... tail representatives in 20 k... kets.

Previously she was a ... Advisor for The Butterick Co... pany and Educational Co... to the The Jam Handy O... tion.

Wells Joins Sterling

lifford Wells has joined Ster- Movies U.S.A., Inc. in Chi- as account executive. He has a counselor and salesman of ic relations and public infor- on films for several years. Pre-



ifford Wells . . . to Sterling.

ly, he was a public relations visor with Standard Oil Com- of Indiana for 12 years. A nander in the U.S. Naval Re- . Wells served aboard de- ers during World War II and g the Korean conflict.

* * *

se Heads Projection Sales, ice for Camera Mart. N. Y.

n Sachse is the new head of ction Sales and Service at ra Mart., New York. Former- th Camera Equipment Co., Sachse is experienced in am- r, mechanical repairs, modi- ons and interlock systems. He tly completed a projector nance course at the Bell & ll Service School.

* * *

s Moviola Service Dept.

ing Joslowitz, formerly with ra Equipment Company, has named by Camera Mart Inc., 4 Broadway, New York, to their Moviola service and re- epartment.

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Cane Named Sales Manager at Photo Animation, Inc.

☆ Sy Cane is now sales manager of Photo Animation, Inc., Mount Vernon, N. Y. He formerly was assistant sales manager of Arriflex Corporation. Cane will be in charge of all sales planning and promotion of the Photo Animation line of animation stands and accessories.

* * *

Tony Belletier New Production Manager at WCD, Inc., N. Y.

☆ Tony Belletier has been appointed production manager for WCD, Inc., New York. For the past seven years he has been production manager of Farkas Films, Inc., and for two years before that was an assistant production manager at Audio Productions, Inc.

Joins W C D as Film Editor

☆ Edna Paul has joined the staff of WCD, Inc., as film editor. For the past three years, Miss Paul has been supervising editor at On Film, Inc.

* * *

Magnasync Names W. P. Lear as Representative in Europe

☆ William P. Lear, Jr. has been named European factory representative for Magnasync Corpora-



Magnasync president D. J. White (l) reviews markets with W. P. Lear, Jr.

tion, D. J. White, president of the California firm announces.

Lear's centrally-located offices and warehouse at 11 Rue Michel, Geneva, Switzerland, will service Magnasync's European dealers and customers.

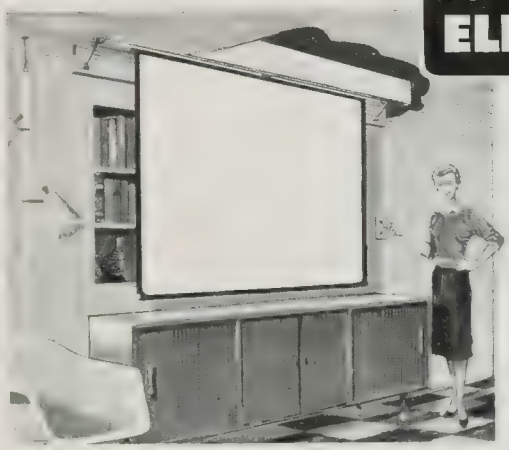
* * *

Tamason Joins Midwestern Lab

☆ Robert Tamason has joined the staff of Midwestern Film Laboratory, 161 West Huron Street, Chicago. Tamason was formerly vice-president and lab manager of another Chicago laboratory. Midwestern has also announced acquisition of new motion picture printing equipment.

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Totally Electric Projection Screen

with famous White Magic® Glass-beaded surface!

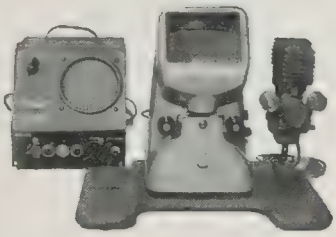
The only completely automatic projection screen with *ceiling closure*. Recessed above ceiling, out of sight when not in use. Touch remote control switch . . . bottom panel of screen housing opens . . . screen surface lowers to viewing position. Touch switch again and the screen is soon out of sight. You get *maximum convenience, finest picture reproduction.* Write for complete information and name of nearby Franchised Dealer.

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Edit single and double system 16-mm or 35mm optical sound. Edit single system Magnastripe or double system magnetic sound. Use with any 16mm motion picture viewer to obtain perfect lip-sync matching of picture to track. (Works from left to right or right to left.)

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Zeiss Moviscop Viewer	96.00
Special Editor-Viewer Combination	269.50

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Gaffer Tape, 12 yard roll	$1.95
Gaffer Tape, 30 yard roll	$3.95
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Guide to Production Services

• Your next issue of BUSINESS SCREEN will contain a Buyer's Guide to Film Production Services in the U. S. and abroad. Watch for it!

Ceco's Reflex Viewing System for 35 Mitchell, B&H Cameras

☆ A new design to incorporate reflex viewing in Mitchell and Bell & Howell professional motion picture cameras has been announced by Camera Equipment Company, New York. According to Burton Grodin, Ceco Director of Sales, these cameras can now be modified for reflex through-the-lens focusing and viewing — thus eliminating parallax problems.

Ceco engineers have re-designed the Mitchell 35mm High Speed, NC, Bell & Howell standard and Eyemo cameras to accommodate an image diverter system which has taken more than three years to perfect.

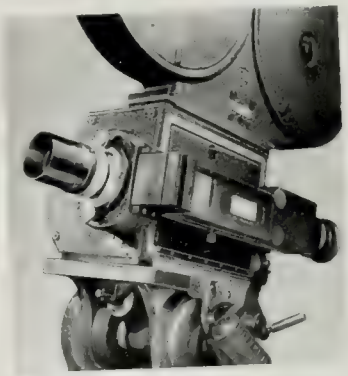
The resultant optical system is said to be free from aberrations, coma, color shift, image de-gradation and other optical defects, which heretofore have made some beam-splitters impractical for motion picture cameras.

The Ceco reflex modification eliminates the rack-over assembly from the Mitchell and Bell & Howell standard camera. Where the Mitchell 4-lens turret is removed and a single-lens receptacle is supplied, the entire "L" casting can be eliminated, thus reducing the camera weight appreciably.

The diverted image is magnified approximately ten times through the viewer and it appears on a full aperture ground glass which allows the operator to focus and view continually while shooting even at minimal light levels. There is no flicker apparent in the finder system during camera operation.

A series of exhaustive exposure tests have been made with the reflex-converted cameras. They reveal that no loss of resolution or contrast, no increased fall-off at the edges of the frame and no color shift or de-gradation occurs when color film is exposed.

The results of further tests indicate that no iris compensation need be made where the light level is above 125 foot-candles. In low light situations, a ¼ stop increase in exposure should be made.



35mm Mitchell NC with reflex modification, single lens turret.

When the modification is applied to the Bell & Howell Eyemo camera, the positive view finder objective assembly may be eliminated along with the parallax correction control knob. The shift-over alignment gauge for the Model Q is also rendered obselete as well as the need to rotate the lens turret when lining up for a shot. It is said that the Eyemo becomes a much faster operating camera and should be welcomed by newsreelmen as well as by producers who must move fast to capture uncontrolled action and current events.

Because of the simplicity of its design, the Ceco reflex modification can also be made on other types of cameras.

Use our Request Form in box opposite. Check NP = 1.

* * *

Add New Beseler Tilt Model to Projection Stand Line

☆ A new Roll Lock Tilt stand for overhead projection use has been announced by the Charles Beseler Company. It features toe-touch lock and release action; to attain desired elevation of screen image, convenient handle on front of stand raises up to maximum tilt of 30 degrees. Made of heavy gauge steel, with casters and front leg leveling action.

LOOK TO BUSINESS SCREEN FOR EQUIPMENT NEWS

New AUDIO-VISUAL Equipme

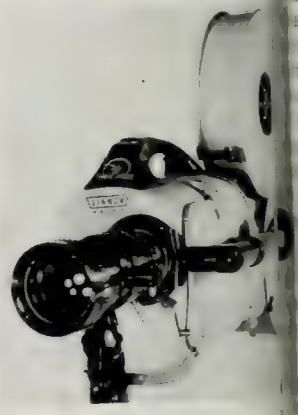
RECENT PRODUCT DEVELOPMENTS FOR PROJECTION AND PRODUC

New Debrie Sinmor Camer Now Available in U. S.

☆ The new Andre Debrie Si 16 camera is now available i United States, it was annot by Andre Debrie Manufact Corp., of New York, U. S. di utors for the Paris firm.

Featuring the Debrie pat V-gate which eliminates the for register pins, pressure and so forth, the Sinmor 16 era is equipped with an Ange 17 to 68mm zoom lens. Also able, and interchangeable, i new 12 to 120mm Ange zoom lens.

A professional camera fo dio or field work, the Sinm provides rock-steady and



Debrie Sinmor 16 Camer

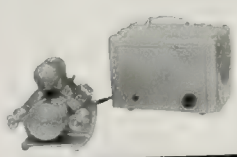
sharp 16mm pictures with netic sound. So silent is its ation that it is indicated by light, and a microphone m brought within 2 feet. A ba 21 pounds when fully loade Sinmor 16 is a hand cam unique comfort and vers Viewfinding is through-the-le flex. For additional data, wr New Products = 2, at B Screen, 7064 N. Sheridan, go 26, Ill.

* * *

Unveil New Conversion K for the Arriflex-16 Blim

☆ A new conversion kit f Arriflex-16 Blimp has be nounced by the Arriflex C tion of America. The con modifies the Blimp in such that the 70mm Angenieux focal lens may be mount the Arriflex-16 and focuse zoomed from outside.

In the modification, the f cusing knob on the blimp o the focusing barrel of the



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-16 Blimp Conversion Kit

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n the blimp operates the
novement of the lens. The
ion is intended to be a per-
modification of the Blimp.
ditional data, use conven-
quest Form NP =4.

* * *

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and reversal films, is being
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alifornia.

sizes in one model will
nodate sizes from 35mm to
while another model will
16mm and 35mm. The
re designed to fit within a
60" floor space and have a
capacity of 6 feet per
Additional information is
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* * *

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designed for automatic
aphic recording of move-
or operation, has been de-
by Afga, Inc.

omically priced, the camera
bulk film, perforated on
les, and can also use 35mm
standard miniature film
es. It is equipped with an
drive motor operated man-
r by remote control. The
automatically advances
er exposure and cocks the

additional information
NP Box =6 below.

Kliegl's Lilliput Twin Lights Distributed by Florman & Babb

☆ A new Lilliput Twin lighting unit manufactured by Kliegl Brothers will be distributed exclusively by Florman & Babb, Inc., 68 West 45th Street, New York.

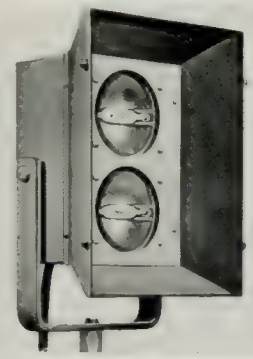
The Lilliput Twin delivers the same intensity flood-lighting as a five kilowatt fresnel light without requiring a booster transformer. It uses new 16-hour General Electric sealed-beam quartz-iodine lamps and comes equipped with a dim-bright device and a barn door. The sockets swivel to permit use in eight horizontal or vertical positions and a single light beam can be achieved due to a special adjustment device.

The Lilliput Twin (without lamps) is priced at $115. Lamps are $9.95 each. Check Request Form NP =7 in form below.

* * *

Pictronics' Nova-Twin Offers High Intensity Light Source

☆ A new high intensity portable light source is being offered by Pictronics Corp., New York. Called the Nova-Twin, the kit includes



Here's new portable Nova-Twin

two light fixtures offering 18,000 watts, two stands, and two 25 foot 3-wire grounded heavy-duty extension cords.

Providing maximum light with minimum electrical current, the Nova-Twin requires no transformers to provide extremelight levels. The complete kit weighs only 30 pounds. For additional information check NP Box number 8.

* * *

Advance Design Gyro Head for Arriflex-16 Cameras

☆ An advanced design gyro head for the Arriflex-16 camera and tripod has been announced by the Arriflex Corporation of America.

The new head has a full gyro in both the pan and tilt movements.



Gyro Head for Arriflex 16's

It has a minimal number of parts for maximum durability. Either friction or gyro movements selectively are available in the pan. Weight — 8 lbs. Check NP Box = 9 for additional data.

* * *

Welded Mobile Projector Stand Announced by Coffey Company

☆ An all-welded assembled mobile projector stand that eliminates the need for stands of various heights, has been announced by Jack C. Coffey Co., North Chicago, Ill.

This new Luxor No. 55 stand can be adjusted to any height between 26½" and 42" and is practical for most types of a-v projector equipment. The stand has three shelves, the middle one being adjustable.

Shelf sizes are 1½ ft. x 2 ft. The top is covered with a sound-absorbing, non-slip mat, and the corners are rounded. For additional information Check NP Box =10 in space below.

* * *

RCA Engineers Reduce Tape Speed on Videotape Recorders

☆ A new engineering advance that enables television tape recorders to operate at half the conventional speed, thereby doubling the amount of information that can be recorded on a given length of magnetic tape, was announced by the Radio Corporation of America.

The lower tape speed of 7 1/2 inches per second will reduce tape usage and cost by 50 per cent and should bring video recording within the economic means of a wider group of users, according to C. H. Colledge, division vice president and general manager.

ONVENIENT REQUEST FORM FOR PRODUCT DATA

P = 1: Reflex modifica-
of 35mm cameras.

P = 2: data on Andre
ie Sinmor 16 camera.

P = 3: Roll/Lock pro-
r "Tilt" stand.

P = 4: Conversion kit for
16 Blimp.

P = 5: Low-cost continu-
ilm processors.

☐ NP = 6: 35mm Record Camera (automatic).

☐ NP = 7: Lilliput Twin Light units.

☐ NP = 8: Nova-Twin lighting equipment.

☐ NP = 9: Gyro head for Arriflex camera.

☐ NP = 10: Welded, mobile projector stand.

CH LETTERHEAD & MAIL TO THE NEW PRODUCTS DESK
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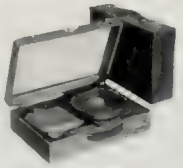
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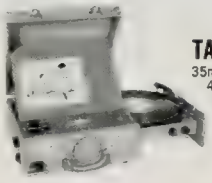
2) They make every sales point you want made . . . the way you want it made (every time, too!).

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PETER RIGG'S COMMENTARY:

(CONTINUED FROM THE PRECEDING PAGE 14)

Colour Film Services, Britain's largest 16mm color film laboratory.

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"Scott's Last Journey" Named "Best of National Entries" at the Venice Festival

☆ British films gained the award for the best national entry at the Venice International Festival for Documentary Films this year. The Grand Prix for Teledocumentaries was awarded to the B.B.C. film *Scott's Last Journey* and first prizes were gained by *London for a Day* (British Transport Greenpark Productions), *Nuclear Power Reactors* (U. K. Atomic Energy Authority Basic Films), *Mr. Marsh Comes to School* (Ministry of Education), *The Ever-Changing Motor Car* (Ford Motor Company - TV Cartoons) and *Usutu* (Courtaulds Film Centre).

* * *

Swiss Federation of Industries Keeps Well-Informed on Latest Business Films

☆ Film production in Switzerland is highly concentrated in that small, busy country. Dr. R. W. Meyer of the Swiss Federation of Industries tells me that because of the small number produced each year, his office is kept well informed of every film released.

Switzerland is entering 4 films for Berlin: *Ingenieure* and *Allstromzug* produced by Condor-Film of Zurich; *Der Buhrle-Konzern*, the story of the Oerlikon machine tool factory, and *Images Vivantes*, sponsored by the Paillard company which maufactures the Paillard-Bolex movie cameras.

This is the largest number of entries yet submitted by Switzerland and it reflects the growing interest in the Festival throughout Europe.

* * *

Industry, Producers, Select Italy's Best as 100 Gather at Festival in Florence

☆ In Italy the national entry was selected at the Industrial Film Festival held in Florence this May where over 100 representatives of industry, film production companies, technicians and specialists viewed a total of 44 films from which the 15 were chosen.

The major Italian sponsors are all included in the selection — Fiat, Montecatini, Edisonvolta, Olivetti, Innocenti, but there are some newcomers this year — the Milk and Milk Products Marketing Board with *The Cheese of Italy* — the Venetian Glassmakers whose *Island of Glass* should bring back memories of European travel.

Other aspects of Italian industry on display through films will be hydroelectric schemes, constructions plants, bridgebuilding — all indicative of the enormous growth of Italian productivity since the Common Market came into being.

A Land of Vigorous Industrial Growth — the Netherlands Looks to Business Screen

☆ Traditionally, Holland is the land of windmills, dykes and good, solid folk dressed in picturesque "Sunday" clothes. Today, the Netherlands is the center of many vast industrial operations, is the site of Royal Dutch Shell's international Technical headquarters, of Unilever, the international Lever organization (Unilever) and the headquarters of Philips' Gloeilampenfabrieken, ranked as the sixth largest world industrial enterprise. Philips' lamps and other electrical equipment, with sales of nearly a billion and a half dollars, finds its way into almost every corner of the globe.

The Dutch are *very* familiar with the business industrial film medium and are responsible for one of the best of them all—Bert Haanstra's *Glass.*, created five years ago for the Dutch Glass Manufacturers' Association.

These are the Netherland's six "best" entries for Berlin in mid-September:

ENTRIES OF THE NETHERLANDS

Candid Europe. Sponsor: KLM Royal Dutch Airlines. Producer: Carillon Films.

Dredging by Dial. Sponsor: IHC Holland. Producer: Studio Bob Kommer.

For Better or for Worse. Sponsor: Philips Gloeilampenfabrieken (of Eindhoven). Producer: Halas & Batchelor, London.

Hold Back the Sea. Sponsor: Shell, Netherlands. Producer: George Sluizer.

Food from Earth — Food for Earth. Sponsor: Mekog-Albatros. Producer: Multifilm.

Destination Future. Sponsor: Federatie Nederlandse Electrotechnische Industrie. Producer: Jan Schefer.

* * *

Federation of British Industries' Panel Selects 15 Entries for Berlin Festival

☆ Back in Britain, a total of 96 films were submitted to a selection panel appointed by the Federation of British Industries from representatives of industry, government agencies, film production and the professional associations.

It is interesting to note that of the 96 films entered, 71 were produced in 35mm and 25 in 16mm. 27 of these 96 entries were made by in-plant film units. If anyone is surprised at the high proportion of 35mm films, they explain that the largest in-plant units in Britain — Shell, Imperial Chemical Industries, National Coal Board, British Transport, Esso, Associated Electrical Industries, all shoot in 35mm. In-plant units which submitted films made in 16 mm are: Baker Perkins, Unilever Duckham, Rentokill and J. Lyons & Company.

Among the films selected are *Time* sponsored and made by British Transport, being distributed in U.S.A. by Sterling Movies U.S.A. Inc. of New York and *The Coke Oven Workers* (reported in our Issue 4, 1962) Britain Petroleum's latest public relations film.

Associated Electrical Industries are giving to the Indian Government on part of its co

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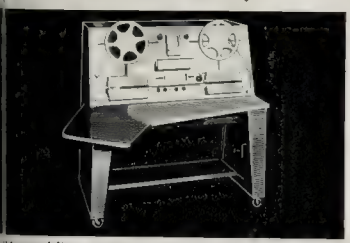


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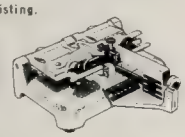
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PETER RIGG'S COMMENTARY:

(CONTINUED FROM THE PRECEDING PAGES)

try's industrialization program. Their film, *The Peaceful Revolution*, is a sensitive depth study of the social and economic changes in India since her independence. The film is competing in Category A on behalf of Britain.

* * *

Films of Top-Quality, Wide Interest in List of West German Festival Entries

☆ A committee set up by the German Federation of Industries made these selections for the International Exhibition:

BEST FROM GERMAN INDUSTRY

Adhesion (color, 35 min.). Sponsor: Farbwerke Hoechst. Producer: Gesellschaft fur bildende Filme. The principles of 'fast' dyes.

Alvorada (color, 80 min.). Sponsor/Producer: Mannesmann. Shows the people and land of Brazil; how they are affected by an industrial economy.

Antonio (color, 10 min.). Sponsor: Krupp. Producer: Porta-Film. Life of a worker in the new Krupp plant in Brazil.

Campo Limpo (color, 17 min.). Sponsor: Krupp. Producer: Porta-Film. Building of the Camp Limpo plant in Brazil (see above).

Ein Neues Werkseug (color, 11 min.). Sponsor: IBM. Producer: Unda Film. Shows improved efficiency attained with computers and Hollerith machines.

Es Liegt in Unserer Hand (color, 27 min.). Sponsor: Volkswagenwerke. Producer: Marathon International, U. S. Theme: people travel well today, whatever their jobs.

Entspanntes Wasser (color, 12 min.). Sponsor: Henkel. Producer: Roto Film. Deals with removal of impurities from water.

Grossrohre vom Mannesmann-Hoesch. (color, 10 min.). Producer/Sponsor: Mannesmann. Pictures production of a steel casting.

Kahl (color, 13 min.). Sponsor: AEG. Producer: Dido Films. Building of the First West German atomic power station.

Kommunikation (color, 12 min.). Sponsor: Deutsche Bundespost. Producer: Bavaria Film. The postal services are always at the public's service as a link in communications.

Moltopren (color, 18 min.). Sponsor/Producer: Bayer. Shows the development and testing of a new fabric.

Partnerschaft (color, 28 min.). Sponsor/Producer: Siemens. Industry in partnership with a developing country.

Phantasie und Gestaltung (color, 27 min.). Sponsor: National Employment Office. Producer: Deutsche Condor Film. Theme: Fair dealings for pieceworkers.

Spiel in Farben (color, 30 min.). Sponsor: B. A. S. F. Producer: Gesellschaft fur bildende Filme. The feeling of people for color.

Stahlerzeugung nach dem Kaldo-Verfahren (color, 11 min.). Sponsor: Demag. Producer: HGP Films. New techniques in vehicle manufacture are depicted.

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The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

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The Jam Handy Organization, 2821 E. Grand Blvd., Detroit Zone 11.

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Films Unlimited Productions, 137 Park Ave., W., Mansfield.

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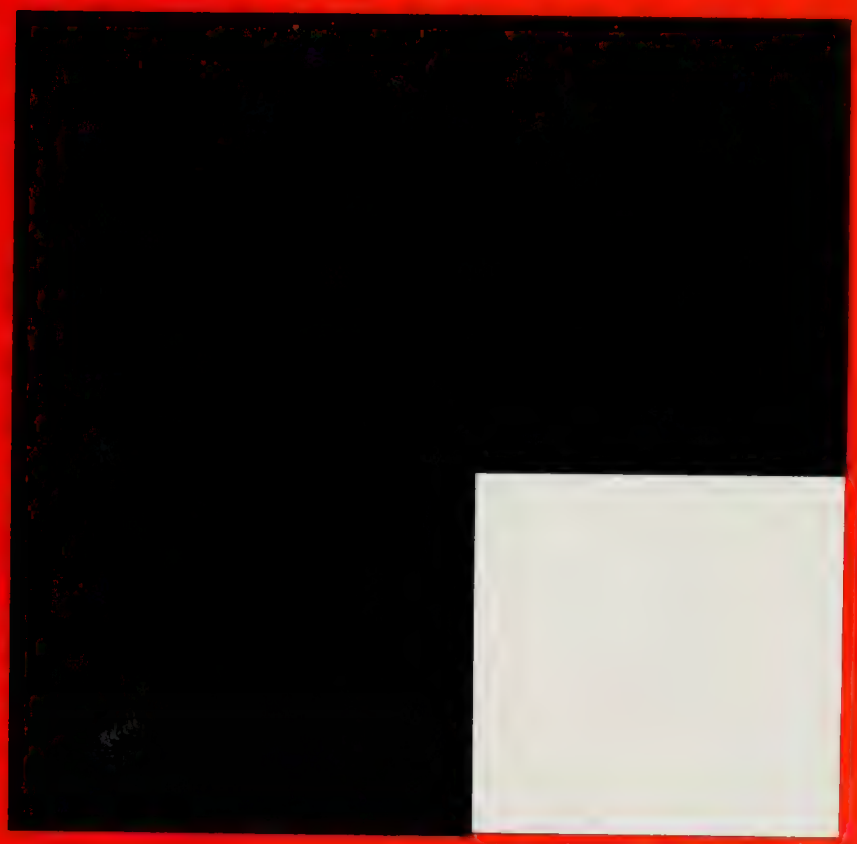
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No. 6 • VOLUME 23 • 1962

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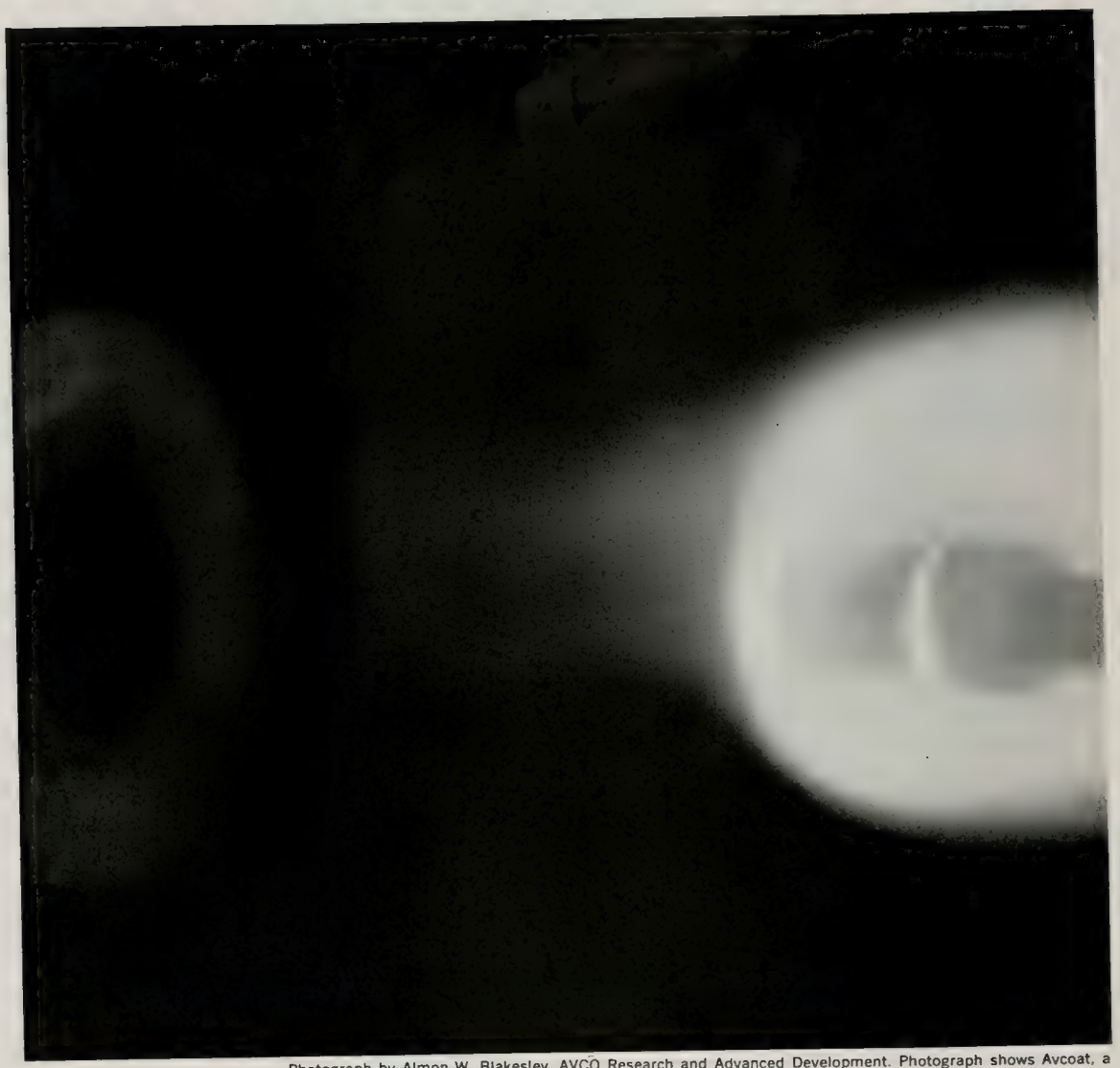


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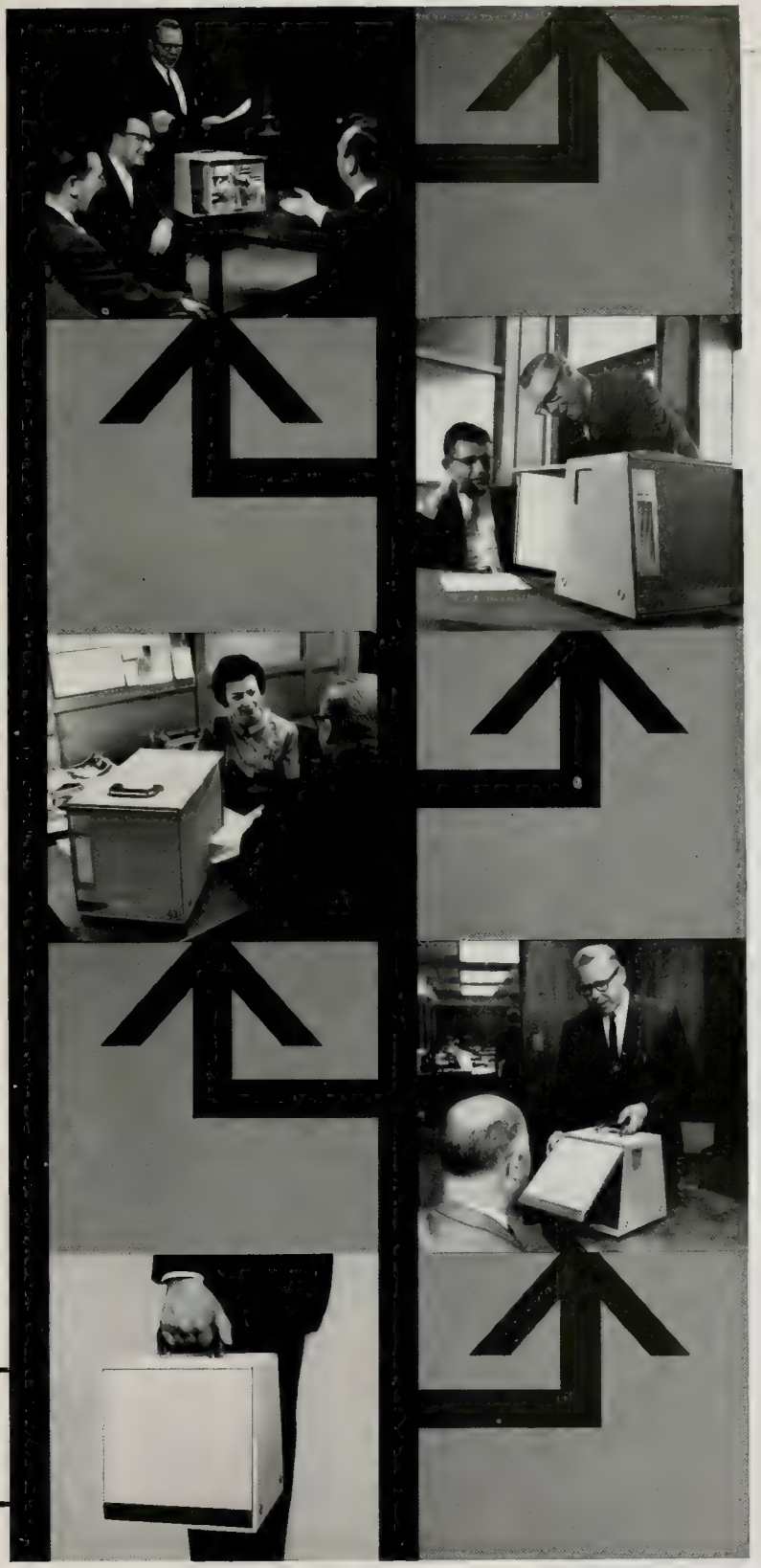
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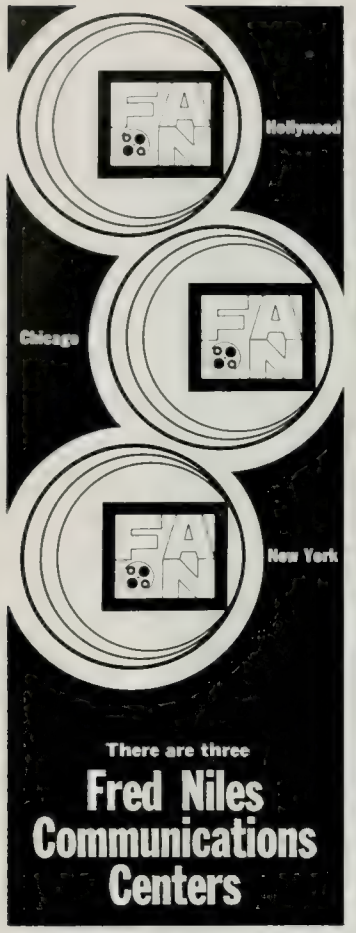
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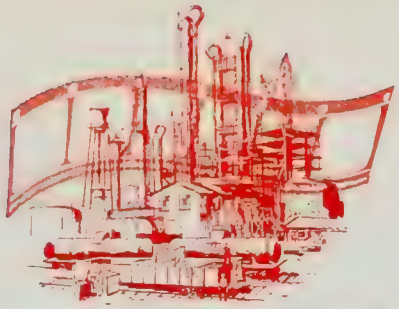
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BUSINESS SCREEN

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AND JOURNAL OF THE INDUSTRY FILM PRODUCERS ASSOCIATION

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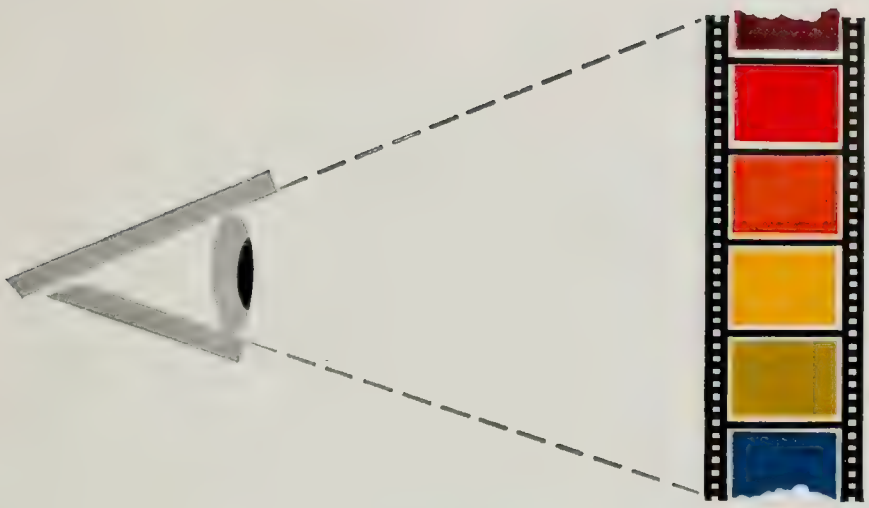
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PLUS: THE NATIONAL DIRECTORY OF A-V DEALERS

Issue Six, Volume Twenty-Three of Business Screen Magazine, published Oct. 31, 1962. Issued 8 times annually at six-week intervals at 7064 Sheridan Rd., Chicago 26, Illinois by Business Screen Magazines, Inc. Phone BRiargate 4-8234-5. O. H. Coelln, Editor and Publisher. Subscription $3.00 a year; $5.00 two years (domestic); $4.00 and $7.00 foreign. Second class postage paid at Chicago, Illinois and at additional mailing office. Entire contents copyrighted 1962 by Business Screen Magazines, Inc. Trademark registered U. S. Patent Office. Send editorial, subscription inquires to Chicago Office of Publication.



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The Wide World of Sponsored Pictures

Honor Year's Best Safety Pictures at National Congress

TOP AWARD WINNERS in the 1962 safety film contest, conducted by the National Committee on Films for Safety, were honored in Chicago during the recent National Safety Congress.

Plaque awards for the year's best safety education films were presented by the Committee's chairman, Henry G. Lamb, Technical Director of the American Standards Association, at well-attended ceremonies held in the Grand Ballroom of the Conrad Hilton Hotel on Tuesday evening, October 30th.

Sharing these high honors in a vitally important field of education were: Audio Productions, Inc., for the film, *See a Pin*, produced for the National Board of Fire Underwriters; Bay State Film Productions, Inc., for *Just Plug It In*, sponsored by New England electric utility companies; and Parthenon Pictures, for *Locked On*, sponsored by General Dynamics/Astronautics.

The hard-hitting traffic safety picture, *Anatomy of an Accident*, produced for the Bell System by Jerry Fairbanks Productions, Inc.; *None for the Road*, produced by Charles Cahill and Associates; *The Key Man (a series)*, produced for the National Safety Council by Gil Altschul Productions shared plaque honors at the ceremonies.

The American Petroleum Institute's *Farm Tractor Safety*, produced by John Colburn Associates; *Ten Long Minutes*, produced for the Safety Council by Pilot Productions, Inc.; *Water Rescue*, produced by American Film Producers; *The Bottle and the Throttle*, a Sid Davis Production; and *Fire fighting Aboard Tankers*, a U.S. Coast Guard flim, were the other plaque winners.

* * *

Hollywood Ad Club Announces Third International Awards

☆ The Third Annual International Broadcasting Awards, honoring the world's best television and radio advertising of 1962, will be presented on Tuesday, February 26, 1963 at the Hollywood Palladium in that West Coast center of film production.

The awards, which carry an entry deadline of December 1 and include television commercials as well as public service films, are sponsored by the Hollywood Advertising Club each year.

* * *

Parthenon Open House Aims at Better Understanding of Film

☆ In the first of a planned series of open house events designed to broaden understanding of the film medium, Parthenon Pictures, Hollywood, recently had a "four-a-day" screening of *The File of Henry Royall*, demonstrating the studio's Tria/Scope technique. *Weston Hydraulics*, described as a "brochure in motion"; and *The Vicious Circle*. A good idea which other producers might well emulate in their areas!

* * *

Air Transport Assn. Updates "Mr. Withers" After Long Run

☆ When most companies sponsor a public relations film they can show successfully for five years they usually concede they've had their money's worth. But not so with Air Transport Association's 27-minute color film, *Mr. Withers Stops the Clock*. Industry officials say the picture's message is just as timely and necessary today as

(CONTINUED ON NEXT PAGE

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(CONT'D FROM PRECEDING PAGE)

was when the film was produced in 1956.

At that time, the only passenger-carrying jet transport in the air was Boeing's prototype of the 707, now widely used, and it wasn't available for pictures. So "Mr. Withers" had to tell his story against a background of now outmoded aircraft.

To up-date the film to include the tremendous influence of the jets, Tom McGarry, ATA's Public Relations Director, and Chapin Leinbach called in Paul Alley, who wrote and produced the original film. With the deletion of some scenes and replacement with footage showing the modern jet transports, fifteen new scenes will enable "Mr. Withers" to still tell the story of the importance of airports to the communities they serve.

The revised version of the 1956 film is now being distributed by Association Films to clubs and civic groups, and ATA confidently expects "Mr. Withers" to work for the air transport industry for another five years.

* * *

Maine's Agricultural Films Widely Shown on Television

☆ During the past fiscal year, a record audience of 42 million viewed the Maine Department of Agriculture's current motion pictures on farm subjects.

According to H. G. Hawes of Hallowell, the Department's film producer, television stations in the eastern United States and Puerto Rico provided 826 showings in the 1960-61 year — and with an estimated audience of over 41 million. Over 3,000 theatrical showings and 500 school and organization bookings were also secured by the Agriculture Department's Augusta office.

Maine's most popular film last year was *Adventures in Eating*, released in June, 1961. It contrasts the annual public chicken barbecue at Belfast with a clambake on a Maine coastal island. Other widely requested films during the past year include *Blueberryland*, *Part-Time Farmer*, *Maine Barbecue*, *Potatoeland*, and *Market Man*.

Hawes notes that the most popular film, through the years, has been *Climate and the Apple*, produced in 1954, which received over 400 television showings to an audience of about 21 million.

During the past eight years, all Department films, including some 20 titles, have had almost 4,000 television showings.

A Word of Tribute to a Friend and Leader

Wilding's C. H. Bradfield, Jr., Succumbs to Long Illness

VISITS WITH "BRAD" at his home on the lake, along Chicago's North Shore and at the studios of Wilding, Inc., where C. H. Bradfield, Jr., served as chief executive for over two decades, were a constant source of inspiration to the editor and publisher of BUSINESS SCREEN. The man who shared our enthusiasm for the future of a-v communication had nothing but



The late C. H. Bradfield

praise for his competitors, an unswerving determination to make *his* company one of the best in its business.

"Brad's" own career in audio-visuals began in 1929 when he joined Electrical Research Products, Inc., in New York, after studies at Baltimore Polytechnic Institute. This Western Electric subsidiary, in which other leading companies within our industry also originated, gave him the groundwork for a move into film production. In 1933, he joined Audio Productions, Inc., becoming a vice-president in two years.

Managed Studios in England

A brief sojourn abroad followed when he became a director of Sound Services, Ltd., Publicity Films, Ltd., and then managing director of Merton Park Studios in London. He returned to the U.S. to join the late Norman Wilding in 1939, becoming treasurer of Wilding Picture Productions, Inc., at the company's former Detroit headquarters.

"Brad" was elected president and general manager of Wilding on the death of its founder in 1947. The firm had moved to its present Chicago location in the interim. In 1959, with the election of H. Williams Hanmer as president, Mr. Bradfield assumed the newly-created post of Chairman of the Board.

Capitalizing on the recognition attained by Wilding during World War II when the company became one of the largest suppliers of motion pictures and other visual aids to the Armed Services, "Brad" lead his company into a program of expansion and diversification. Sales management consultation, manpower development, marketing and merchandising services were broadly developed; new divisions were formed for business theatre and television commercials. In these post-war years, Wilding, Inc. moved nationwide with studios and sales offices in metropolitan areas coast-to-coast.

The Industry Loses a Leader

C. H. Bradfield, Jr., Chairman of the Board of Wilding, Inc., leader in this chosen field of life work, died on September 12 at his home in Glencoe, Illinois. He is survived by his widow, Carolyn, his two daughters, Mrs. Marshall (Jean) Boudreaux and Mrs. Roland (Linda) Zahn and three grandsons.

A living memorial to his vision is the strong, vigorous company he leaves to his able successors and the warm regard we carry with us forever of a friend whose counsel and kindness was so generously given during our own "growing years."

* * *

John McCall Leaves Executive Post at Mitchell Camera Corp

☆ We note with regret that ill health has brought the resignation of an industry veteran, J. D. McCall, former executive vice-president of Mitchell Camera Corporation has left that post but continues as consultant and member of the company's Executive Operating Committee.

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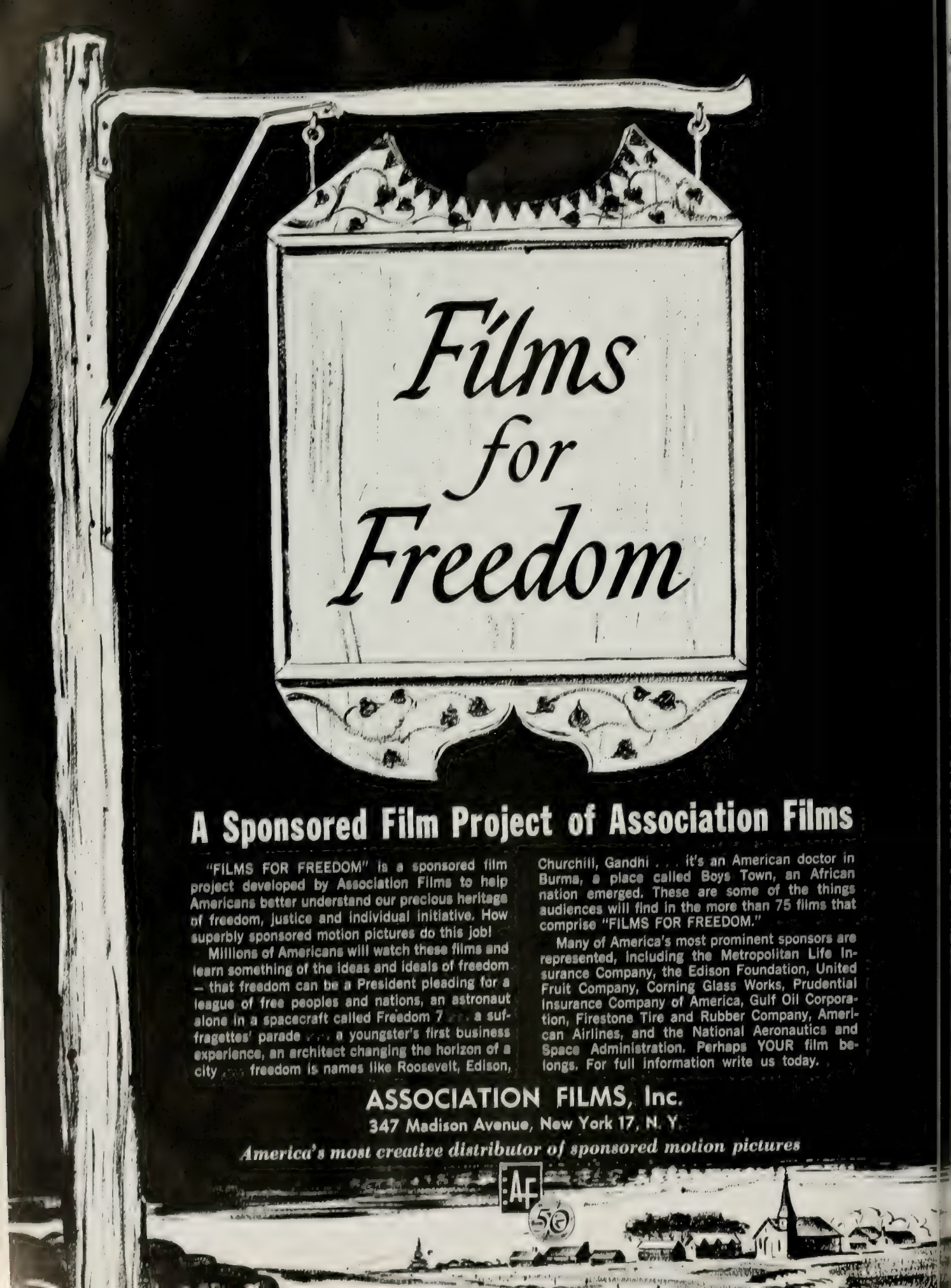


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SPECIAL FEATURES of this largest of all fall issues of BUSINESS SCREEN include the "Special Report" on the recent Third Annual International Industrial Film Festival at West Berlin (beginning on page 47); the several case histories of important new sponsored pictures (see pages 54, 55 and 56); and the many pages devoted to our thoroughly-researched Annual Buyer's Guide to Film Production Services, which begins on page 61. This feature resumes a pioneer effort we originated in these pages in 1955.

The Festival in West Berlin is noteworthy as an example of what must happen, someday soon, in these United States. The industrial audio-visual men who gathered in that beleaguered city represented the "cream" of Europe's business film sponsors. They were there to see, discuss and judge a specific kind of product, with effectiveness as the primary factor. The affair was well-organized, the screenings held under excellent conditions in the impressive Congress Hall auditorium.

The most important fact of all, however, is that this event is *sponsored* and *conducted* by European federations of industry, on a top-level and recognized by principal executives in each country. *The awareness of the medium* is on a high plane; *the obvious quality* of most entries should be an object lesson to U.S. industrial leaders. The aggressive trade efforts of Britain, Italy, Germany and other nations was reflected in the pictures they exhibited at West Berlin. *Take another hint, America,* of the competition you face in overseas trade!

* * *

Goods Exported by the U.S. Mean Jobs for Our Workers But We Must Also Buy Abroad

☆ Speaking of foreign trade, John S. Stillman, deputy to the under-secretary of commerce, U.S. Department of Commerce, said it plainly the other day. Speaking to industrialists in Hartford, Conn. he declared:

"Exporting has become the patriotic thing to do these days. By developing the new potentials for export expansion with old-time Yankee-trader vigor, business men can substantially accelerate the economic progress the early traders started."

A commerce department export study reveals that every $1,000,000 of goods exported by the United States means 150,000 jobs for Americans. Moreover, export industries generally have the highest wage scales. 3,100,000 workers or 5.8 per cent of all jobs in the private economy, were required to produce, transport and market the $20,700,000,000 of merchandise exported from the United States in 1960.

There's an appropriate article on overseas film translation on page 46. But remember that this is a two-way street. America must also *buy from our friends abroad* in order to *sell* to them in the years ahead.

* * *

Manpower Development and Training Act Is Challenge to Wider Use of Film Medium

☆ And there's another vital mission awaiting films in the new Manpower Development and Training Act (Public Law 87-415) recently enacted by the Congress. This bill provides

Camera Eye

THE EDITORIAL VIEWPOINT

Federal funds for the retraining of workers displaced by economic changes, automation, etc. Training programs in both public and private technical schools should be implemented by the best in available training films.

It's a *state* decision, with Federal funds provided to the schools to acquire these training aids. Let the State Directors of Vocational Education know about the a-v resources already available; let industry *create and share* its finest films to aid this vital program.

* * *

Agriculture's Centennial Film Festival; CINE Screening High on November Calendar

☆ Washington will be the scene of two important November film events. On November 7, 8 and 9th, the U. S. Department of Agriculture holds its well-heralded Centennial Film Festival and Visuals Workshop. On November 13th, the Committee on International Non-Theatrical Events (CINE) will hold an evening Exhibition of Films of Merit and present the awards to Cine entries from the United States, received at such festivals as Edinburgh, Venice, etc. The showing will be held in the Crabtree Auditorium of the National Education Association at 7:30 p.m., November 13th.

* * *

Soviet Union Tightens Reins on Film Makers; Must Return to Communist Propaganda Line

☆ During the Cuban crisis, we took note that the Soviet Communist Party has begun demanding more party propaganda in Russian films. The decision was made by the party's central committee and ends a brief period of indulgence among film makers.

"Soviet cinema art does not, as yet, play its full role in the Communist upbringing of the people," declared the committee statement published in KOMMUNIST, complaining about the "great number of ideologically deficient films" produced in recent years.

The Soviet Union's recent acquisition of international film awards will drop, we predict, when Culture Minister Ektarina Furtseva tightens the reins. And tighten she will, because the Soviet film industry is *a government monopoly.*

The USSR also trains hundreds of film workers for service in other lands, especially among the new African nations and in Asia, where emerging factual film units provide documentaries for public showings. The influence of these Communist-oriented and trained film workers cannot be under-estimated.

We have faith in the quiet opposition of really dedicated film workers behind the Iron Curtain and in the uncommitted nations. The medium is too great to be prostituted for ideological aims; sooner or later the truth will have its day. No self-respecting worker in these films would want it any other way!

* * *

4th International Labor Film Festival to be Held in Tel Aviv, Israel in May, 1963

☆ Other show dates ahead include the 4th International Labor Film Festival to be held next year in Tel Aviv, Israel from May 5 to 10th, 1963. Previous Labor Film events were held in Hamburg, Vienna and Stockholm.

Sponsor of the event is the International Labor Film Institute in Brussels, Belgium. The object of this special event is to compare "works of cinematographic art produced by and in the free labor world and to show films of social and human interest useful to labor organizations."

Israel's dynamic economy, which has made remarkable progress in a single decade, offers an inspiring background to attending delegates.

* * *

Note Four Decades of Visual Education as SVE Discovers Projector Made in 1920

☆ Lest we forget that the art and science of visual education as we know it today has more than a half-century of useful experience behind it, take note of the recent discovery in a Chicago camera store of an early model Acme-SVE 35mm combination motion picture and slide projector, dating back to 1920-21.

Jack Kennan, president of the Society for Visual Education, Inc., a Chicago-based subsidiary of Graflex, Inc., unearthed the 1,000 watt 35mm silent motion picture projector (which also presents 3¼" x 4" slides) and

(CONTINUED ON FOLLOWING PAGE TWELVE)



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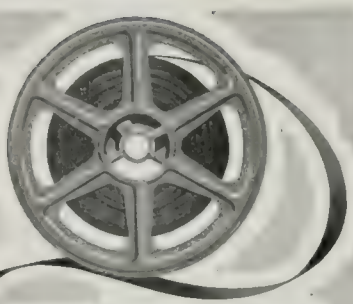
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THE EDITORIAL VIEWPOINT:

(CONTINUED FROM PRECEDING PAGE ELEVEN)

recalled the early beginnings of this pioneer audio-visual concern.

"At that time SVE was under the leadership of its founder, the late Marie Witham, and was a producer of early classroom motion pictures as well as related products. We no longer manufacture or distribute projectors, they are now made by SVE's parent company, Graflex, in Rochester, New York."

The Acme-SVE projector, circa 1920-21, is now on display at SVE headquarters where



John C. Kennan, President (left) and Walter E. Johnson, Vice-President, Society for Visual Education, with pioneer Acme-SVE projector.

it serves (still in mint condition) as a reminder of the company's record of 43 years of service to education. It will be subsequently transferred to the DAVI Archives in Iowa.

* * *

European Community Information Service Presents a Basic Film on the Common Market

Europa is a new animated cartoon designed to tell American audiences about the close relationships of the peoples of Europe in the modern European Community. It avoids the complexities of abstract economics, and is planned to act as a basic primer of today's Common Market members, although the phrase "Common Market" is never mentioned.

The sponsor of *Europa* is the European Community Information Service, representing Euratom, the Common Market and the European Coal and Steel Community. The producer is Pelican Films, Inc., New York. The purpose of the picture is to show that the new Europe is not a cartel dreamed up in a board room, but the long un-fulfilled dream of Europeans since the dawn of history to pool their resources and share their skills and wealth amongst each other.

Opens on Significant Legend of Europa

Europa's plot tells of the legend of the princess Europa, carried away by the great God Zeus to the Island of Crete. Thence for 2500 years her sons — all brothers — have



French citizens learn about a new economic plan in this scene from the cartoon "Europa."

done little but battle one another from century to century. Charlemagne, the Vikings, the Holy Roman Empire all tried to unite the brothers but nothing succeeded.

Yet Europeans who colonized North America and set up new boundaries found them dissolved by common interests.

The wars of the European brothers became so severe that they almost destroyed themselves. America sent goods to help Europe help herself. The Marshall Plan had no boundaries. Finally in 1950, France and Germany took the first step by surrendering sovereignty over their coal and steel resources. And six nations picked up the challenge and took the first step toward a united Europe.

The European union, *Europa* says, will seek to provide evergrowing commerce among the markets of the world. It will form an Atlantic partnership with North America to supply the needs of the developing nations of our shrinking world.

Complexities of Europe in Capsule Form

Europa's amusing European cartoon brothers are pictured against backgrounds of old prints showing European industry in times past. It reduces the complexities of the Europe of history into a capsule form that is thoroughly recognizable. It makes the squabbling brothers seem finally reconciled, and it provides a firm basis for our understanding and friendship.

Europa was directed by Pelican's Ted Lowry. Distribution of the film will be through the facilities of Association Films, Inc.

(VIEWPOINTS CONTINUE ON BACK PAGE 118

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VIEWPOINT

A Spokesman for the Screen Directors International Guild Replies to Our Editorial With Background on the Aims, Ideals of His Group

To the Editor:

THE FILM COMMUNITY considers BUSINESS SCREEN an important, influential publication, above the use of its columns for strictly partisan purposes. And the fact that you have opened the columns of your publication to this letter's publication is evidence that you embrace the American notion that a press is truly "free" only when it is fair.

It is, then, in the interests of fairness that we make the following observations about an editorial which appeared in a recent issue under the title "Midwest Studio Managements Can Uphold Standards and Status of Screen Directors." In this editorial you asked a number of questions which in a subsequent editorial you boiled down into one two-part question: *"How will present contractual moves of the Midwest Branch of the Screen Directors International Guild help its fully-qualified director-members, and how will they advance the production of better films?"*

Our first reaction to this question is a feeling that somewhere along the line we have fallen down in a part of our public relations job — that we have failed to keep you properly informed about the aims and work of the Guild. Our second reaction is that we are being asked to define progress and to show where it is desirable.

Actually, the same answer applies to both parts of the question, for the things that are good for the director are good for the industry, and vice-versa. Let it be pointed out at once that SDIG is striving for the same goals as the film companies, the sponsors and all others interested in the welfare and the progress of the motion picture: better films, more widespread use of films, harmony among film-makers and a proper reward, both aesthetic and monetary, for everyone involved.

Now, since your original questions seem to have been asked from the producer's viewpoint, we will try to keep that viewpoint in mind as we answer. It may come as a surprise to some to learn that the original Screen Directors Guild came into existence in New York to fill the producer's needs as well as the director's. Many of SDG's early members were producers, just as many of SDIG's members are today.

To understand the implications of this it is first necessary to understand the nature of the film business and the unique problems faced by the personnel of this business on both creative, management levels.

Let us simplify the discussion by putting aside any consideration of the theatrical or television entertainment features and documentaries directed by members of SDIG and concentrate only on the business film, a term which for purposes of convenience we use to embrace industry films, public relations films, films for education, medical films, religious films, training films, TV spots, etc.

The work of the Guild is premised on the central concept that the director is the key figure in the ultimate success of any motion picture. There are a good many film men in the East and the Midwest who have dedicated years of effort to keeping genuine talent in the highly creative post of the director. And the rise in the quality and importance of the business film parallels the rise in the prestige and recognized importance of the director.

Many business film producers have long understood the vital role the director plays in the success of his productions, and herein lies the reason for the above statement that the directors guild was originally organized to fill producer as well as director needs.

What was the situation the established producer and the established director faced in the East some 20 years back when the directors first turned their attention to organizing a guild?

Outstanding business films — except for the product of a few long-established film companies — were scarce. The adequately-paid director was a rarity. Result? Bad films — bad films made by whomever the producer chose to call "director." The bright future of the business film was beginning to show, and so there had come running to the scene many who became "producers" overnight. And their understanding of the importance of the director was nil.

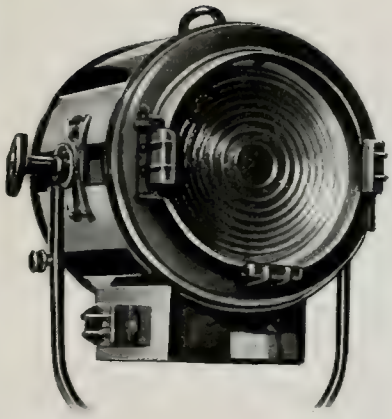
These newcomers realized, of course, that they had to have technicians — cameramen who could get a proper picture on the screen, engineers who knew the mysteries of sound, and other skilled workers. They knew when a picture was out of focus, and some could actually tell when a scene was badly lit — these were measurable results. But the director? How could the new producer measure the job of directing? There was no focusing, no lighting, no sound in his province.

The director, a "producer" often concluded, was, if not unnecessary, then certainly not very important.

(CONCLUDED ON NEXT PAGE)

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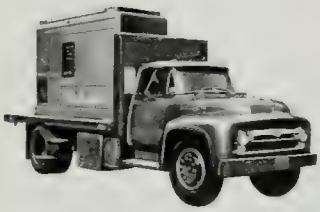
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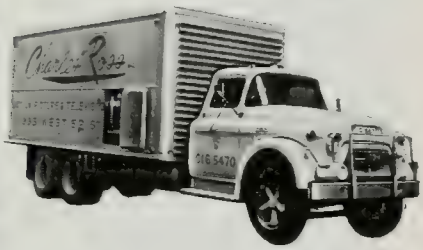
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Screen Directors' Reply:

His pay check reflected this attitude. So, all too often, did his work. Poor pictures resulted and the value of business films was damaged. Many sponsors refused to back a second film. The whole industry was the victim. The novice producer was committing mayhem upon the goose that was trying to lay a golden egg.

But he wasn't the only man abroad with an axe and the goose had to keep hiding its nest or risk extinction. Even the ablest of producers were faced with a problem that was doubtless to be expected: the sponsor paid for the picture; therefore, if the sponsor chose to become a "film expert" overnight and tell the producer and the director how to make the picture, "the better part of valor had to be the order of the day."

Indeed, to this day, many producers and directors spend sleepless nights trying to figure out how to save certain enthusiastic sponsors from their "expertness." But today most directors are better qualified for this job, as are most producers, and the sponsor is likely to accept the advice of men who are obviously qualified to give it.

The business film today involves far too great an expenditure of money to brook amateurism in any quarter. It is "growing up" and is being placed more and more in the hands of professionals. And this is where the Guild comes in.

A prime function of the Guild is to set standards and by so doing to help stabilize a mercurial and often chaotic industry. The Guild can only set the standards and, by securing contracts with the producers, strive to maintain them. It is up to the producers to help in this maintenance, because involved is their own welfare as well as that of the directors and, of course, that of the industry as a whole. And how do they help in the maintenance of these standards?

The answer will become clear as we examine the following question BUSINESS SCREEN asked in its editorial about the Guild:

"Has the Guild ambitions toward a kind of 'mass union' with equal status for all of its skilled and less-skilled members? If not, then let it define the qualifications of a screen director and drop the unqualified from its rolls!"

Our immediate answer is that if there are any "unqualified" directors in the Guild then the producers put them there. For it is the producer, not the Guild, who hires the director. If he chooses to hire an inexperienced person to direct a certain film, the Guild is obliged by law to accept this person as a member.

He first becomes an "Associate Member" but if he is hired repeatedly until he has accumulated credits for 120 minutes of production for actual screen or television showing, then he becomes a full-fledged member.

There are those who hear the expression "120 minutes of film" with raised eyebrows. As a qualification for membership in the Guild it sounds small to them. They fail to realize that "120 minutes of film" can mean any of the following things:

A two-hour feature film (the average is 80 minutes) representing five million dollars and up in production costs;

12 one-reel shorts which could cost anywhere from a couple of hundred thousand to a million or more dollars, depending on the subjects;

Six two-reelers of similar cost, or four three-reelers (half-hour shows) costing the same.

For producers, sponsors and others connected with TV spot commercials, the breakdown becomes even more graphic: 120 minutes of film can represent 720 10-second spots; 360 20-second spots or 120 one-minute spots.

Depending on subjects and sponsor, any of these categories could represent anywhere from $600,000 to a couple of million dollars in costs. Long before an unqualified director could spend such sums of money on 120 minutes of film his lack of qualifications would be discovered and he would be relieved of his chores.

Such are the qualifications set up by the Guild for its members. These members are listed, with their directorial credits in the Guild's Directory of Directors, published each summer by SDIG and distributed gratis to producers, advertising agencies, sponsors, the press and other interested parties.

By establishing wage scales and working conditions commensurate to the valuable contributions the director makes to a film, the Guild is in effect saying to the producer: "your director is worth this much, and in order to do his best work he should function under such-and-such conditions, so, in employing your director, why not hire a man or woman of proved merit — or at least one who you have reason to believe has genuine talent?"

It is obvious that without standards there would be no end to undercutting and slippery adventuring at the expense of creative talent, at the expense of producers trying to do quality work and, finally, at the expense of the industry as a whole.

The concept of the Guild goes far beyond the establishment of wage levels and working conditions. It embraces the whole notion of improving the art and craft of directing motion pictures, and it strives to aid its members in the growth of their creative skills.

Private forums are held at which members see and discuss each others' work as well as the latest productions and developments in the whole field of cinematic art. At technical sessions, they keep abreast of the latest methods and equipment in motion picture and TV production. In addition to the publication of the annual Directory, the Guild strives in other ways to be of service to producer, sponsor and advertising agency.

For example, public film forums and technical forums bring all interested parties together for the screening and discussion of the latest productions and developments in motion pictures and television; and a new periodical on filmmaking from the director's viewpoint will soon make its appearance under the Guild's masthead.

The Guild represents 523 directors in the United States and other countries. It has signed contracts with 126 producers in the New York area alone, and your correspondent, who, like quite a few Guild members, is a producer as well as a director has talked to many of them on the subject of the Guild. They seem pretty well convinced that SDIG is a highly-stablizing factor in the industry hereabouts.

The 115 directors of the Midwest Branch, while operating under the aegis of SDIG, administer their own affairs and are negotiating their own contracts. SDIG is proud of their progress in attracting an overwhelming number of working directors in their area. Together with their strengthening of the professional and economic status of the Midwest director, they are doing a outstanding job of sharpening his creative faculties by holding screenings, forums and symposia at which the art of the film is discussed in relation to the director's contribution.

Perhaps it would not be unprofitable if our Midwest producer friends examined a bit more carefully the situation in the New York area as well as in their own neighborhood and disabused themselves of the notion that a director can afford to pursue interests contrary to the good of the industry in which after all, his own good is so intimately involved.

The Guild sends good wishes to you and to the whole film and television community in the Midwest. May we express a hope that, working together, we can achieve goals that would be impossible of attainment in a climate of disharmony and misunderstanding.

— *Jack Glenn, First Vice-President and Chairman of the Public Relations Committee, The Screen Directors International Guild*



ASSIGNMENT

Develop selected audiences for new Chicago Board of Trade public-service film



The Speculators

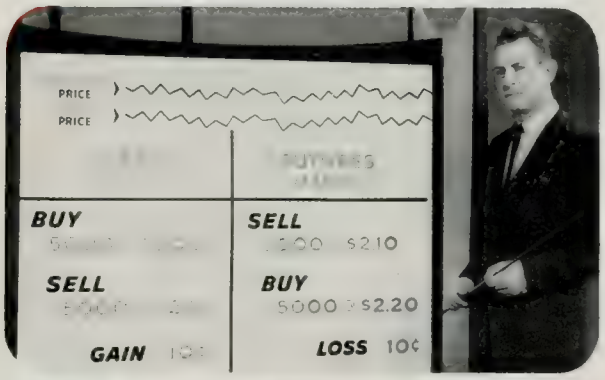
16mm, free-loan color and sound film, 28 mins.

Sponsored by: The Chicago Board of Trade

Produced by: Wilding, Inc.

Objective: Present, for laymen's understanding, the role of the "speculator" in the commodities market; describe the purposes and services of the Grain Exchanges. Illustrate the methods by which both reduce risks for the farmer, grain handler, manufacturer, consumer.

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"FRIENDSHIP SEVEN"
Producer – Eugene C. Keefer
Director – John Hynd

General Electric
"THE HANDS OF INDUSTRY"
Producer/Director – J. H. Reese

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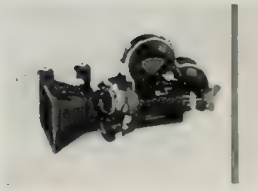
IBM Development Laboratory
"COMPUTER SIMULATION"
Producer/Director – E. R. Riordan

Lockheed-Georgia Co.
"INVITATION TO GEORGIA"
Producer – Robert Strickland
Director – J. Kermit Echols

United Air Lines
"KNOW HOW"
Producer/Director – Ira Thatcher

U. S. Air Force
"BREAKING THE LANGUAGE BARRIER"
Producer – George Pratt

University of Michigan TV Center
"THE IDEA OF MICHIGAN"
Producer/Director
Hazen J. Schumacher, Jr.



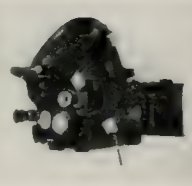
Features: through-the-lens viewing-white-filming; automatic buckle switch; divergent 3-lens turret; registration pin in precision film gate; variable-speed electric motor.



Rear view, showing Arriflex 16's distinctive components: eyepiece of direct-viewing finder; tachometer; footage and frame counters; variable speed control for the motor.



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*ANNUAL INDUSTRIAL FILM AWARDS - conducted by the publishers of Industrial Photography magazine

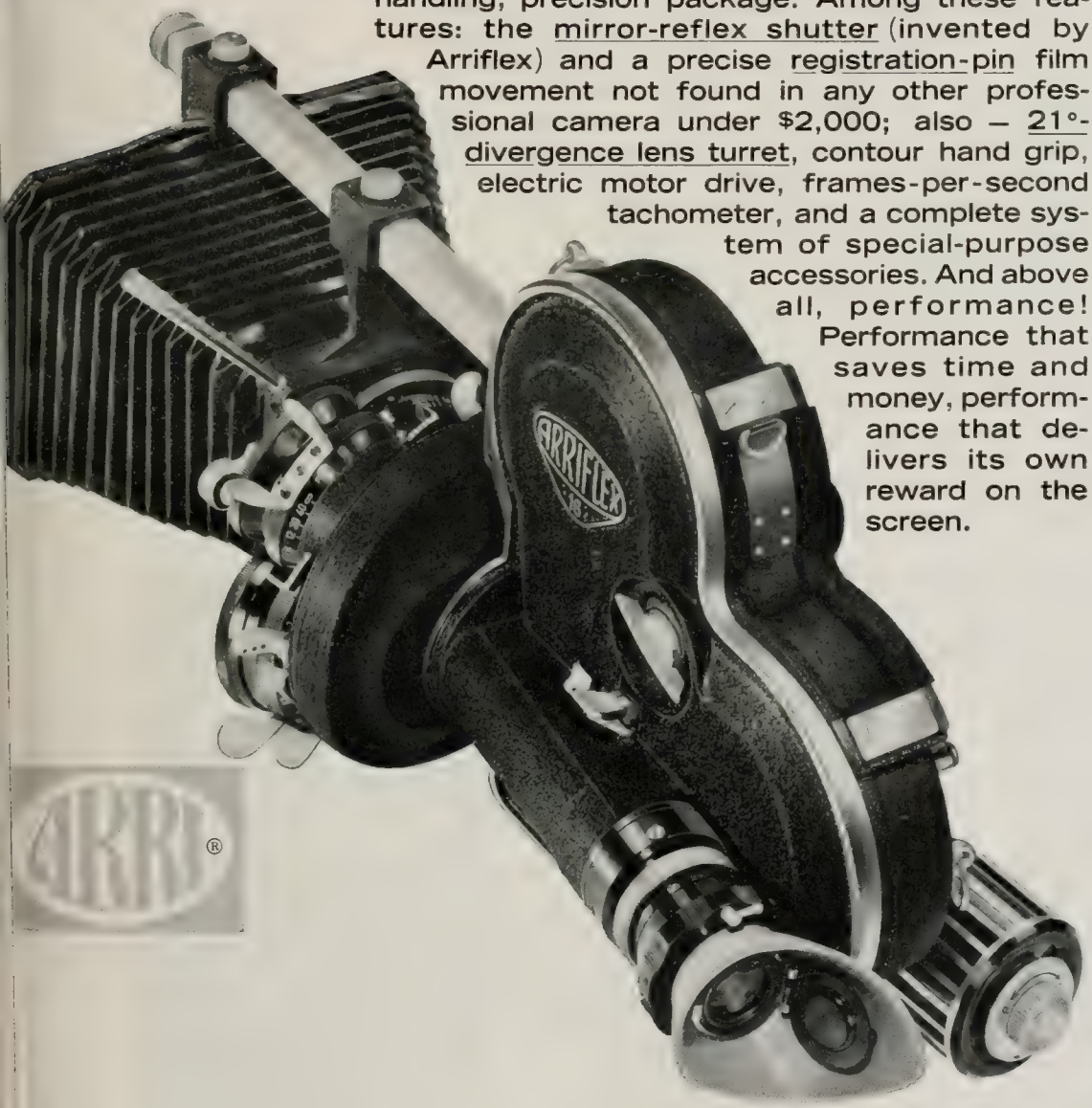
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"Film as Communication" Jury in Action at San Francisco

Factual motion pictures will compete for honors at the Sixth Annual San Francisco International Film Festival in the "Film as Communications" segment being held in that city from October 31 through November 13. This is the third year in which non-theatrical subjects are being judged.

Films will compete for awards in nine categories, including art and experimental films, Government information films, subjects made by community and non-profit organizations, industrial in-training and educational films at all levels. Entries will be judged on their artistic use of material, technical excellence and success in conveying their message, according to Festival authorities.

With approximately 250 entries already confirmed, approximately 20 pre-screening juries have been set up in the San Francisco-Sacramento area for first review. The membership of the Northern California Chapter of the Industry Film Producers Association was among the groups called upon to serve on both pre-screening juries and as members of the "Film as Communication" committee.

A film in each category will receive a Silver Award and special Golden Gate Awards will be presented to films of merit.

* * *

Port of New York to Feature Circular Theater at '64 Fair

The Port of New York Authority has voted to establish a "movie-in-the-round" in its building at the World's Fair 1964-65 at a cost of $299,400.

Plans call for a 13½-foot-high screen 195 feet in circumference, surrounding audiences of about 400. A movie about the port will last 15 minutes and will be shown continually.

* * *

Museum of Modern Art Will Show Best TV Commercials

Television's outstanding commercials from 1948 to 1961 will be included in *Television USA: Thirteen Seasons*, a special series of kinescopes and films produced for television to be shown at the Museum of Modern Art, beginning in January.

Abe Liss, President and Creative Director of Elektra Film Studios and a former instructor in film design at Columbia University, is organizing this part of the program which will include dramatic shows, comedy and music, and education in the arts as well as commercials.

More than 200 advertising agencies and production firms have already been contacted and asked to submit material for possible inclusion in the program. The aim is to make a comprehensive evaluation of the development of the commercial on television from its formative years up to 1961.

Television USA: Thirteen Seasons, is the first project of its kind in the history of the Museum which collects and exhibits photographs, films, design objects and advertising layouts as well as paintings, sculpture, drawings and prints. The television show is being aided by contributions from NBC, CBS and ABC.

The television films and kinescopes selected will be shown twice daily in the Museum Auditorium at varying program intervals.

Educational Film Librarians Elect F. A. White President

F. A. White, director of th Bureau of Visual Instruction the University of Wisconsin, is th new president of the Education Film Library Association, ser ing a one-year term.

Other new officers elected the September meeting of the A sociation's directors include vic president Sally Clark, film curat at the New Jersey State Museu in Trenton; and secretary Kathr L. Carlin, supervisor of Instru tional Materials in the Dade Cou ty (Fla.) Schools. Emily Jon continues as EFLA's fulltime a ministrative director.

Plans for the Association's 19 American Film Festival are so to be announced, according to I White. Program details for a sp cial Film Evaluation Workshop be held in December are also a ticipated.

* * *

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The tenth consecutive divide since the company was listed the American Stock Exchange w declared on September 21st Viewlex, Inc. A quarterly divide

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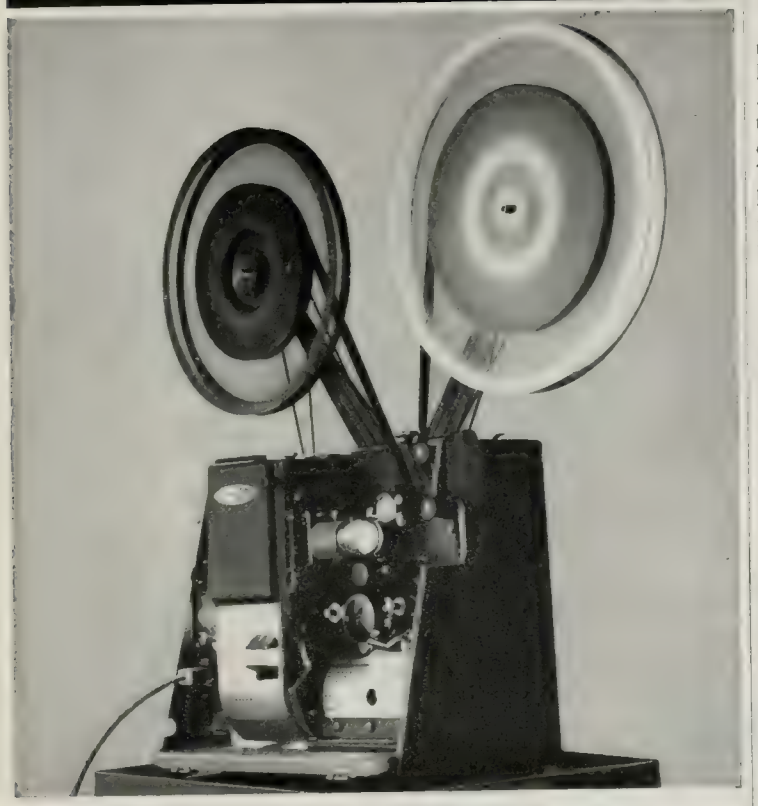
Our 12 years experience in Kodachrome processing is your guarantee of dependable, top-quality handling of Ektachrome Commercial originals as well as ER. One stop service for original processing, color workprinting and all in 24 hours—a performance you can't afford to pass up.

Write us, call us, or come in and see us. We'll be happy to supply you additional information about Ektachrome and all the other Calvin motion picture services.

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There's something very comforting about the way a Kalart/Victor projector runs. Whisper quiet. Almost without effort. And above all, dependably. It's *always* ready to put on your program.

One reason is the lubrication system designed exclusively for Kalart/Victor projectors. Oil is metered from a large reservoir on "demand feeding" by means of a wick. Parts are given only the amount of oil they actually require. There can be no leakage because the oil travels *upward* through the wick by capillary action. One filling of this oil reservoir keeps the projector running smoothly for some 1,200 hours, or a full year of heavy use. What efficiency!

Of course, there are a score of other features that contribute to Kalart/Victor's reputation as the *dependable* 16mm sound projector. Your authorized Victor Audio-Visual Dealer will be more than pleased to point them out to you.

Free —"How Industry Profits from Films." Booklet is packed with information on use of audio-visuals in every phase of business, from training to sales. Send now for your copy. Address your request to Victor Animatograph Corp., Dept. 1V.

KALART VICTOR

VICTOR ANIMATOGRAPH CORP., DIVISION OF KALART, PLAINVILLE, CONNECTICUT

THE NEWSREEL:

(CONT'D FROM PRECEDING PAGE)

of $.03 on each share of the company's Class A stock will be paid holders of record October 1st on October 15th.

Total sales of $3,740,429 were reported for the fiscal year ending May 31, 1962 by president Louis A. Peirez. Total reflects, in part, the company's recent acquisition of Sonic Recording Products, Inc. The newly-acquired company is a leading producer of high fidelity records for many of the nation's top labels.

In line with the Company's additional emphasis on new product development and expanding research and development, the Peirez family group (owners of over one-third of the outstanding Class A shares) has elected not to accept dividends on their stock in order to permit greater use of Company funds for these purposes.

* * *

Re-Elect Connelly as Head of Visual Presentation Assn.

☆ Newly-elected officers and governors of the National Visual Presentation Association were announced in New York last month. W. J. Connelly, Union Carbide Plastics Company, New York, has been re-elected president for the 1962-63 year.

Other officers are D. P. Smith, International Harvester Company, Chicago, vice president (user); B. A. Barnett, Manhattan Color Laboratories, New York, vice president (trade); H. Stolte, Chas. Pfizer & Company, New York, secretary; and C. Behymer, Pan-Media Company, New York, treasurer.

New members of the Board of Governors include W. B. Adams, McKinsey & Company, Chicago; R. Hall, Boy Scouts of America, New York; W. A. Klauber, Metropolitan Life Insurance Company, New York; L. Luxenberg, Columbia Broadcasting System, New York; J. C. McDonagh, Young & Rubicam, Chicago; W. W. Weltman, Marwel Advertising, New York; and Janet R. Wilkins, National Association of Manufacturers, New York.

A special advisory committee on public relations matters has been appointed by Mr. Connelly, consisting of Robert Seymour, BUSINESS SCREEN; L. Solomon, St. Regis Publications; and J. Wartell, PMI, all of New York City.

Top 3,400 TV Commercials Now Available in 16mm Films

☆ The American TV commercials Festival has taken a giant step to stimulate the highest standards of creativity in TV advertising.

Product category reels of 3,400 top TV commercials which were entered in the three annual TV commercial festivals to date are being made available for advertiser and agency study by the festival director, Wallace A. Ross.

The 40 product categories available in 16mm film have been organized on individual reels according to the year they were telecast. Either the 1960, 61, 62, or all three yearly product reels may be booked. Categories include a widespread range—apparel and appliances to travel and utilities—and include such heavy TV advertising areas as banks, cigarettes, retail stores.

In each instance, the reel is headed by the "Best" and "Runner-up" selections for the year, followed by finalists and then other entries. Film transfers of original video tapes have been included where available.

This new service complements the reel of 1962 award winners with its introductory *Heartbeats of '62* trend analysis short that is already on a tour of ad agencies, advertisers, and industry conventions. For further information, write to The American TV Commercials Festival, 40 E. 49th Street, New York 17, N.Y.

* * *

Vision to Produce Series for Mass. Candidate for Governor

☆ Vision Associates, New York, has been selected to produce motion pictures in support of the candidacy of Endicott Peabody, Democratic candidate for Governor of Massachusetts.

Lee R. Bobker, Vision president, will serve as film consultant to the candidate and will write and direct the series of short documentary films on the issues.

* * *

American Oil Picture Shown During Film Week in Belgium

The International Tourist and Folklore Film Week in Belgium brought new viewers to showings of *Happy Holidays . . . in the Land of Lincoln*, produced by Parthenon Pictures for the American Oil Company.

The film, sent abroad at the request of the United States Information Agency, portrays scenic, historical, and educational sights in Illinois.



Dr. Italo Folonari, export director of Ruffino & Folonari Wines, Brescia, Italy, (left) discusses distribution of the company's film "Harvest in Tuscany" with **Carl Lenz,** vice-president of Modern Talking Picture Service, Inc., at Modern's New York headquarters.

Area Redevelopment Program of Commerce Dept. on Camera

Chet Huntley will introduce and narrate a color film report, now in production, on the current activities of the Area Redevelopment Administration of the Department of Commerce.

The motion picture, tentatively titled *The A. R. A. Story*, will include material filmed on location at Ely, Minnesota; Cambridge, Maryland; Charleston, West Virginia; and Toms River, New Jersey.

The A. R. A. Story is being produced and directed by Gordon Knox, with Maxwell Ewing as coproducer. Eugene Zack is director of the Area Redevelopment Administration's Information Office which will distribute the film beginning in mid-October.

* * *

Government Rules Excise Tax on Soundview PB Phonographs

The Victor Animatograph Corporation, a division of the Kalart Company, Inc., makers of the Victor Soundview line of 35mm filmstrip and sound slidefilm equipment, advises that the Internal Revenue Service has recently ruled that the Soundview Model PB portable 3-speed phonograph is taxable under Federal Excise Tax regulations at a rate of 10%.

No other models of the Soundview line are affected by the ruling and prices remain unchanged. Model PB phonograph prices have been increased to accommodate the Excise Tax levy.

* * *

Fairfield's Ad Club Hears Ferro, Mogubgub and Schwartz

The opening meeting of the Advertising Club of Fairfield County, Conn., in September, featured an address and demonstration of film techniques by three New York film makers, Pablo Ferro, Fred Mogubgub and Louis Schwartz of the production firm of Ferro, Mogubgub and Schwartz.

The three partners demonstrated techniques which have won several awards in TV commercials competitions during the past year, as well as the unusual film which the firm created for the long-run hit show, *Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad.*

* * *

"Films for Freedom" Offered Groups by Association Films

☆ *Films for Freedom*, a selection of historical, public affairs and industrial motion pictures that "show the positive accomplishments of our democratic and free enterprise system" is being offered on a free-loan basis to community organizations by Association Films, Inc. Included in the project are biographies of Presidents and statesmen of this century, films on international trade and intercultural relations, and documentaries on communism, fascism, aspects of our national defense, and the importance of business in our national growth.

Many of the films are from the television series, *The Twentieth Century*, sponsored by the Prudential Insurance Company. Other sponsors whose films are in the project are: American Airlines, New England Life, Maytag Company, Metropolitan Life Insurance Company, the National Urban League, National Life of Vermont, United States Steel, Merritt-Chapman and Scott, the Kiplinger Editors, Montgomery Ward, Firestone Tire & Rubber Company, United Fruit Company, Foster Parents' Plan, Gulf Oil Corporation, Corning Glass Works, Smith, Kline & French Laboratories, Ex-Cell-O Corporation, DeBeers Diamonds, New York World's Fair Corporation, The European Economic Community, First National City Banks, Committee for American Steamship Lines, and the National Aeronautics and Space Administration.

* * *

Glavin to Consolidate Labs

☆ John J. Glavin has joined the executive staff at Consolidated Film Industries, functioning in the sales field, according to Sidney P. Solow, vice-president and general manager of the Hollywood-based national film service organization.

KALART VICTOR

MOVIEMATIC AND DUOLITE MODELS



This Salesman Never Gets Tired

He also has a flawless delivery, a photographic memory for sales features, and a continually cheerful disposition.

In short, he's a 16mm sound film that goes anywhere to tell your story perfectly through the use of a Moviematic or Duolite projector.

Moviematic and Duolite models by Kalart/Victor are designed to show your films under the exact conditions you want. For example, the built-in screen permits the use of film in a person-to-person sales situation. And the repeater magazine—a Moviematic feature—eliminates rewinding and rethreading so your show can start at the flip of a switch.

Projectors are available on a purchase, lease, or lease-to-purchase basis. Almost any arrangement can be made whether you need a single projector or a fleet. For complete information, including the name of your nearest dealer, write to Victor Animatograph Corp., Dept. 1T

KALART VICTOR

Moviematic and Duolite Projectors formerly made by TSI

VICTOR ANIMATOGRAPH CORP., DIVISION OF KALART, PLAINVILLE, CONNECTICUT

Coca-Cola Sponsors World Series Films

Millions to See Thrilling Action of Giants-Yankees Games

By All Odds, the motion picture program of the major league baseball clubs in the United States is the biggest sports film venture of its kind. Annually, through the past 28 years, films of each World Series have mounted up into thousands of prints showing all over the country (and worldwide) during the long months between baseball's seasons. Instructional films on fine points of the game supplement the huge program which is directed by Lew Fonseca, head of the majors' Motion Picture Division and founder of the project.

Last month (on September 26) a new long-term contract was signed between the program's current sponsor, The Coca-Cola Company, and the Motion Picture Division, covering production of the official World Series color films. This is the fourth year of sponsorship of Coca-Cola.

Available on Free Loan Basis

The sponsor's agreement provides that prints will be made available to schools, sports groups, clubs and civic organizations on a free-loan basis, as always. Distribution by the major leagues will be augmented by State Department, Army and Navy bookings. In addition, 16mm color prints may be obtained by local organizations through the bottlers of Coca-Cola everywhere in the free world.

The Giants-Yankees games were covered by five camera crews. Three of the cameras were posted behind the plate, at first base and at third base in San Francisco's Candlestick Park and in the often gloomy confines of Manhattan's Yankee Stadium. Color speeds and latitudes are thoroughly tested by the shadows and long reaches of these stadia. A fourth camera is focused entirely on the outfield, armed with superb zoom equipment; the fifth crew has a roving assignment.

Two Crews Shot Slow Motion

To continue the slow motion photography (a spectacular addition to the films of recent years), the third base crew was equipped with one camera shooting 64 frames a second and another which was set to depict key plays in even more detail at 128 frames per second.

Earlier features in these pages have covered the colorful history of the League's motion picture pioneer. But highlights of his career bear repetition as Lew Fonseca begins this 29th consecutive year of this impressive sports education and promotion program.

Mr. Fonseca launched his baseball career in 1921. He shared honors with Babe Ruth as the winner of the American League's batting title in 1929, hitting for a lusty .369 average. After serving for two years as manager of the Chicago White Sox, he turned a hobby into a full-time career with the founding of the first motion picture division for the American League. In 1959, he received the J. Lewis Comiskey Memorial Award for "long and meritorious service to baseball."

Premiere Film in January

The 1962 World Series color film will be released in early January, following a long-established custom of coast-to-coast press previews for sports writers in metropolitan centers. But the real story begins as those first prints begin to move by MATS and on shipboard to the film's top-ranked audience: the men in the armed forces at bases and at sea around the world.

* * *

Jack Lieb Won Assignment to Film 1962 World Series

☆ At presstime we learned that Jack Lieb Productions, Chicago won the assignment to film the 1962 Series Games for Lew Fonseca. The Yankees' victory in the seventh game climaxed a rugged period; shadows in Yankee Stadium were in sharp contrast to San Francisco's sunny park.

* * *

1,000 Physicians View Live Telstar Telecast from Europe

☆ The first live color telecast from Europe, using Telstar, the communications satellite, was successfully received in Washington, D.C., recently. It was viewed by more than 1,000 physicians attending the 12th International Congress of Dermatology.

A panel of physicians in England presented six patients during the 17-minute satellite telecast. At the same time, the British doctor and a panel of American physicians were in voice contact by transatlantic telephone cable.

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Alexander Film Co. is your ONE source for ALL creative and production services: Television and Theatre Screen Commercials, Long-Length Motion Pictures, Slide Films. The 26 acre Alexander studio-city houses every facility, every film production need . . . script creation, stage production, art, animation, black and white and color processing, sound recording. You deal with only one supplier.

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16MM Color Prints printed additively with FIBER OPTICS

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FIBER OPTIC PRINTS —

Give uniform FIELD EXPOSURE — No Center Hot Spot or Edge Fall Off

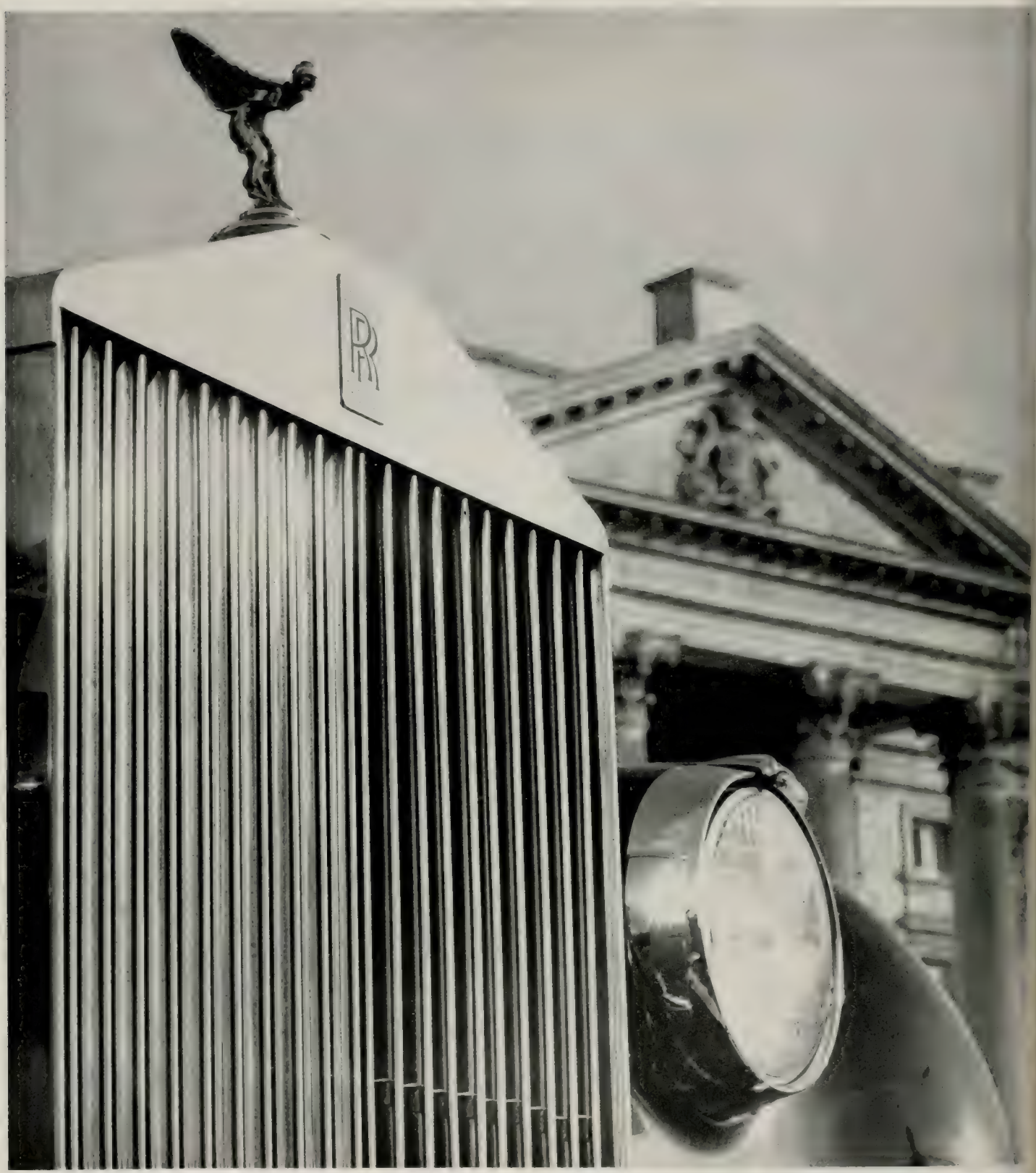
A Technical Paper on Fiber Optics Printing was given on May 12, 1961, at the SMPTE Convention, Toronto, Canada, by A. J. Miller, Vice Pres., Du Art Film Labs & Tri Art Color Corp. Copies are available on request.



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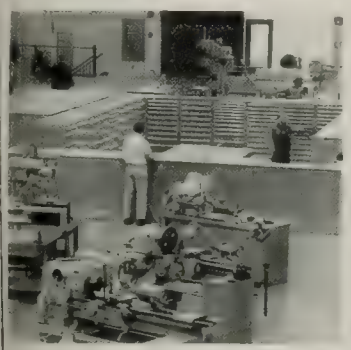
Write for Illustrated Brochure

New Motion Picture Displays Efficient Industrial Storage

☆ Solutions to the costly effects of haphazard, inefficient industrial storage are portrayed in a new sound color motion picture released by Vidmar, Inc., of Williamsport, Pa., for distribution to industrial management.

The film, *Efficient Industrial Storage*, presents a storage system designed on a modular basis that provides a custom approach to storage requirements of any industrial plant.

Vidmar produced the film to help management analyze the effects of disorderly industrial housekeeping while visualizing specific means for correcting them.



— *Model of industrial storage*

Showings of the film can be arranged by writing Vidmar, Inc., 2323 Reach Road, Williamsport, Pa., attention: Robert E. Berger, general sales manager.

* * *

Schering's Veterinary Division Shows Antibiotics for Animals

☆ *Veterinary Experience with Griseofulvin,* an 18 minute color film produced by Glaxo Laboratories of England, has been made available by the Veterinary division of Schering Corporation. The film depicts the results obtained with the use of griseofulvin, an antifungal antibiotic, in cats, dogs, horses, and cattle. Microphotos and other illustrations of fungi invading the hair shaft show the effect of griseofulvin on animal and skin disease.

Designed for showing at local and state veterinary association meetings, a number of prints are available without cost from the Audio-Visual Department, Schering Corporation, 1011 Morris Avenue, Union, New Jersey. Requests for prints should bear alternate dates to assure availability.

* * *

Behind the Scenes at Seattle

☆ A post-script on audio-visuals at Seattle's World Fair is the feature of our next issue.



— *Star talent takes the stage at the Gibson show, while screen "sends" the message at right above.*

Showmanship Delivers the Orders for Gibson

Dealers, Distributors Re-Visit Hawaii to View Company's 1963 Product Lines on Stage and Screen

THE GIBSON APPLIANCE people have combined travel and "showmanship plus" in recent years to build an enviable record of sales in that highly competitive industry. Two years ago, Gibson dealers visited Hawaii, last year it was Panama and last month the company's 1963 product line was unveiled once again in that Pacific island paradise.

Some 4,000 distributors, dealers and their wives traveled to the Hilton Hawaiian Village Hotel via Pan American chartered jets to attend five different performances of a colorful sight/sound, live and filmed show, staged and produced by Wilding, Inc. Star talent included John and Marjorie Raitt, Jacqueline James, Doug Pledger (San Francisco disc jockey) and comedian Boris Aplon. A preview of next year's destination (Nassau in the Bahamas) was furnished by the appearance of "Peanuts" Taylor and his island musicians.

Follows Pattern of Success

This year's Gibson show followed previous Wilding successes for the company. Product was unveiled via two-screen Vista-Strip slide-film presentations that prefaced "live" introductions of the new refrigerators, freezers, air conditioners, ranges and dehumidifiers. Seven original musical numbers, written and conducted by Lloyd Norlin, were show highlights. Sing-along sessions at the show openings and closing brought audience empathy.

Theme of this 1963 Gibson Show, carried out in music and skits, was "You'll Be Glad You're Selling Gibson" and from the company's advance order book, apparently a lot of dealers, nationwide, are just that. Order-taking sessions wind up each year's show and the advance booking for the 1963 trip to Nassau is very heavy.



Behing the scenes, Wilding technicians were at the controls

Life Tie-In a High Spot

Producer for Wilding, Inc. was Leon Kreger; the Gibson Show was directed by Byron Keath and written by Tom Clark. A high-spot of the show was a LIFE Magazine advertising tie-in which played a major role in the finale. Vista-Trigger visuals played the company's fall advertising pages in this book to preview "name" participation for the dealer audience.

Product was "live" on stage, but features went wide-screen —

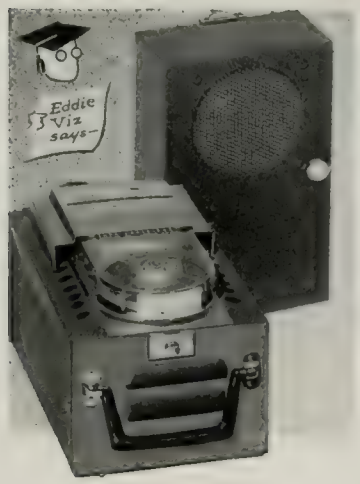


* * *

Armco Steel Employees to See Newsreels on Plant Activities

☆ Special newsreels designed to inform the company's 40,000 employees at 200 locations in the U. S. and abroad have been initiated by Armco Steel Corporation.

First of the series is a 14-minute sound film, complete in professional background music and narration. Scenes include activities at Armco's annual meeting of shareholders, dedication of a new Kansas City plant and events on Founder's Day around the world.



"THE Cousino AUDIO ANNOUNCER

Starts on cue, Stops when thru— or—Plays Continuously"

Let the Audio Announcer be *your* endless magnetic tape loop voice. Its rugged, modular construction allows precise voice or signal playback continuously or "on call" as required.

The Audio Announcer plays the Cousino-patented Echo-Matic cartridge which provides automatic threading and rewinding of the closed loop magnetic tape.

Other models to record and playback voice and inaudible "beep" trigger tones are available. Or consider the Cousino tape playing mechanism for installation into your electronics assembly.

- *Fully transistorized — no warm-up or standby power required;*
- *Automatic shutoff — with metallic foil or silver paint;*
- *Entirely portable — weighs only 9 lbs.*

from $99.75

• *Write today giving details of your requirements . . . to the "TAPE LOOP PIONEERS"*

Cousino ELECTRONICS CORPORATION
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TOLEDO 2, OHIO

small WORLD

FROM ROBINSON P. RIGG'S VIEWPOINT

American Management Association Sets Up Outpost at Heart of the Common Market

☆ The American Management Association has set up an outpost in the center of the Common Market, in Brussels Management Center Europe, under the management of AMA staff man, Milton Rusk.

It is a highly organized seminar center with simultaneous translation facilities in four languages (very necessary in Europe where there are as many languages as countries) and well equipped lecture and discussion rooms. Since opening in September 1961, over 850 executives from all European countries have attended courses there.

I went along in August to catch up on Common Market matters at a course, "How To Do Business In The Common Market." Of the 60 people who attended, 40 were from the States, which shows more than usual interest in Europe.

Management Center Europe organizes courses in other European countries too—by film. Speakers are filmed at AMA's headquarters in New York, assembled on 16mm reels and sent to Brussels where Milt and his staff study them and have translations in French, German and Italian recorded on tape.

Then a staff man goes to Germany or Sweden, as happened this summer, and presents the seminar on film. He acts as Chairman and answers questions, introduces local specialists and leads the discussions but his main speakers are the top men in their field—on film. Those who can't speak English hear the taped translation through their earphones just as though they were getting a live simultaneous translation.

The result: The course is taken to the students at minimum cost and they get the best instruction possible, just as if they were at AMA in New York. How about that system for overseas agents' or sales meetings?

A tip on how to run meetings with Europeans: Unlike American or British executives, Europeans are not used to discussing aspects of their work. They report to their bosses and give orders to their subordinates, but rarely carry on a free and easy exchange of views with equals in related departments. At seminars this attitude puts a brake on discussion, so encourage an English or American member of the audience to lead off. Soon the Germans, French, Belgians and the others will be in the thick of the argument, but they need a spur.

* * *

French Center Completes a Survey of Outlets for Sponsored Film Distribution

☆ Pierre Bruneau, the Director of the Center for Study and Distribution of Informational Films (C.E.D.F.I.) tells me that his organization has recently carried out a survey of distribution outlets for sponsored films in France. The results of the survey are contained in "Le Cinema dans l'Enterprise" published by C.E.D.F.I., a first-hand account of the techniques of sponsorship and distribution in France.

It is divided into five main parts: Publicity films (planning, distribution and overseas promotion through film); Rural films (planning and showing them); Information films (presentation and outlets for showing them); Films for internal use (techniques and methods of presentation); Filmstrips (their place in the audio-visual plan).

The Federation of French Industries is also looking at distribution and has made arrangements in the Regional areas for regular showings. Headquarters in Paris arrange films into programs according to the interests of the audiences and sends them round the Regions. United States firms may also participate in the scheme, for which there is a small charge per showing.

Disadvantages are that the sponsor has very little control of the film once it is on the road and there is no guarantee of the numbers who will see it.

Advantages are that the system is operated by French industry to show its own films and it is in the interests of the organizers to whip up the appropriate audiences or the French firms will want to know why not. Also, it is a simple and convenient way of covering France, if you do not have an active man there who is experienced in promoting your films.

* * *

Dunlop Rubber Sponsors Another Picture of Unusual Economic Interest in Britain

☆ The Dunlop Rubber people supply British motorists with tyres—and give them something to think about as well.

A year ago, Dunlop sponsored a short film about the Common Market—y'know, pros and cons on joining. It went down well with busi-



Michael Shanks (l) Financial Times editor, interviews J. Campbell Fraser of Dunlop in film.

nessmen, schools, clubs—Britain's buying public in fact (BS No. 1/62, p. 45).

Now there's a sequel picture from the same sponsor, *Growth or Decay* (Films for Today) which discusses Britain's economic future. Good sense and good business for Dunlop we think.

* * *

"To Janet, a Son"—Sponsored by Farley's and It Wins an Award 'Way Over in Columbus

☆ A Chris award winner at the 1962 Columbus (Ohio) Film Festival was *To Janet, a Son*

(CONTINUED ON FOLLOWING PAGE THIRTY



What do you have to lose?

In the case of Eve . . . she lost everything and changed the destiny of mankind. In the early days of kinescope, producers also had quite a bit to lose, due to poor quality process and transfer work of their productions. Today, the trick is not to lose everything, but to keep loss of original quality to a minimum. At Acme Film Laboratories, it is possible to obtain "live" film quality due to Acme's revolutionary techniques and technological advances which have been as dynamic as the industry itself. In keeping abreast and ahead of the state-of-art, Acme has made many modifications to equipment and services. This "in-house" capability has been obtained by years of experience and the acquisition of most modern equipment and skilled engineers and technicians. Today, Acme is the only motion picture laboratory offering all standard lab services plus the added accommodations of videotape duplicating and videotape transfer to film. Progress such as this never stops at Acme . . . a firm dedicated as the pace-setter of the industry. For complete information and prices, write: **Acme Film Laboratories, 1161 North Highland Avenue, Hollywood 38, California.**

Reprints of Eve are available

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PETER RIGG'S COMMENTARY:
(CONTINUED FROM THE PRECEDING PAGE)

sponsored by Farley's Infant Foods Ltd. of England and produced by Eothen Films.

We are proud of *Janet,* not only because she was honored in the Festival's Health & Mental Health Category, but because the film is the most detailed history of pregnancy and birth ever to be shown to lay audiences in Britain. It was created to reassure mothers-to-be at ante natal clinics, in the belief that pain is born of fear—and fear is born of ignorance.

There's controversy about it being shown to teenage girls at school. Farley's will sell more baby food and there could be a lot more painless births and happy mothers among those who see this film.

* * *

Fiat Pavilion's "Italia" in Circarama Draws Capacity Houses at the Milan Fair

☆ One of the big attractions at the Milan Fair this year is the Fiat Pavilion Circarama. It's history now that the first Circarama was designed by Walt Disney as an attraction at Disneyland in 1955 and it is still going strong. Then in 1958 this remarkable film presentation system with its 36° screen was an outstanding feature of the United States Pavilion at the Brussels World Fair and in 1959 it moved to Moscow with the American Exhibition.

Circarama is a sure-fire draw at any exhibition and the public never tires of the novelty of being "within" the motion picture and actually taking part in the action.

In 1961, Fiat, Italy's largest automobile firm, sponsored a 20-minute Circarama film, *Italia,* produced by Walt Disney Productions in conjunction with Royfilm of Rome. *Italia* is a wonderful tour of Italy from the Alps to Sicily and, as we speed along the roads, by Fiat car of course, we visit Venice, Rome, Milan, Naples—the old towns and the new—the Forum in Rome and the Fiat works in Turin.

The camera team with their special Circarama cameras covered 14,000 miles in their search of Italy and Italian achievement. One journey to Rhodesia in Africa covered the Kariba dam, in which Italy played an important role in construction.

Fiat's Circarama show differs from previous presentations in that there are *nine* instead of eleven projectors and the film is projected in its original 35mm version. Each projector covers 40′ of the screen area which totals 250′ in length by 22′ in height. The theatre is 80′ in diameter and 50′ high and was erected specially for the Milan Fair. Last year it was seen at the Turin Exhibition.

The Fiat company is justifiably proud of their bold venture in audio-visual presentation, as the first industrial organization to sponsor a Circarama production. It will always draw the public and can be mounted at national or international exhibitions which are justified by a large general public gate. The Pavilion is dismantleable in sections and can be re-erected without difficulty. The six channel stereo-sound system and the film projectors were designed by the Milan firm, Microtecnica.

Mobile Export Sales Center, With Visuals and Sound, Is Mr. Entwistle's Home on Roa

☆ John Entwistle, Sales Director of the Electr Chemical Engineering Company, believes attacking the export sales problem on the spo

He sells electro-plating machines to aut mobile manufacturers all over the world ar he discovered that there are difficulties in e plaining that Efco-Udylite machines are t ones to buy when you are thousands of mil from the showroom and samples are too bul to carry. Mr. Entwistle also discovered a Lar Rover (British Jeep) which had been fitted o



Showing as he goes, John Entwistle ranges in this audio-visual showcase on wheels.

for a big-game hunter with folding beds, a b a refrigerator, kitchen and all the comforts .

All he had to do was add a Kalart Mov matic 16mm Sound Projector, six cans of company's films, a tape recorder for lo language sound tracks, and a typewriter quotations. Now he is way ahead in the exp business.

Electro-Chemicals have an in-plant u which shoots sequences of their installatio for instance at the Holden (GM) plant in A tralia or the Jaguar plant at Coventry, Engla To demonstrate the advantages of automat over hand methods, Entwistle switches *Plating Automatically,* the company's la technical information picture.

I last saw him in August as he drove off a month's tour of Eastern Europe and Scan navia—a truly dynamic one-man sales ca paign with film as the spearhead!

EDITOR'S NOTE: Mr. Rigg may be contacted our overseas office, 139a Bedford Court M sions, London W. 2, England. Your news welcome!

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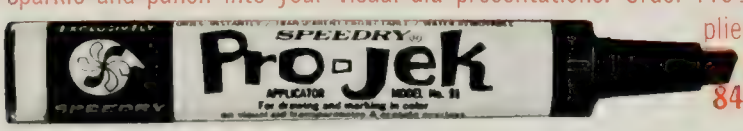
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WASHINGTON FILM COMMENTARY

by Mary Finch Tanham

Washington Correspondent for Business Screen

☆ What a summer! For three months, perspiring tourists have been sardined in stringy lines for blocks around the White House. The traffic jam on Constitution Avenue has been like the five o'clock rush-hour, only station wagons with luggage racks and kids in the back have far outnumbered limousines with Vips and phones in the rear seat windows.

To meet a real need for an information program to serve these visitors, the National Capital Region of the National Park Service set up film showings in strategic spots around the city. In the assembly room of the Jefferson Memorial, for example, one could see the U.S. Army Chaplain's *One Nation Under God*. At the Haines Point Visitor's Center, Esso's *Welcome to Washington* was met with enthusiasm and, at the Nature Center, *George Washington's River*, produced by the Public Health Service, was threaded up for newcomers to the area.

In other parts of the city, a "nature van" mobile unit traveled with films to the public parks. And now that the old home town is back to normal, the films will be shown to the thousands of school children who make field trips to the capitol city.

* * *

Capital Filmakers Lose Friend as Marian Jarnigan Retires

Those who have had any business with the Motion Picture Service of the U.S. Department of Agriculture during the past seventeen years will be extremely sorry to learn that Marian Jarnagin has retired. Mrs. Jarnagin was Administrative Assistant to four different chiefs of MPS, treasurer for the Washington Film Council, and friend to all.

* * *

"Sardinian Project" Shows How Technical Assistance Can Help

Recently, in the presence of about 150 high officials in Washington, a fascinating 16mm film, titled *Sardinian Project*, was presented to Frank Coffin, Deputy Director of the Agency for International Development (AID) on behalf of the Secretary-General of the Organization for Economic Co-Operation and Development (OECD). Count Ottino Caracciolo de Rorino, Washington's regional OECD head, described how the project was developed and implemented, and then screened the film.

The charm and impact of this color motion picture, which was shot in Sardinia by Italian cameramen, lies in its portrayal of the effect of technical assistance on the impoverished inhabitants of the small isle. Here, 100,000 people lived in 41 villages. Their climate was harsh and cruel. Their existence was bare, stark, primitive.

And then one day the OECD specialists arrived to tell the women about a whole new world of health and nutrition. Other specialists came to tell the men of the island how to eradicate the diseases of their olive trees. A new cooperative for carpet weavers was formed, breathing life into a dying industry with great potential.

Gradually the island comes alive. From an arid wasteland, it is transformed into a *developing* community of the modern world. The project's success is overwhelming, and the screen viewer is excitedly struck with the importance of OECD's program.

Sardinian Project is being distributed in several languages. It is an eloquent answer for those who ponder whether or not people to people programs really work.

Taylor in Accident Prevention Post at Public Health Service

☆ Bill Taylor, who has been with Creative Arts Studios, Inc., of Washington, D.C., for fifteen years, has been named new Chief, Audio-Visual Service of the Branch of Information Services, Division of Accident Prevention in the U.S. Public Health Service (H.E.W.). In his new job he will gather together existing films and audiovisuals which deal with traffic safety, seat belts, driver training, poison prevention, recreational, family, and home safety.

* * *

Legg Heads Paragon Films

☆ W. B. H. "Bill" Legg, Jr., is the new owner of Paragon Films of Washington, D.C. He will replace Frances Millington, who has retired but will consult for the firm. Legg has named J. Robin Ward as production director for Paragon. Ward recently produced and directed *One Man's War*, which was shown at the 1962 Venice International Festival. Don Williams will be Sales Director under the new setup.

Space Cameras Report Failure, Success of Echo A-12 Tests

☆ Two remarkable sequences, filmed in space by rocket-borne cameras, climax a new N.A.S.A. (Goddard Space Flight Center) documentary film with the deceptively prosaic title, *The Echo A-12 Vertical Tests*.

The Echo spacecraft, it must be recalled, was the giant balloon which burst into shreds on the first launch, but which was successfully inflated, hundreds of miles above the earth, the second time around.

Inspiring Story of R & D

Both failure and triumph have been captured on film, as well as a research and development story which leaves one with renewed admiration for the wonders of man's imagination.

After opening scenes at the Goddard Space Center in Maryland — and animated explanations of the concept and mission of Echo A-12 — the audience is treated to the rare inside story of the way a spacecraft is born from a marriage of business and government. Vital preliminary testing is shown, conducted in the science-fiction atmosphere of the government's Langley Research Center; the audience then visits the vast and intricate production lines of the Aluminum Company of America and the Grumman Aircraft Engineering Corporation.

Sewing the 17-Story Balloon

In the strange inflated buildings of the Schjeldahl Company in Minnesota, "space seamstresses" make balloons taller than 17 story buildings, and pack them into cans the size of duffel bags; at Douglas Aircraft Company in Santa Monica, California, the hitherto secret production line of the Thor missiles are on screen; and, finally, at Cape Canaveral, the great shots in space are viewed as they were seen on monitor sets on launching day.

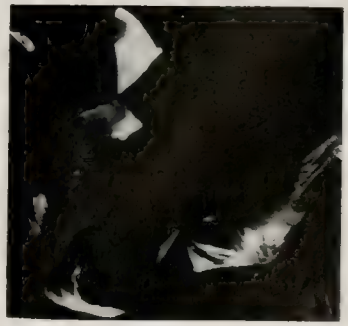
This is the sort of film which, with proper distribution, could help push young scientists into the space field. In one exciting scene, for example, the great shiny silver balloon, which looks incongruously fragile and powerful, is inflated to the "destruct" point. It collapses

(CONTINUED ON NEXT PAGE)



Filmed in space, sequence above depicts successful Echo A-12 balloon test on July 18, 1962. Top scene, 200 miles above earth, shows 3-foot canister about to explode and, in second scene from top, it releases folded Echo balloon which begins to inflate; balloon is reaching diameter of 135 feet in subsequent two scenes, all made within 30 seconds as, finally, the Echo A-12 Vertical Test No. 2 is completed and the world's largest spacecraft is launched to fly, fully-inflated, 800 miles above Cape Canaveral.

Below: the first Echo A-12 test, on January 15, 1962, was a failure as the test balloon exploded 250 miles up in outer space. But the camera brought back this scene of destruction that lead to the eventual success on July 18th.



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like a huge melting sun at the feet of the men who conceived it—and who suddenly seem to be in the most glamorous business in the world.

The film is 27 minutes long, was written and directed by John L. Washburn and produced by James Burton, Chief of the Goddard Photographic Branch, with narration by E. Pen Stephens, also of Goddard. Assisting were the personnel and facilities of the Goddard and Langley Photographic Branches, the U.S. Air Force, the U.S. Navy, Douglas and Grumman Aircraft in-house motion picture units, RCA range photographers and the NASA Launch Operations Center at Cape Canaveral; others working on the film were the Anthony Lane Studios in Minneapolis, the U.S. Air Force Symphony Band and Byron Motion Pictures in Washington, D.C.

It is available on free loan from the Goddard Space Flight Center, Division of Technical Information, Washington 25, D.C., and is on sale from Byron Motion Pictures, 1226 Wisconsin Ave., N.W., Washington 7, D.C.

* * *

"Progress of American Negro" Evaluated in a New USIA Film

☆ While Americans observe the centennial celebration of Lincoln's Emancipation Proclamation, those who hate democracy point derisive fingers at the way we are treating the American Negro. Uncomfortable, ugly incidents in the South, which soil the front pages of our own newspapers, blacken headlines around the world, too. And we have done little to answer our critics.

Now, however, the United States Information Agency plans to evaluate on film the *Progress of the American Negro*. Additionally, a new award-winning documentary about Washington, D.C.'s, Howard University is being distributed throughout the world. At least, it seems we are taking positive steps with our best foot forward.

Progress of the American Negro will be directed by Willard Van Dyke and is by scholar Louis Lomax. According to George Stevens, Jr., U.S.I.A.'s Film Chief, it will tell "what strides we have made, for all our failings."

The First 100 Years deals with Howard University's growth from a small institution, founded in 1867 after the Emancipation Proclamation, to its present status as one of the most important educational institutions in the world. The 28 minute sound-color film was written by Ernest E. Goodman, Howard's Director of Information Services; it was produced by Norwood Studios of Washington, D.C., and it has just been awarded the 1962 Distinguished Achievement Award by the American College Public Relations Association.

According to Howard University officials, who are extremely satisfied with the enthusiastic reception of their film, *The First 100 Years* is the next best thing to a trip to the campus. It is being utilized for recruiting purposes, alumnae relations and community education for churches and civic groups.

And USIA, of course, is proudly screening scenes from the film which show exciting modern laboratories adjacent to the old 19th century buildings, drama groups which have gained international re-



Pictured on set in Hangar AE at the Atlantic Missile Range during filming of "Echo A-12" are (l to r): cameraman Vandenburg (behind Arri); NASA photo coordinator Tony Loehner; Goddard photo chief Jim Burton; and film's writer-director, John L. Washburn, facing crew.

pute, the famous Howard University choir and the University library which houses the largest collection in the world of information on Negroes.

In other scenes, 700 educators and students of all races, in academic procession, march across the pretty old campus, and we find that Howard University has the largest percentage of foreign students in the United States.

This film is available on free loan from the Division of Information Services, Howard University, Washington 1, D.C.

* * *

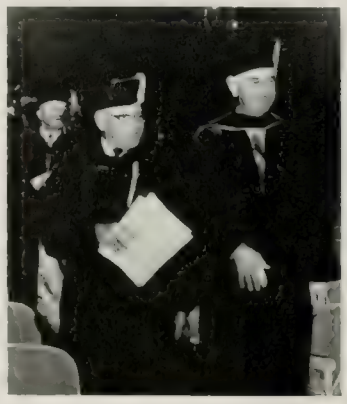
Preview Five Films on Basic Research for Secondary Schools

☆ An all-day preview of *Experiment in Progress*, five films on basic research for secondary schools, was recently held in the large auditorium of the National Science Foundation. Each film that was screened incorporated interviews with well known scientists as well as lab scenes of actual experiments. In the film *Selective Embryonic Cell Adhesion*, for example, Dr. Malcolm Steinberg of the Department of Biology of Johns Hopkins University discussed embryology, conducted experiments on chicken hearts and livers, and augmented his lectures with imported time-lapse film.

This group of motion pictures was produced under a grant from the National Science Foundation. Project Director was Dr. Karl Frank, Deputy Project Director was Dr. Zaboj V. Harvalik and Coordinating Director and Producer were Evelyn Davis and Dorothy Looker of Eade Enterprises, Inc., Washington, D.C. Potomac Films, Inc., shot the films, which are being distributed through Science Service.

The films include: *Investigation of the Ocean Bottom* with Dr. Harris B. Stewart, Jr., Deputy Director and Chief Oceanographer of the U.S. Coast and Geodetic Survey, U.S. Department of Commerce; *Electronic Computer Language Translation* with Mrs. Ida Rhodes, Mathematician in Charge of the Mechanical Language Translation Group, National Bureau of Standards; *Elementary Particles*, with Nathan Seeman, Physicist, U.S. Naval Research Laboratory; *Irradiation Produced by Shock Waves*, with Dr. Kenneth Lobb, Aero Research Administrator, U.S. Naval Ordnance Laboratory.

Below: scene in Howard's picture, "The First 100 Years", shows Dr. James M. Nabrit, Jr., president of university, with Vice-President of U.S., Lyndon Johnson.



Captioned Films for the Deaf Program Gets Major Boost as President Signs Bill Authorizing Increased Budgets

☆ As BUSINESS SCREEN goes to press, there is word from Washington that President Kennedy has signed Senate Bill S2511, thus affording a small shot in the arm to the motion picture industry.

As summarized in Congressional Report No. 1870, "S2511 would strengthen and improve the existing program of providing captioned films for nonprofit purposes to groups of deaf persons, by authorizing the production and distribution of training films for the deaf, the conduct of research in the use of educational and training films for the deaf, and the training of persons in the use of films for the deaf."

$1½ Million in New Budget

For the new program the House and the Senate have authorized a budget ceiling in the amount of 1½ million dollars, which greatly supplements the regular budget in the past of approximately $250,000 which the Office of Education (HRW) has been administering since 1959. Unofficial word is that $1 million will be available in the coming year.

That the old budget was insufficient can be proved by the fact that it was possible to serve only 10 percent of the deaf with slightly over 100 films which were booked in advance from one to two years. And out of these films with subtitles, only 14 could be categorized as "educational" or "documentary." *NO* training films were included.

Films for Language Ability

According to John Gough, Chief of Captioned Films for Deaf, Educational Media Branch, U.S. Office of Education, H.E.W., an expanded program will point the way to new experiments with specialized films to develop language abilities in the deaf. "And there may be a significant breakthrough in what can be done for the illiterate and the retarded," he says.

In the future, films on occupational training will be needed, as will specialized motion pictures on personal adjustment. There is an increasing need for social study films for the elementary school child with hearing problems.

Safety Films for Deaf Drivers

Safety films will be included for deaf drivers, who are often more careful than those with normal hearing. In this latter category, Ford Motor Co., Ohio Oil Co. and the Chicago Police Department are already cooperating with USDE on specific projects for these handicapped persons.

As Senator Claiborne Pell of Rhode Island said in subcommittee hearings: . . . "Surely we must do better than we have. It is not commonly understood that the deaf child, in comparison for instance to the blind child, has a much more difficult learning process. Being able to hear is vital to the whole learning process.

"We Cannot Turn a Deaf Ear"

"It is a regrettable fact that many deaf children do not even know their own name by the time they are 6 years old. Surely we, in turn, cannot turn a deaf ear to those who desperately want to learn, be they children or adults. In this connection, I want to emphasize that this program can also be very helpful in enabling deaf adults to make their full contribution to society.

"I mentioned earlier that this bill would also help to stimulate much needed research in the use of captioned films and provide for training of professional people in their use. Thus, this bill represents a well-rounded, thoroughly proven program which is vitally needed, and I am hopeful that prompt action will be taken on it."

That action has now been taken. Let industry leaders now help the government make the very most of it.

* * *

At statue of Galludet, first teacher of deaf, are Malcolm Norwood, Anita Carpenter, John Gough and Kathy Agins, staff of Captioned Film Program.



Fish & Wildlife Service to Show "Watermen of Chesapeake"

☆ Interior's U.S. Fish and Wildlife Service, which just won their 21st film award at the Columbus Film Festival for *Fishing Five*



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(CON'D FROM PRECEDING PAGE)

Great Lakes, has nearly completed production of another film, titled, *Watermen of the Chesapeake*. This motion picture is being produced with the cooperation of the states of Maryland, Virginia and with the Federal Government.

* * *

Foreign Affairs Student on World Tour in "The Journey"

Early next year, theater audiences around the world will be seeing an unusual 22 minute Paramount feature short, shot by Mattco Associates of Chicago, written by Coe-Peacock, of Washington, and filmed in 12 different countries.

The Journey is a story of a young graduate from the Georgetown University Department of Foreign Affairs whose father gives him a trip around the world. On the journey, he sees such things as the Rembrandt collection in Holland, belly dancers in Turkey, and "twist" dancers in Spain; he follows a day in the life of a beach boy in Hawaii and enjoys a sit down dinner with a Tokyo family.

Bob Allen, Hollywood actor and industrial film producer, is producing this film, and toured 50,000 miles with a crew of nine and 1,250 pounds of equipment.

* * *

Agriculture to Name Winners at Centennial Film Festival

Everyone interested in farm films is awaiting with keen interest the event of November: the U.S. Department of Agriculture's Centennial Film Festival!

The Festival and Visuals Workshop are scheduled for November 7, 8, 9. Speakers include the Secretary of Agriculture, Orville L. Freeman; James Robertson, V.P. for Network Affairs, National Educational Television and Radio Center and NBC News commentator David Brinkley. America's Day, honoring Canada and Latin-America, will be held November 8th.

At last report we logged some 101 entries covering such logical categories as animals, crops, farming methods, farm engineering, food production, the history of agriculture, farm home films, marketing, pests, natural resources and farm science.

Films from Canada as well as the best of U. S. pictures will compete for awards honors. The finale, in early November, will be held in the Department's Auditorium.

* * *

NASA's "Your Share in Space" Released for National Showing

☆ *Your Share in Space*, a new film on America's space exploration program, past and future, has been released to schools, community organizations and television stations through Association Films, Inc.

The 28-minute, color motion picture, produced by the National Aeronautics and Space Administration (NASA), describes the nation's space aims from the successful launchings of astronomy, weather and communications satellites to the forthcoming manned landings on the moon and planets beyond.

The weather satellites, according to the film, have proved their worth by providing early storm warning information that resulted in the mass evacuation of areas struck by hurricane Esther last year. Of more long-range significance will be the information gleaned about the origin and nature of life, the picture notes.

Included are sequences on Echo I (the inflatable sphere that is still visible from the earth); the five Tiros weather satellites; solar cells (that have opened up the fascinating world of solidstate physics); computer devices that

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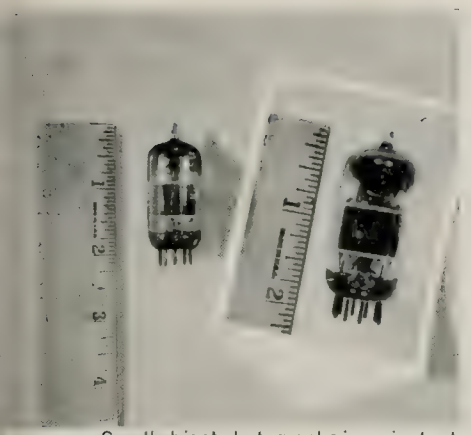
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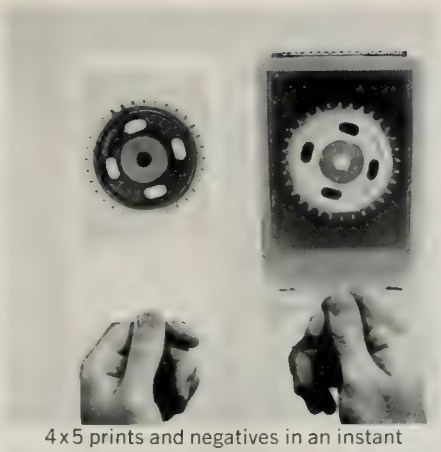
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Motion picture photography, from scene to workprint. Send for particulars.

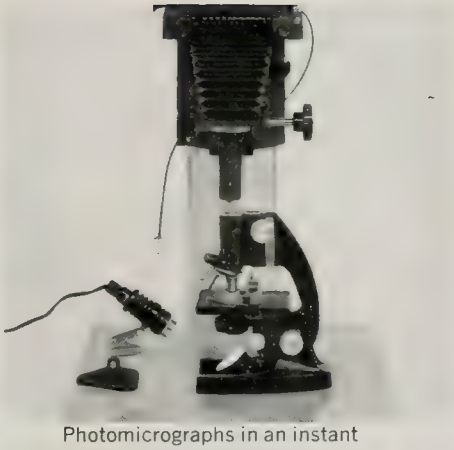
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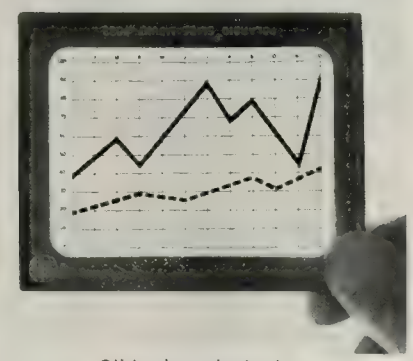
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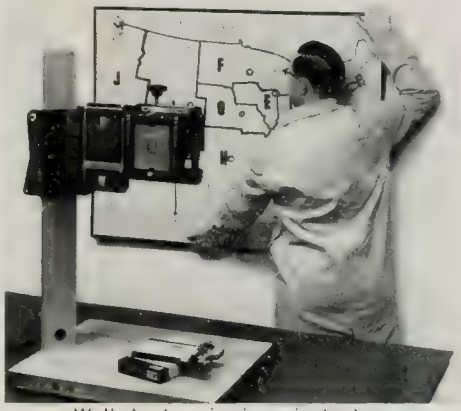
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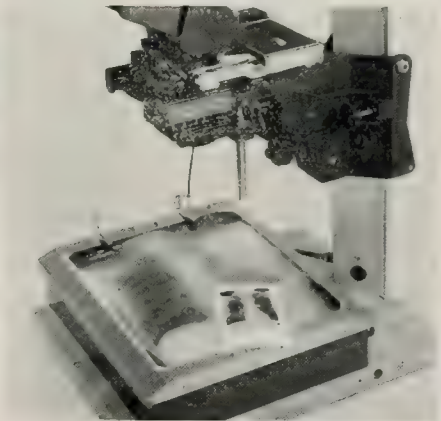
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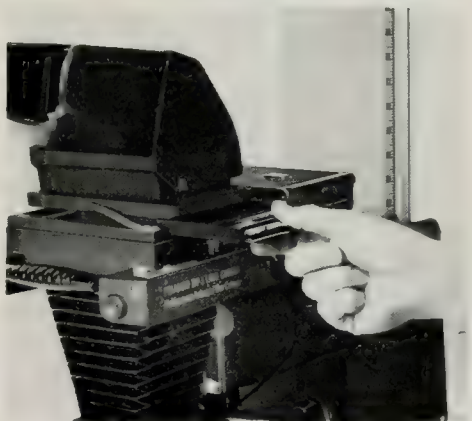
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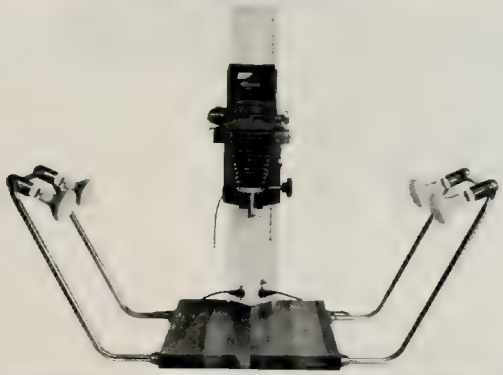
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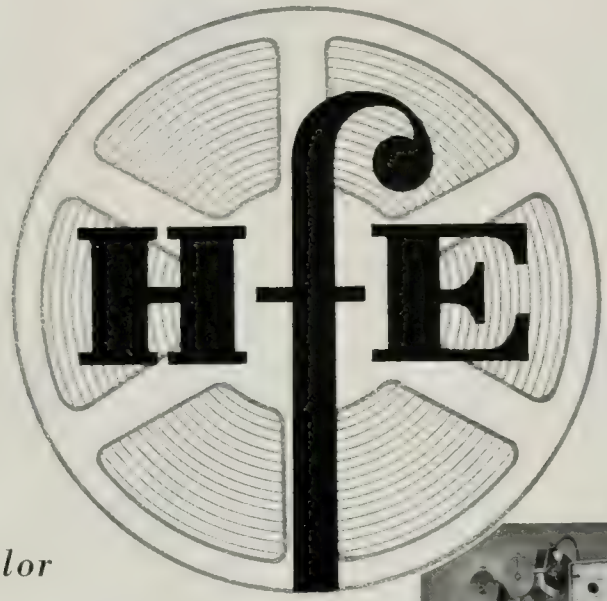
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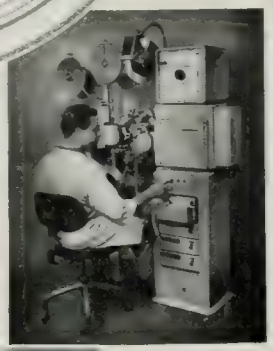
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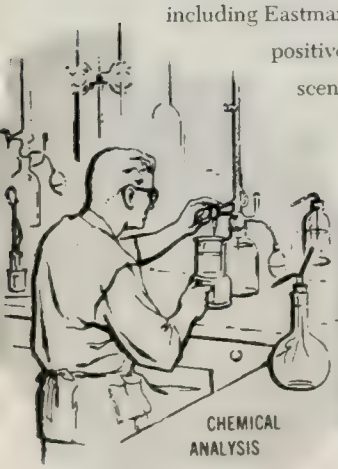
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Special animated and still-l sequences describe the futu moon landings: the Ranger pr ject which will place instrume packages on the moon, the Su veyor landing with its TV ca eras and equipment for examini the terrain and analyzing the mosphere, and finally Proj Apollo, which will use a Satu booster with a million-and-half pounds of thrust to send thr Astronauts to the moon and ba

The film concludes with statement: "The big questi should not be why but *how* co we have ever thought that could ignore this vast area w all its promises.

* * *

Purpose and Use of Testing Explained in 30-Minute Film

☆ A better understanding of purpose of tests and use of scores is the purpose of a new minute film, *Facing the Test*.

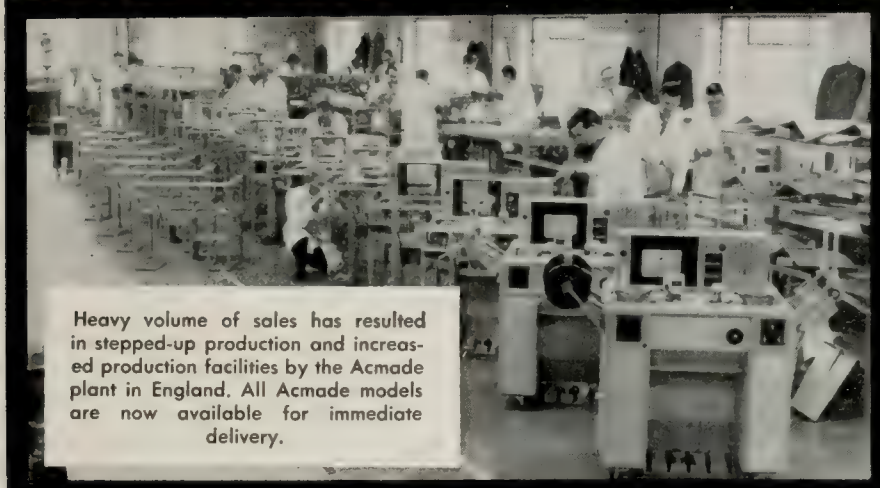
The film is designed to be particular use to the student his counselor, and also helpful teacher and parent.

Produced by Educational T ing Service, Princeton, N.J., in sociation with the Georgia S Department of Education, the f explains what standardized t are for, how they sample knowledge, what sort of questions t contain.

Told from the point of view a teenager, the film provides us information for the student bef he actually takes the test. Thro explanation of test questions, d onstrations of how to use the swer sheet, and discussion of use of the test results, the stud is helped to understand the p poses of his school's testing gram.

This is the first of two f being produced by Educati Testing Service. The sec *What's the Score?*, to help c selors and teachers interpret results, will be ready in 1963. quiries may be sent to Films Testing, ETS, Princeton, N.J.

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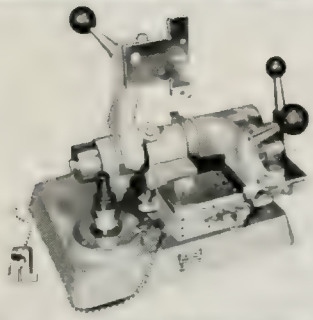
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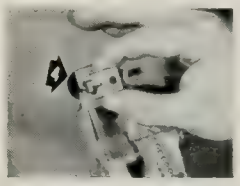
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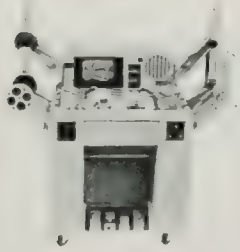
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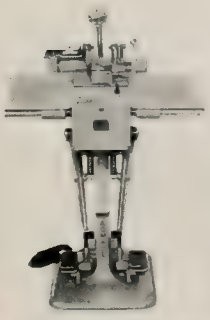
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What Makes a NARRATOR?

by C. S. (Bud) Rice

WHAT DOES, INDEED? How much does his contribution mean to the painfully gathered, integrated motion picture on which he is about to be superimposed? Enough to cause concern and make worthwhile — in fact, essential — a good culling of available talent. After some reflection, this writer sees four major ingredients in successful narrating, a fifth of marginal or subsidiary value — and a crowning sixth attribute that crosses the goal line.

Naturally, *basic voicing* is just that — fundamental. Good enunciation, freedom from accent, pleasant tonal quality, even level must also be augmented by range in expression adequate for connoting a certain degree of the emotional spectrum — amiability and gravity, sympathy and righteous indignation.

Dependability a Key Factor

While an announcer/narrator may seem to attack all these values pretty well by evidence of a brief listen to radio-TV work or audition tape, does he have *dependability*? Gone is the 30-second announcement ability, the sound-good short spiel of radio and TV, and dollars loom high as — too late — you find fluffs, wavering, and other misses wearing you down and skyrocketing overhead.

Lengthy voice tracks do require a practical guarantee of sustained good delivery, as the motion-picture producer early learns.

And Then Comes *Application*

All right, then, what comes after basic voicing, dependability? *Application*. That's the quality that comes to the fore when the narrator — for one thing — is not listening to himself. (Many do so.)

It's the extra 'put-across' that comes from his projecting himself into the action, his sensing — as it were — just what all those creative hours of camera work and editing, and what went before, have put together. In doing so, he approaches the exact right emphasis for the voice track — neither gross nor underdone.

Will He *Understand* Subject?

We come now to a more subtle aspect of persuasive narration, *understanding*. Of course, application goes a long way toward this comprehension that we want. We cannot always obtain 100% understanding — for one thing, many of today's non-theatrical films are too complex for the layman, the practicing narrator.

But if your film "voicer" has some knowledge or experience with the subject of your picture — and he has the foregoing other attributes — you're going to get forceful, perhaps really-moving narration. The narrator with understanding can't always be found for the technical film, but it's worth the try many times over.

Well, we've discussed three basic stepping stones, added a special fourth one for truly effective narration. Basic voicing, dependability, application . . . understanding. A sub-criterion falls into place next. It has fractional import because — with all the above used in performance — it should only require light touches.

This is *response to direction* — for that over-all guidance the narrator cannot always have within himself, for sequence direction where he misses the story-line's intent. Sometimes the better narrator actually responds less easily to the director's bidding, since the voice is surer of himself than the less proficient man.

But, again, we are talking about

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only a minor area of performance 'musts.' Let us go on to the 'clincher' in real, galvanized narrating.

This last, so-significant measuring stick poses some challenge in description, seems in part undefinable, at first. But we can put it down in words: *dynamic, penetrating, moving work.* These are the qualities in the air when the phrase "You could hear a pin drop" is heard. They are the excellencies of performance that send shivers up human spines.

Sound Technicians Know This

No, motion-picture narration does not offer the real solo performer's opportunity in other media because the voice is only a contributing factor. But there *can* be narration that mentally moves a sound technician a hundred miles away from his decibel meter in the middle of a routine day. And the same man who narrates like that is the one who'll do it again and again.

So, happy hunting! The chances of perfection in narration are slim — as in every human endeavor. But why not analyze in order to put the best at — and on — your side.

EDITOR'S NOTE: We are indebted to Mr. Rice for opening up this subject for our readers. It is our aim to list responsible, experienced narrators available in early issues of this magazine.

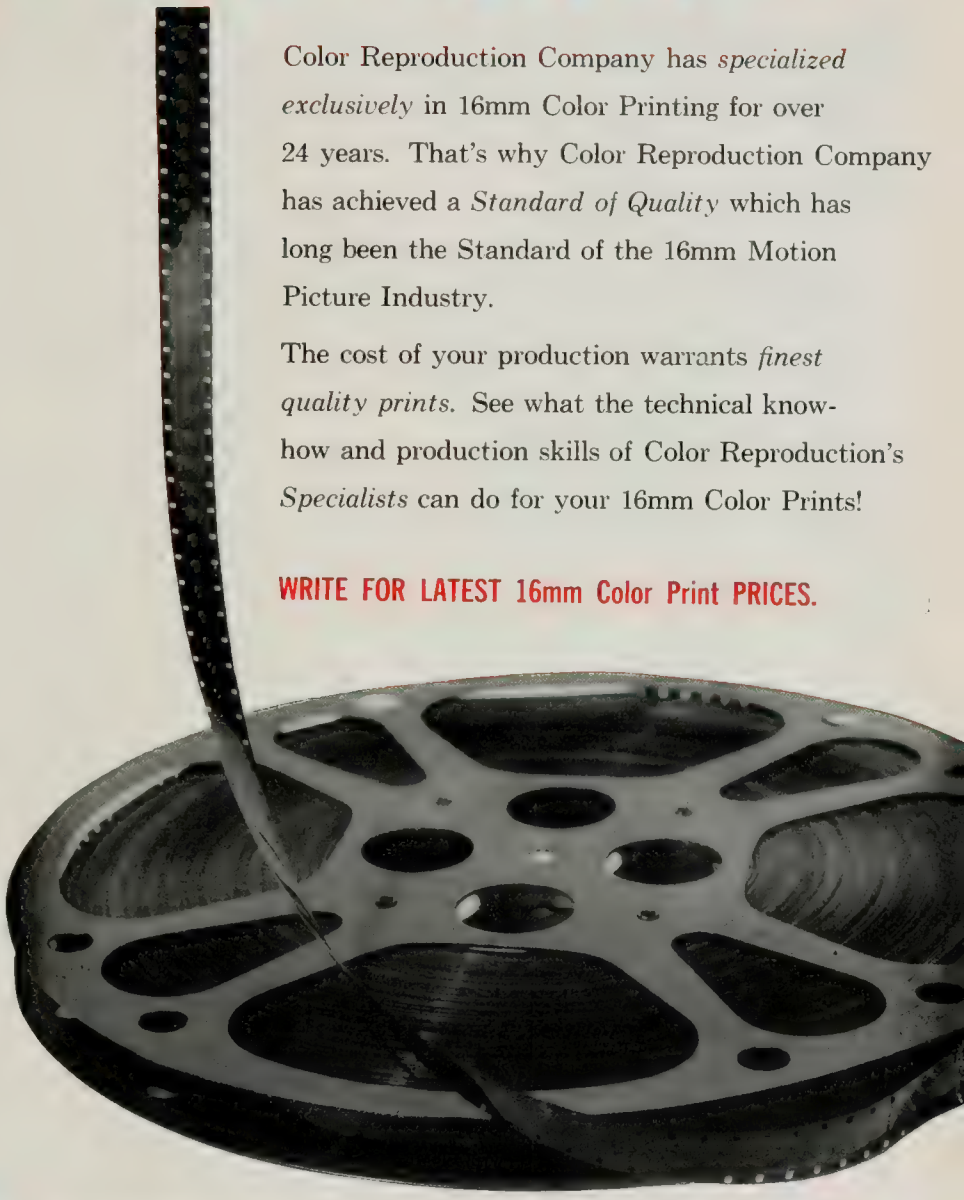
* * *

ed Cross Film "Ice Rescue" Timely Winter Safety Aid

To help reduce loss of life resulting from ice accidents, the American Red Cross is sponsoring *Ice Rescue* to show viewers how they can save themselves or others who have fallen through ice. Produced under the supervision of Red Cross water safety experts, the 4½-minute, black & white sound film depicts demonstrations of self-rescue and rescue of others who have broken through ice into deep water.

The film (as well as a condensed one-minute spot) has been cleared for television and will be available this fall. Requests go to Red Cross chapters or to the organization's four Area Offices of Public Information: Eastern Area, 615 North St. Asaph Street, Alexandria, Va.; Southeastern Area, 1955 Monroe Drive, N. E., Atlanta, Ga.; Midwestern Area, 4050 Indell Boulevard, St. Louis, Mo.; Pacific Area, 1550 Sutter Street, San Francisco, California.

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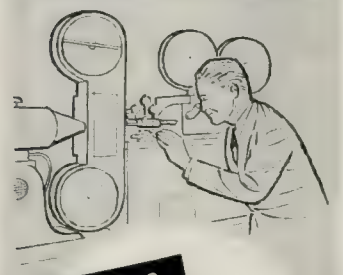
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Don Carter Stars in 65 Films Giving Bowlers Instructions

☆ Here it is—the first ever—a new instructive bowling series on film, *Don Carter Bowling Tips*. Produced by Holland-Wegman Productions, Buffalo, N.Y., the film series is specifically designed to help bowlers improve their game. The series was released September 24.

Don Carter's charm and skill come through strong as he explains the bowling problem and its solution. To make the explanation clear and concise, animation, high speed photography and stop motion are used. The viewer can see ball and pin action, thus increasing his understanding of the game's strategy.

The series includes 65 programs, each five minutes long. This gives wide flexibility for across-the-board showings, or combining for 15 minute shows. The complete series has been produced.

The bowling tips apply to women and children as well as men, and are practical for any style of bowling. It is directed at the 40 million active bowling enthusiasts and has appeal for the armchair sportsman.

The series is available for TV station or sponsor purchase through Saturn Productions, Inc., 207 Delaware Ave., Buffalo 2, N.Y.

* * *

TWA's "Superjet to Europe" Released Via IVT, New York

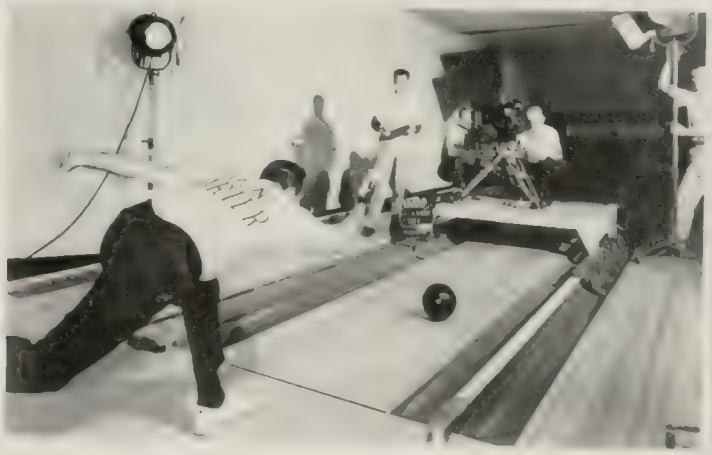
☆ Two facets of the international air traveler's journey—scenes from the places he visits and the careful, precise preparation of the aircraft and crew that fly him — are shown in a new film, *SuperJet to Europe*, released last month by Trans World Airlines through the Institute of Visual Communications, New York. It is one of a series of new travel motion pictures produced for TWA by the Dudley Film Corporation.

SuperJet to Europe takes the audience on an armchair tour of England, France, Germany, Switzerland, Italy, Greece, Egypt, the Holy Land and India. The first part of the film shows how TWA's jet fleet is maintained, with scenes shot at the airline's huge mid-continent international maintenance and overhaul base near Kansas City, and how flight crews, hostesses and pursers are trained and checked at regular intervals. These scenes, photographed at the TWA Flight Training Center in Kansas City, show the electronically synchronized fleet of jet simulators in which pilots are trained and checked. TWA's Flight Training Center equipment and simulators are also used by other airlines and by Military Air Transport pilots.

Other new travel films in the TWA library describe in color and sound the scenic attractions, people, customs and industrial activities of England, France, Italy Germany, Ireland, Spain, Switzerland, Egypt, Greece and India. Two others, about Portugal and Israel, will be completed later this year. Commentary is by John Cameron Swayze. Running time for each is 25 minutes.

SuperJet to Europe runs 30 minutes. It is available through TWA district sales offices in 50 cities, and through IVT, 40 East 49th Street, New York.

Bowling star Don Carter displays form in a scene from one of the 65 instructional films recently completed by Holland-Wegman Productions.



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Foreword to a New Era for Industrial Films

by Dr. Hans Schaller

IN THIS AGE of international economic unions and the constant development of production and marketing techniques, the industrial film is approaching a period of utilization which could not be foreseen some years ago.

It is because the motion picture presents such a unique means of conveying technical and economic information in the perfect combination of sound and picture that it surpasses every other sales and marketing medium of communication.

More and more, the engineer demands good technical films to help him reach his customers more effectively. And, of course, the value of film to the public relations manager is well known, irrespective of whether it is released through theatrical or non-theatrical channels or broadcast by television.

In Western Germany, from time to time, there have been forebodings about industrial films; nevertheless they have gained ever-increasing recognition and today all the larger companies and many medium-sized firms make use of the film medium to reach their public. German films at the Third International Industrial Film Festival, which we are proud to host in West Berlin this month, include distinguished entries from such firms as Krupp, Volkswagenwerk, Siemens, Farbenfabriken Bayer, Mannesman, IBM/Germany, Demag, Henkel and other names well-known throughout the world.

My own company is represented by *Kahl*, the film which gained the premier award for the best German industrial film at our own national industrial film festival last year. Altogether our selection panels viewed 47 pictures, out of which they selected the 15 which represent this country in West Berlin.



Guest author: Dr. Schaller

My opinion is that competition is increasing worldwide and any public relations manager would be well-advised to be completely up-to-date on all of the latest techniques for utilizing the film medium in his company. After a close study of the relative importance of industrial films in a number of European countries, I have come to the conclusion that we are at the threshold of a new era.

Take Austria, for example. Next year Salzburg will be the site for the first industrial film festival to be held in that land, organized by Austria's Federal Chamber of Trade and Industry — not as a *national* festival — but as a German Language Film Festival to give a cross-section of industrial film production in Western Germany, Switzerland *and* Austria. I am sure that an event of this type will lend further impetus to the use of the film medium.

Many of us in Germany, on the eve of the International Festival, are looking forward with great pleasure to the English language films at Berlin (15 each from Britain and the United States) so that we can see the trends in *your* films. This is of particular importance to us in view of the possible entry of Britain into the Common Market and in view of the considerable number of U. S. firms with interests in Common Market countries.

☆ With this Issue, we begin the first of a series of articles written exclusively for BUSINESS SCREEN INTERNATIONAL by Europe's most distinguished industrial audio-visual specialists. Our first guest author, Dr. Hans Schaller of Allegemeine Elektrizitats-Gesellschaft (A.E.G.), is in charge of audio-visuals for one of Germany's most active and advanced sponsors of industrial motion pictures. Dr. Schaller was a member of the Grand Jury at the Third International Industrial Film Festival which was held in West Berlin from September 22-27th. These are his impressions on the eve of that event.

BUSINESS SCREEN INTERNATIONAL

THE WORLD COMMUNITY OF FILM MAKERS

The emergence of a world trade community that holds great promise for the economies of the free world has been further stimulated by recent United States' trade legislation in the Congress. England stands on the threshold of partnership in the burgeoning European Common Market, successor to postwar programs of cooperation which helped revive economies throughout the Continent.

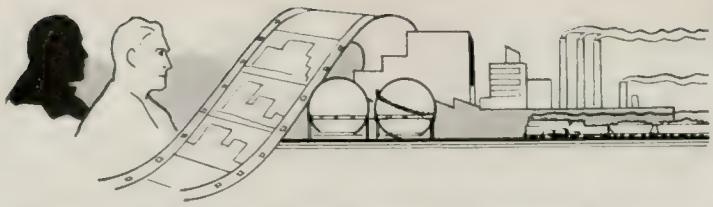
Though the world remains imperiled by Soviet aggression, free nations have broken barriers, begun to dismantle national boundaries in their free exchange of labor as well as goods. And they are exchanging *knowledge of one another, of production methods as well as customs*, reaching new goals of understanding that auger well for their peaceful cooperation.

In this age of the *smaller world*, where sight sound images are shared through Telstar, with overnight post and swift jet travel across oceans, the International Industrial Film Festivals which began three years ago at Rouen, traveled to Turin in 1961 and were concluded in West Berlin this October, symbolize an era of amity and cooperation. They should also awaken our American readers to some important facts of life.

First of all, these events are sponsored by industrial federations, *manufacturer* groups, in Europe. The host in West Berlin was the German Confederation of Employers, equivalent of our own National Association of Manufacturers. This was no "kultur-fest" of film art lovers, nor a tourist attraction such as those at Cannes, Edinburgh or Venice. The European executives who attended were concerned with *industrial* film potentialities.

The *quality* of European films, their subtlety and very persuasive content, should begin to awaken U. S corporate managers who have persisted in ignoring these powerful tools. Europe's films, *made the right way*, are detailing construction projects abroad, selling Europe's goods and making friends. Superb color, excellent creative direction and design for *believable* messages, were noteworthy in the films shown at Berlin.

BUSINESS SCREEN understands that *the nations of the free world must trade to prosper;* that freedom from Communist ideologies goes hand-in-hand with jobs, productive economies. A growing list of subscribers abroad join with top management readers in the U. S. through the pages of this magazine as we explore new opportunities, better techniques, free exchange of films, production and projection equipment and services. —OHC



Opening a Plant in Europe? Audio-Visuals Can Help Locate Site, Inform Neighbors

So Many Firms are either setting up plants in Europe, or thinking about it that it may be helpful to consider some of the ways in which audio-visuals can smooth out the problems which are bound to arise.

At one time it was only the really big corporations that considered opening up plant operations in a foreign country and there was little competition for sites, labor or goodwill. Today it is not too easy to find the ideal site in Europe and if you do, you have to move fast.

Many Firms Looking Abroad

To give an idea of the competition, Kaiser Aluminum and Reynolds Metals are both looking for plant sites in the Common Market as are Hoover International, Vick International, Chesebrough-Ponds, Allegheny Steel and many others from the United States.

The Swiss firm, Landis and Gyr, is opening up in Southern Italy; the British Joseph Lucas Company is seeking new Common Market openings; Canada's Polysar has a plant in Belgium already and many other companies in Denmark, Finland and Britain have representatives on the look-out in Europe.

These Are Some Advantages

The main attractions are proximity to the market, favorable taxation and custom duty terms and lower than Stateside labor rates.

So how can a-v help?

1. Reporting on Sites: Let's assume an international plant consultancy firm like Fantus is engaged to carry out the investigation. They make their recommendations; normally a man from Head Office will fly over to look at the alternatives. If he can support his report with slides or a short movie showing the actual conditions — transport, neighborhood, housing for imported and local staff, and, of course, the site itself, in each case it will help the Board make their selection quickly without time-consuming visits to a number of doubtful starters.

2. Telling the Europeans: In setting up a plant in Europe, you have to see many people and tell them about yourself; local officials and banks, for example, to negotiate loans and favorable tax concessions. Why not show them a movie demonstrating how the company stands in its home environment, how the working conditions are really good, the plant buildings in good taste, the product one that the community will be proud to associate with. The statistics and documents you show will be evidence that you are safe to do business with but the motion picture will indicate that it will be a pleasure.

Film Can Allay Suspicion

Don't forget that many European cities have been there for hundreds of years and the communities sometimes resist change and are suspicious of newcomers. A prestige film about your own community can allay suspicion. The pattern of distribution of your film varies from country to country and there is an organization, Inforfilm, set up to help provide the widest coverage for a given area. The United States representative is Modern Talking Pictures and Business Screen will be pleased to supply a list of European representatives.

When it comes to hiring labor a movie on the personnel manager's desk can quickly show the working conditions and machinery in the home plant. Key workers will soon decide whether to make a change to your plant and the manager can size up his man by his reactions to the film. The majority of the labor force will be concerned mainly with wages, but the film can show the fringe benefits very effectively.

A-V to Save Training Time

Training of labor can be effectively undertaken with the aid of motion pictures and slides, saving time and the need for imported instructors.

Then, when the plant is in operation, the management has to build up goodwill in the community, to become a part of it. Here again films can help; to explain policies, show what it's like in the home country, bring the plant to the people as well as the customers.

And a final word of advice: People like to be spoken to in their own languages, so put a foreign language track on your films (magnetic or optical, whichever is the most economical) and make sure that the management can speak just a few words themselves — in the language of the audience.

Translate Your Film to Win Friends Abroad

by Albert J. Amateau

In 1961, according to Department of Commerce figures, U. S. companies doing business abroad had foreign sales amounting to $60 billion. In any man's language that's a large and important sum of money. It's not unlikely that for some individual firms their share of this foreign business may have meant the difference between profit and loss.

With the expected further advances of the Common Market, and with constant changes in the patterns of buying and selling throughout the world, those companies which need or want overseas sales must be increasingly promotion-minded. Just as they do in the United States, films can work with effective sales-power in other lands — provided they are tailored to do the job required of them.

Accepting "American Ways"

With the world grown smaller because of travel speeds and the broader, faster interchange of news and information between free world countries, there is a somewhat more ready acceptance and understanding of "American ways" than ever before.

Accordingly, many of the films produced by business and industry for domestic use may have a sound potential for use elsewhere. Still there are two major roadblocks to their maximum effectiveness. These need to be overcome before any films are released and used overseas.

The first of these is language. The second, of virtually equal importance, is custom.

The Problem of Language

Let us consider the matter of language. Throughout much of Europe, English is taught in schools as the country's second language. In India, with its 14 main languages and several hundred different variations in dialect it is the unofficial second language: Hindi will become the country's official tongue within a few years. In Japan there is a growing knowledge of textbook English.

So it goes around the globe. It must be borne in mind, however, that primarily those in other lands who know English to any extent are the intellectuals, the professional people, those in industry who have dealings in other lands. For some who have it as a second tongue, English is only a spoken language; others may write it with some fluency, and read it, but are not able to speak or understand it well in speech — especially where dramatic or vernacular expressions are used.

Put Track in His Dialect

Thus it must be recognized that while films with "American" English language tracks may serve some selected audiences fairly well they will not serve universally for "the man in the street". Even for those who may get the message in English, there is far greater acceptance and understanding if, instead, the track speaks to them in their own language.

A bond with the audience is established much more quickly and more solidly where the mental process of thinking from English into one's own speech is made unnecessary. In this way, too, slang, idioms, trade terminology which may be considerably different from country to country, and sim-

(CONTINUED ON PAGE 11)



— Linguist Amateau

☆ Albert J. Amateau, Managing Director of Foreign Language & Cinema Service, Hollywood, California, and author of this piece, is an attorney and consultant on foreign trade, with an extensive motion picture background which included pioneering the production of American television and motion pictures in Portugal and Spain.

400 Yards From the Wall which imprisons over a million Germans in Communist Berlin, free enterprise from fourteen nations vied in friendly competition for international audio-visual's most cherished honor – the Grand Prix of the European Federation of Industry!

The Grand Prix is awarded to the O.E.C.D. country whose industrial films gain the greatest number of points at the annual International Industrial Film Festival.

Italy was this year's winner, the country whose economic progress since her entry in the Common Market four years ago has astounded the world. Italy is also the country which held the first-ever international industrial film festival in Turin in 1958; a country whose industry makes few films by comparison with the United States and Britain, but whose material is of a very high standard indeed.

One point behind, Germany was a close second, followed by France. The United States, Britain, Sweden, Switzerland and Denmark also won category awards.

Exchange of Information and Ideas of Greatest Value

The 200 delegates were industrial a-v specialists from Austria, Belgium, Britain, Denmark, Finland, France, Germany, Italy, Netherlands, Spain, Sweden, Switzerland and the United States. They agreed that the competition was an important part of the Festival, but to them the greatest benefit came from seeing the films, exchanging information and ideas and meeting each other.

The Berlin Congress Hall (irreverently called "The Pregnant Oyster" by the Berliners) was part of the United States contribution to the people of the city in 1957. Designed by Hugh Stubbins of Cambridge, Mass., it is without doubt the finest convention site in Europe. The two cinemas, each with five language simultaneous translation, superb projection equipment from 35mm, 16mm in all ratios, four sizes of slide projection, overhead projection, an earphone at each seat – all these factors ensure that a-v material is presented under optimum conditions.

In addition there are seven conference rooms ranging from 10 to 900 seaters, a 1500 sq. yard exhibition area, a 500-seat restaurant, a terrace cafe overlooking the river, bars, lounges, press rooms, a post office and a bank.

The Congress Hall is a show-place and parties of German and foreign visitors mingled with the delegates as we rushed from one cinema to the other. They joined us in the cinemas too as there was plenty of room; 1,400 seats in the large auditorium and 400 in the smaller theatre. I estimate that 5,000 people must have seen the industrial films in the five days of the Festival.

Festival Films Shown Delegates at Industrial Trade Exhibition

Further up the road at the International Industrial Trade Exhibition, the theme was "Africa – Partner in Progress" and all the Festival films were continuously being shown to the exhibition visitors, including representatives from 32 independent African countries as well as the German and foreign tourist and trade visitors. These shows continued until mid-October in the Marshall House, another U.S. contribution to Berlin.

Opened by Fritz Berg, President of the German Federation of Industries, who presented a documentary film describing the Berlin situation, the Film Festival itself reflected the growth of international partnership. Seven films dealt with the ways in which countries help each other, with their sponsor names following each title. They were:

1. *Campo Limpo* (Krupp), on cooperation between Germany/Brazil.
2. *Es Liegt in Unserer Hand* (Volkswagen), Germany/Brazil/Australia and Africa.
3. *Partnerschaft* (Siemens), dealing with Germany and India.
4. *Antonio* (Krupp), on German construction in Brazil.
5. *The Peaceful Revolution* (A.E.I.), Britain and India at work.

–*Continued on the following page*



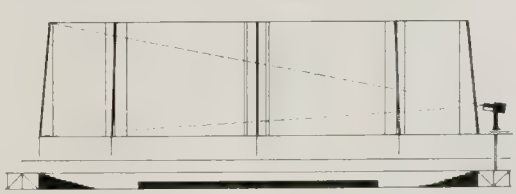
Flag of Berlin flies before the city's radio tower, voice of the free world 100 miles behind the Iron Curtain.

Meeting in the Shadow of the Berlin Wall, Audio-Visual Specialists of 14 Nations Attended

THE THIRD INTERNATIONAL INDUSTRIAL FILM FESTIVAL

A Business Screen International Report and Summary of the Award-Winning Pictures by European Editor Robinson P. Rigg

Below: this projection diagram illustrates the nine-screen African show given by Zeiss-Ikon–





The Wall that divides the free world from the Communist East. Here the man-made barrier cuts off a church from the people it serves. Festival was held just 400 yards from the Berlin Wall—

☆ ☆ ☆

Below: Mayor Willy Brandt of Berlin welcomed the delegates to the Festival with an inspiring address that was symbolic of the beleaguered city's spirit.



THIRD INTERNATIONAL FILM FESTIVAL:

6. *Usutu* (Courtaulds), on cooperation of Britain and Africa.

7. *Operazione Orinoco* (Innocenti), Italy at work in Venezuela.

Each member of the jury, under the chairmanship of Will Riesenberg of the German Confederation of Employers, was selected by the competing nations. They included M. Houlot of the Belgian Productivity Council; Dr. Packenius of BASF Germany, sponsor of the splendid *Spiel in Farben*, an award-winning film; Dr. Hans Schaller of A.E.G. whose report of the Festival in German is given on Page 53. Another German jury member was Hans Sauer of Siemens, which sponsored *Partnerschaft*.

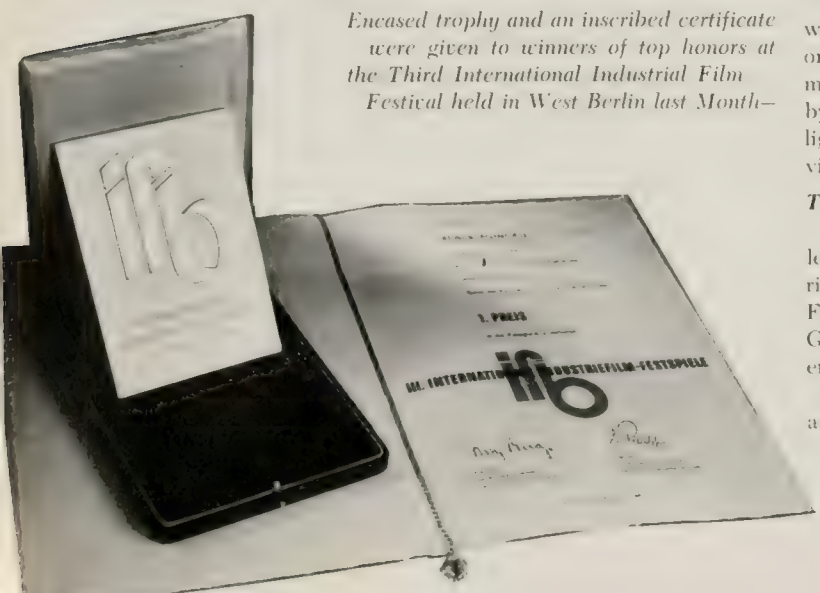
From the Netherlands came Kerst Blauw, BUSINESS SCREEN special correspondent and the representative of the Dutch Employer's Federation; Britain sent Gordon Begg of I.C.I., the sponsor and producer of Britain's only award-winning film, the in-plant safety film, *Black Monday*.

Dr. Heinz Stauffenberger and Friedrich Wanek came from Austria — next year's site of the German-language industrial film festival at Salzburg. Sven Hallonsten, director of the Office of Personnel Administration in Stockholm, represented Sweden; Sven plans to show the winning films in Stockholm and other centers next January.

Dr. Meyer of the Swiss Federations of Industries represented Switzerland which won an award for the first time with CIBA's *Dein Herz ist Kostbar* describing the fight against heart disease. Spain, which has offered to be the host nation for next year's Festival (in Madrid in October, 1963) sent Tomas Covian and Manuel Mur representing the Trade Union movement and film production.

The United States' representation was by Dr. Robert Gessner, Professor of Cinematography at New York University, who was being exposed to industrial films for the first time, and by Gerhard Stir the Berlin representative of N.B.C.

Encased trophy and an inscribed certificate were given to winners of top honors at the Third International Industrial Film Festival held in West Berlin last Month—



Festival Committee Included These Prominent Industrialists

The Festival Committee under the Chairmanship of Dr. Hu Ritter of the German Federation of Industry (B.D.I.) was compo of Dr. Hermann Goez of the B.D.I. office in Berlin; Georg Backmeis of the Cologne office; Dr. Klaus Brepohl, director of the German dustrial Institute and a BUSINESS SCREEN special correspondent; H Campen of Krupps in Essen; Heinz Esser, in charge of the a-v partment of Mannesmann in Dusseldorf; Dr. Gerhard Friehe of Berlin Exhibitions Office; Dr. Gunther Hoffman of the Berlin Sen Chamber of Commerce liaison office; Peter Nickel of Demag, D berg; Dr. Gerhard Scharnhorst, the Bayer films manager; Dagob Schlesinger; Dr. Heinz Siewert of Telefunken and Josef Simons the Employers' Confederation — men whose experience in indust administration contributed to a smoothly running program of so and business events.

Hosts at the reception on the opening night were the members the Industrial Film section of the German Federation of Film P ducers under the direction of Hans Friedenwald. The Federation p sented all guests with a guide to sponsorship which includes det of the cost structure and actual costs of German produced film

On the second night, Zeiss Ikon were hosts at the Exhibition wh we saw a nine-screen presentation of the African Partnership sh one of the most impressive exhibition a-v presentations seen in G many. The nine automatic Xenon slide projectors were all contro by the sound track of the commentary tape which also controlled t lighting plot of the 45′ wide map of Africa containing 17,000 i vidual lamps.

Two Formal Discussion Sessions on the Festival Program

During the Festival there were two discussion sessions; the f led by the Institut fur Film und Bild in Wissenschaft und Ur richt (Educational A-V Foundation) was under the chairmanshi Fridolin Schmid, the Foundation Director. Among the speakers George Buckland-Smith, the producer of three of the British f entered.

It was agreed that a list of the subjects for which educational f are most required should be prepared and submitted to the nat

—Concluded on Page One Hundred

THESE 21 FILMS WON HONORS AT BERLIN

Category A: Films from industry on matters of general, industrial, economic or social interest and intended for showing primarily to the general public.

t Award: Alpha, Beta, Gamma (France), 20 minutes, 35mm color. **Theme:** o-activity is a reality with little cause for fright or propaganda. **Sponsor:** ımissariat a l'Energie Atomique. **Producer:** Son et Lumiere.

ond Award: Dein Herz ist Kostbar (Switzerland), 11½ minutes, color. **Theme:** fight against heart disease. **Sponsor:** CIBA, Basel. **Producer:** Filmproduktion H. Zickendraht.

d Award: Heures Champenoises (France), 25 minutes, 35mm color. **Theme:** manufactuer of champagne. **Sponsor:** Comite Interprofessionel du vin de mpagne. **Producer:** Societe Nouvelle Pathe Cinema.

Category B: Informational films about specific industrial products, materials or projects, intended for showing to the general public (excluding "commercials").

Award: Operazione Orinoco (Italy), 55 minutes, 35mm color. **Theme:** struction of a foundry in Venezuela. **Sponsor and producer:** Soc. Innocentiustria Meccanica e Metallurgica.

ond Award: Moltopren (Germany), 17 minutes, 35mm color. **Theme:** the n, manufacture and properties of the fully synthetic Bayerfoam, Moltopren. **nsor:** Farbenfabriken Bayer AG. **Producer:** Bayer-Filmstelle.

d Award: Feu et Flamme (France), 10 minutes, 35mm color. **Theme:** the ufacture of matches. **Sponsor:** SEITA (Service d'Exploitation Industrielle Tabacs et des Allumettes). **Producer:** Publi-Techni Films.

Category C: Industrial films aiming less at information than at prestige and intended for the general public.

Award: L'Isola del Vetro (Italy), 15 minutes, 35mm color. **Theme:** develop-t of the glass industry of Murano over the centuries. **Sponsor:** Azienda noma Soggiorno e Turismo, Camera di Commercio, Associazione Industriali, ciazione Nazionale Industriali del Vetro. **Producers:** Alberto Ancilotto e lando Armati.

nd Award: L'Ultimo Acquaiuolo (Italy), 15 minutes, 35mm color. **Theme:** water seller gives way to modern water supply made possible by dams. **nsor:** Soc. Italiana Concotte d'Acqua. **Producer:** Unieuropa Film.

d Award: Spiel in Farben (Germany), 27 minutes, 35mm color. **Theme:** stry has created a world of color, given glamour to our lives. **Sponsor:** sche Anilin & Soda-Fabrik AG (BASF). **Producer:** Gessellschaft fur bildende le.

Category D: Industrial technique films intended primarily for use by specialized audiences.

Award: N. 6 M 401 (Italy), 35 minutes, 35mm color. **Theme:** the constructing working methods of an automated calculating machine. **Sponsor:** Societa tti.

nd Award: Grosstohre von Mannesman-Hoesch (Germany), 10 minutes, 35mm color. **Theme:** the manufacture of large tubes. **Sponsor and producer:** Filmproduktions-gemeinschaft Mannesman.

Third Award: Fast . . . for the Big Jets (Sweden), 13 minutes, 35mm. **Sponsor:** Suecia fur Skanska Cement.

Category E: Films on marketing and sales techniques, commercial practice, etc. intended primarily for showings to specialized audiences.

First Award: Remington Eleven (United States), 16 minutes, 16mm color. **Theme:** visuals and background sound interpret the simplicity and other features of Remington typewriters for international use. **Sponsor:** Remington Rand International. **Producer:** Vision Associates.

Second Award: Strangers in Paradise (United States), 23 minutes, 16mm, b&w. **Theme:** to indoctrinate airline personnel on meeting the unpredictible needs of all kinds of travelers, through courtesy and understanding **Sponsor:** Pan American World Airways. **Producer:** Henry Strauss & Company.

Third Award: Les trefles s'organisent (France), 16 minutes, 35mm color. **Theme:** background on administration, modernization within small commercial enterprises. **Sponsor:** Association Francaise pour l'accroissement de la productivite. **Producer:** Objetifs.

Category F: Films on scientific principles and research; their applications in industry. Shown primarily to specialized audiences rather than public.

First Award: Adhasion (Germany), 35 minutes, 35mm color. **Theme:** the power of adhesion as a force for creativity. **Sponsor:** Farbwerke Hoechst AG. **Producer:** Gesselschaft fur bildende Filme.

Second Award: Entspanntes Wasser (Germany), 12 minutes, 16mm color. **Theme:** the phenomenon of surface tensions in liquids, primarily water. **Sponsor:** Henkel & Cie. G.m.b.H. **Producer:** Roto-Film G.m.b.H.

Third Award: Introduction to the Two-Stroke Marine Diesel Engine (Denmark), 34 minutes, 35mm color. **Theme:** the theory and practice of the two-stroke marine diesel engine. **Sponsor:** Burmeister & Wain Maskinog Skibsbygerri A/S. **Producer:** Minerva-Film A/S.

Category G: Films dealing with the human factor in industry, intended for industrial use rather than general public showing.

First Award: Black Monday (Great Britain), 18 minutes, 35mm, b&w. **Theme:** the "anatomy" of an accident in a research laboratory. **Sponsor:** Imperial Chemical Industries Ltd. **Producer:** The ICI Film Unit.

Second Award: Phantasie and Gestaltung (Germany), 27 minutes, 35mm color. **Theme:** the creative facility of human imagination. **Sponsor:** Bundesanstalt fur Arbeitsvermittlung und Arbeitslosenversicherung. **Producer:** Paul Zils/Duetsche Condor Film G.m.b.H.

Third Award: Securite (France), 17 minutes, 35 minutes, b&w. **Theme:** cause and prevention of accidents in coal mining. **Sponsor:** Houilleres du Bassin du Nord et du Pas-de-Calais. **Producer:** Son et Lumiere.

Grand Prix: awarded to Italy for honors at the Festival.

Berlin Congress Hall, a U.S. contribution to the city in , is "without doubt the finest convention site in Europe."



Festival films were projected in this large auditorium of the Hall. 5,000 people saw the films during the five-day Exhibition.





— FESTIVAL CAMERA —

Fritz Berg, President of the German Federation of Industries, opened the Third International Festival.



A U.S. jury member at West Berlin was Dr. Robert Gessner, Professor of Cinematography at New York University, pictured at left with Mrs. Gessner during brief interlude between film screenings.



Karel Simons, of the International Audio-Visual Technical Center, Antwerp, discusses cooperation efforts with another Festival delegate (Mr. Simons is at left in the picture).



Dr. Hugo Ritter, President, German Federation of Industries (left) in chat with Dr. Hans Schaller, Public Relations Officer, A.E.G. and an active spokesman for films . . .



Andrew Rice of Esso, London, is at left in the picture as he chats with Thomas Ukert, Esso, Hamburg on the state of markets and the interesting films they viewed at West Berlin . . .



Dr. Hermann Goetz, Berlin Marketing Council (left), with Dr. Erich Schultze Herrinsens (Standard Electric Lorenz C.A.G.) during open house for the Festival delegates . . .

Studying Form at the Berlin Festival

Our European Editor Reviews the Winning Entries

As a Seasoned Participant in industrial Film Festivals, I was not surprised that the Italian films brought the Grand Prix to Italy.

Italian industrial film production is not large; possibly a hundred or so films are made each year by a small number of sponsors. Italy, as we know, has pulled herself up by the bootstraps to become one of the most rapidly developing industrial nations in the world in spite of the fact that Italian industry not only has to compete in old markets but to break into new markets.

Italy Has Come Along Fast

Italian industry has had the foresight to utilize a-v to the full where a-v is most effective, perhaps because they understood the need for better communication more than those industries which were already in the field. The man who has to hang up his shingle has a tougher time than the old established business, after all.

At Berlin, we old hands were surprised that Italy had only submitted 14 films. It cut her chances of winning by one, we said, for Britain, Germany, France and United States had each submitted the maximum — 15 entries. Eight of Italy's 14 films were submitted in Categories A and B, two in C and one in D. Italy gained first prize in Category B with *Operazione Orinoco*, an in-plant film made by Innocenti, the Milan firm which has built plants and machinery for 24 countries outside Italy. The film is the simple account of the building of a ste mill 6,000 miles away on the ban of the Orinoco river in Venezue

It is intended to show the worl which is Innocenti's market, hc they do *their* job and it did *its* n *job* better than any one of the other films in the category. Su ject, script and production ma up a modest account of a magni cent industrial achievement — a director Mario Damicelli kno how to tell a story.

Where Imagination Counts

In Category C — the categc for the true prestige film — pi ducers have the opportunity to e periment and to give full rein their imagination; sometimes th are successful in their attempts serve industry really well by a pealing perhaps more to the a diences' hearts than heads; son times it is possible to comb head and heart in films which a not avant-garde but which ma maximum use of picture a sound.

The premier award winner, *Isola del Vetro (The Island Glass)*, tells the story of Murab glass, how the art of its mak and design has developed throu the ages and how today Mura maintains its reputation as a "c lector's piece" and is at the sa time used as an integral part good modern architecture. Albe Ancillotto and Fernando Arm the producers, make this clear us, just with pictures and musi that's all. The film was sponso by the Venice Tourist Office, Chamber of Commerce and Venice Glass Manufacturers As

Germany's "Phantasie und Gestaltung" gave emphasis to creativ





Italy's "Orinoco" (Innocenti) won Festival prize for that country.

ciation of the winning land.

The second prizewinner, Italy's only other entry in the category, was *L'Ultimo Acquiuolo* (*The Last of the Water-Carriers*), made by Unieuropa Film for the Societe Italiana Condotte d'Acqua of Rome. The film makes a striking comparison between the water-carrier plying his centuries old trade and the modern supply systems, as he quenches the thirst of the men building the Pertusillo dam. Dore Modesti impresses but does not overwhelm with his charming little film designed for Italy's cinemas.

The Meaning of Color

The other award winner in the category, BASF's *Spiel in Farben*, is a highly imaginative romp through color and what it means to us and contains more good visual ideas than you'd normally find in a dozen films. Made by Gesellschaft fur Bildende, the Munich studio which produced *The Magic Tape* and *Portrait of a Metal*, prizewinners in previous Festivals, this film is also destined for box office audiences who will gladly *pay* to see it.

Italy won the premier award in Category D as well with *N 6 M.-401*, another in-plant production. This film, jointly produced by Olivetti and the Italian Confederation of Industries, is the answer for anyone who thinks that a technical film must be dull. It describes the way in which the computer controls the action of automatic machinery in a factory. The description is technical but the interest is universal.

Germany was almost neck and neck with Italy and actually won more awards, but only one premier award. This was the winner in Category F, *Adhaesion*, also made by Gesellschaft fur Bilbende Films, this time for Farbwerke Hoechst. It is a brilliant teaching film on *why* and *how* things stick to each other.

The second award winner in

(CONTINUED ON NEXT PAGE)





Above: a scene in "Black Monday" which won award for Britain. Below: getting along with tour customers is told in "Strangers in Paradise," a U.S. award winner.

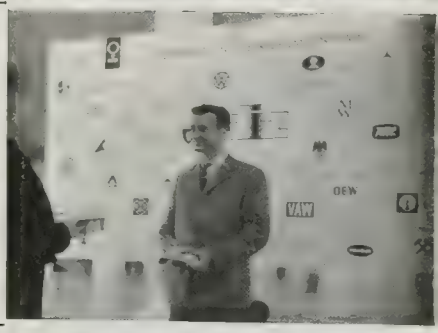
— FESTIVAL CAMERA —



Dr. Wilhelm Boerner (ctr), President of the Berlin Chamber of Commerce, with the Austrian Consul General.



Brigadier Still, British Oxygen (right), discusses films with Ronnie Tritton, British Petroleum, Ltd., and President of the British Industrial Films Association.



A delegate talks about film distribution with the booth representative of the new Deutche Industrie Zentrum, distribution organization set up by sponsors of films in West Germany . . .



(L to R): Hermaan Schmohl, of the German Film Producers Association; with Heinrich Friedenwald, Director of the German Film organization, and producer Volkmar Kahlert during a Festival visit . . .



George Buckland-Smith of Britain's Greenpark Productions with Director Heinrich Friedenwald of the German Film Producers Association; Paul Zils, a Munich producer.



Another group of Festival delegates meets to chat during the open house provided by the hosts at this Third International Industrial Film event . . .

THIRD INTERNATIONAL FILM FESTIVAL

this category was also German, *Entspanntes Wasser*, made by Roto-Film of Hamburg for Henkel & Cie of Dusseldorf. This fine piece of a-v instruction deals with surface tension in water. The third prizewinner in the category, *Introduction to the two-stroke Marine Diesel Engine*, was the Danish film produced by Minerva-Film for Burmeister & Wain of Copenhagen. It is intended for engineers and engineering students and explains the functions of the diesel engine and will be a valuable acquisition for technical schools.

Honor French Atom Film

France also gained a premier award: *Alpha, Beta, Gamma*, produced by Pierre Long of Son et Lumiere for the French Atomic Energy Authority. This film has the serious purpose of explaining to the French people the realities of radio-activity, slashing through superstition and misinformation. It



Kerst Blaauw, Netherlands Confederation of Employers, was on the Festival Committee.

is an uncomplicated convincing film, ideal for its purpose.

The third prizewinner in the category also went to France, for *Heures Champenoises*, a tour of a champagne-manufacturing plant, made for the Joint Champagne Wine Industry Committee by Nouvelle Pathe- Cinema. This film is intended for theatrical release and offers proof that the old formulae are often the best.

The Swiss second prizewinner in Category A, *Your Heart is Valuable*, made by Dr. H. Zickendraht of Zurich for CIBA Pharmaceuticals, deals with the difficult subject of the fight against heart disease. This is a medical film



J. P. J. Kempen (l) of the Dutch embassy in Germany; and Friedrich Wanek, Austria.

made for lay people and it is impressive.

U.S. Best in Sales Field

In the Sales Technique category E, the United States swept the board with the premier award winner, *Remington Eleven*, produced by Vision Associates, a brilliant sales film without words, intended to appeal to foreign audiences. And it did. The second prize in this category went to *Strangers in Paradise*, Henry Strauss' film for Pan American, part of the highly effective, well-visualized Pan Am sales training program.

Britain, which won nine awards in the Second International Industrial Film Festival in Turin last year, gained only one award in Berlin with *Black Monday*, an in-plant accident prevention film produced by Gordon Begg for his firm Imperial Chemical Industries Ltd. of London.

Black Monday, scripted by James Hill, who produced the British Oscar-winning film *Giuseppina*, is an exciting and impressive story of an accident in a research laboratory. It is designed for research scientists and is one of the few safety films made which is aimed at this audience.

Below: conferees at table (l to r), R. Haulot of the Belgian Productivity Council; Gordon Begg, Imperial Chemical Industries Ltd., Britain; and Hans Sauer of Siemens AG, Germany.





Above (l to r): Dr. Gerhard Scharnhorst, Films Office Farbenfabriken Bayer; Miss Schmilinski, interpreter; Hans Campe of Krupp; Heinz Esser, Mannesman AG Films Officer; Miss Meye

Pictures Creativity of Young

Category C covers a wide range of subjects and the second prizewinner, *Phantasie und Gestaltung*, made by Condor Films for the German Federal Bureau for Labor and Unemployment Insurance deals with the creative ability of children — a long way from industrial accidents!

The International Industrial Film Festivals are still evolving; they are the expression of a form of communication which is still experimental and with each Festival we learn a little more, improve our technique of judging films and assessing their qualities in relation to the job they set out to do.



Dr. Hugo Ritter, Chairman of the Film Festival Committee.

But do we know what jobs many of the entries were intended to perform? The organizers made it comparatively easy to discover who the films were intended *for*, but in far too many cases the sponsors who submitted the films omitted to tell us *why* they had made them and particularly in categories A, B, and C there was considerable confusion as to the suitability of films in their categories. It would be advisable to take



Will Riesenberg was chairm of the 25-man Festival film ju

a leaf out of the Italians' book a enter fewer films, *but to ensu that they were right for their ca gories.*

Why the Winners Succeeded

The Italians, French and G mans all selected their fil through exhibition at natio film festivals. The publicity cussed on this form of selecti and the reconsideration whi may follow open discussion, in opinion, help to ensure an en with a better award potential th films selected in committee, as the case of Britain and the U.S.

In future Festivals, the sponso may be encouraged to state t reasons *why* they made the p ticular films, *in detail*, so that ries can have something to go

Below: closed-circuit televisi sets permitted visitors, delegat to view the Festival ever in Berlin Congress Hall aisl



when they try to judge effectiveness. Sponsors who do not give this information handicap themselves seriously. There were several cases of excellent films being passed over because the judges were unaware of their true purpose.

The films that won deserved to win but they might have had a tougher fight. Maybe they will, next year!



Delegates to the Festival pause for a chat during an interval between film showings.



Leading industrialists of West Germany were among those who viewed pictures at Festival.

III. INTERNATIONALE INDUSTRIEFILM FESTSPIELE
III. INTERNATIONAL INDUSTRIAL FILM FESTIVAL
III. FESTIVAL INTERNATIONAL DU FILM INDUSTRIEL

ein Meilenstein fur den Industriefilm

☆ Mit der Verleihung des vom Rat der europäischen Industrieverbände gestifteten "Grand Prix" an Italien wurden die diesjahrigen III Internationalen Industriefilm-Festspiele in Berlin beendet. Funf Tag lang, nämlich vom 23. bis 28. September zeigten 14 Nationen in der Kongresshalle 125 Filme. Die grossen Industrielander der freien Welt, wie Frankreich, England, USA, Italien und Deutschland waren mit dem höchstzulässigen Kontingent von 15 Filmen vertreten. Zahlreiche andere europäische Länder und Australien stellen die restliche Quote.

Eine internationale Jury verlieh je drei Preise an die besten Filme der sieben Kategorien. Viele deutsche Teilnehmer aus Kreisen der Industrie, der Filmproduzenten und der verschiedenen Verleihorganisationen und zahlreiche Besucher aus dem Ausland verliehen der Veranstalltung hohes Niveau, das durch die Anwesenheit des Regierenden Bürgermeisters von Berlin, Willy Brandt, anlässlich der Schlussfeier eine besondere Note erhielt. Der Präsident des Bundesverbandes der Deutschen Industrie, Fritz Berg und der Berliner Senator für Wirtschaft, Professor Dr. Schiller, hatten die Veranstaltung eröffnet.

Der Präsident des 2. deutschen mitveranstaltenden Verbandes. Dr. Paulssen von der Bundesvereinigung der Deutschen Arbeitgeberverbände, schloss mit der Preisverteilung diesen interessanten Wettbewerb.

Bei 125 fur Berlin gemeldeten Filmen und nur 21 Preisen konnte nicht jeder Film ausgezeichnet werden. Auch in Berlin lagen viele Filme an der obersten Grenze der Beurteilung and es entschied oft nur ein knapper Punktvorsprung. Um so erfreulicher ist die Tatsache, dass die grossen Industrieländer, nämlich USA, Frankreich, England und Deutschland je einen ersten Preis und Italien, als Gewinner des "Grand Prix," drei erste Preise errangen. Aber auch die anderen Industriefilmländer haben keinen Grund zur Klage: ihre Produktion steht keineswegs im Schatten der grossen Industrieländer. Die Wirtschaftsstruktur eines Landes bestimmen das Thema und den technischen Wert der Industriefilme, die freizügige, sparsame oder sogar geizige Verwendung von künstlerischen Stilelementen beeinflussen die optisch-akustische Gestaltung. Ein Industriefilm, der diese Synthese nicht verwirklicht, wird sich nur schwer durchsetzen.

Rouen im Jahre 1959 und fast auch noch Turin im Jahre 1961 waren Anfangsstationen für den deutschen Industriefilm im internationalen Konzert, Berlin 1961 war Zwischenstation, sagen wir besser **Umsteiger.**

Der deutsche Repräsentations-film hat in Berlin nicht sehr viele Lorbeeren geerntet, **Kahl** (AEG), bester deutscher Industriefilm 1961, mit vielen anderen Auszeichnungen und dem "Oscar" nahe, fand keine Gnade, **Spiel in Farban** (BASF), erreichte gerade noch den letzten Platz in der Gruppe C und der Mannesmann-Film **Alvorada,** auf den man grosse Hoffnungen gesetzt hatte, wagte sich nicht an die Öffentlichkeit. **Campo Limpo** und **Antonio** (Krupp) setzten sich nicht durch, **Partnerschaft** (Siemens und **Es liegt in unsere Hand** (VW) blieben gleichermassen auf der Strecke. Trotzdem haben diese Filme ihren Weg schon gemacht. Wenn nicht, werden sie ihn noch machen.

Dennoch ist der deutsche Erfolg in Berlin beachtlich. Mit nur einem Punkt in der Gesamtwertung weniger liegt Deutschland knapp hinter den Italienern. Von 15 Filmen haben immerhin 6 einen Preis errungen, und in der Gruppe Forschung und Entwicklung, liegen mit **Adhäsion** (Hoechst) und **Entspanntes Wasser** (Henkel) gleich zwei deutsche Filme in Front.

Wohin wird der deutsche Industriefilm führen. Viele Experten sind sich darin einig, dass es zwar mancherlei Wege in die Zukunft gibt, dass aber auch hier in der Beschränkung die Weisheit liegt. Filme, die sich mit Problemen der Entwicklungshilfe befassen, werden weiterhin hoch im Kurs stehen, denn die Aufgaben der Entwicklungshilfe werden uns noch auf Jahre hinaus beschäftigen.

Die technische Information wird sich stärker durchsetzen und das Gesicht der zukünftigen Filme bestimmen. Wenn es nicht zu viel Mühe machte, sollte man ein Verzeichnis der Bildeinstellungen bringen, die heute abgegriffen und unerträglich geworden sind. Man sollte sich mit der Frage der Verwendung von Musik, und besonders elektronischer, ernsthaft auseinandersetzen.

Der Kommentar ist schon erstaunlich locker geworden, hier ist der Fortschritt unverkennbar. Trotzdem ist es verwunderlich, wieviele der ausländischen Filme noch "zugeredet" sind. Dabei kommt das Auge oft zu kurz.

Hauptanliegen der Industrie ist und bleibt der Verleih. Von seiner Funktion auf den verschiedensten Ebenen hängt auch die Zukunft des Industriefilms ab. Man muss die Gewissheit haben, dass man nicht um einer Eitelkeit willen Investitionen für einen Industriefilm unternimmt, sondern dass der Film vor allem eine Aufgabe erfüllen muss: man muss ihn sehen.



— *"Stars" ornament a formal gown . . .*



— *and grace a brilliant necklace!*

Linde Stars Are a Girl's Best Friend

Retail Jewelers Are Showing This Fascinating Picture Story of Synthetic Gems

SPONSOR: Linde Stars (Union Carbide Company).

TITLE: *Method for Miracles,* 15 min, color, produced by Fred Niles Communications Centers.

☆ Exquisite jewels, brilliant and colorful, are literally "grown" in oxy-hydrogen furnaces at a temperature of 3,700 degrees Fahrenheit while viewers watch in fascinated awe at the scene in *Method for Miracles.*

This new color motion picture of the well-known "Linde Stars" was unveiled some weeks past at the Retail Jewelers of America Show. Jewelers and press attended showings in the theater of the Union Carbide building in Manhattan, just a block away from the RJA convention hotel. Now audiences will see it nationally via public service television screenings.

The Role of Synthesis in Our Culture

Theme of this second Linde film in recent years is "synthesis" and that basic idea is echoed widely through modern civilization and culture. Stones grown by man, but having the same optical, physical and chemical properties as natural gems, are called synthetic. Imitation or simulated stones, by contrast, are usually made of glass or plastic.

After defining "synthetic" the film shows that cultures of peoples grow and develop as they follow this thesis through religion, history, beauty and chemistry. With excellent color fidelity, the picture shows how Linde Stars are cut, polished and used in fine jewelry settings, often in combination with diamonds and other rare gems.

16 Million Have Seen "Gift of Kings"

Linde's earlier film, *The Gift of Kings,* has been seen to date by more than 16 million viewers. Color prints of *Method for Miracles* are being offered without charge to retail jewelers who wish to book the picture or to use it in combination with *The Gift of Kings* for a full 30-minute program. These local jeweler showings are being widely made to service clubs and other civic groups.

Gordon Weiseborn directed for the Fred A. Niles Communications Centers and the script was written by Rolf Forsberg.

The Farm Journal: Image of Rural America

A Fine Pictorial Reel Brings Farm Life and People to the Advertising Buyer

SPONSOR: The Farm Journal.

TITLE: *The Nature of Things,* 15 min, color, produced by Elektra Studios.

☆ FARM JOURNAL is the grand champion of the 320 agricultural publications. It is first in circulation (over three million) and first in advertising revenue. It has a good claim to its own billing of "first in the hearts of countrymen . . . and women."

Farm Journal gets advertising consideration, if not actual business, from almost all manufacturers of farm machinery, seedsmen, and producers of other specific agricultural materials. Half of the magazine's revenue comes from this source. But the other half comes from general product advertising, and in this field Farm Journal competes most actively with what it calls "urban-oriented" media—Life, Ladies Home Journal, NBC, etc.

Media Men Need to Know Farm Audience

Orrin Spellman, vice-president, advertising and sales, of Farm Journal, has felt that most people who make media selections usually do not have much identification with farm audiences.

Too often, the media buyer's picture of a farmer is an overalled hayseed leaning on a fence, with a Chic Sale out in back. But today's farmer is actually more likely to have wall-to-wall carpeting, television, and more modern appliances than his urban counterpart.

While Farm Journal's statisticians are as adept as the next publication's at pointing out such tangibles as the number of cars a typical farm family has, the family income, buying power and other pertinent data, Orrin Spellman knows that the advertiser doesn't look to communicate with a man's possessions but with his mind.

Getting to the "Heart" of This Market

To explain the close relationships between Farm Journal and its readers—to show the difference in attitude of farm people toward life in general, Mr. Spellman decided that a motion picture which could deal in emotion and momentarily bring the advertising buyer close to farm life would be a most useful supplement to his factual demonstrations.

In talking to some 24 producers before a contract for the film was signed, most of them urged Orrin Spellman to use a factual documentary technique—an overview of agriculture in America, or a day in the life of a "typical" farmer. But the film, *The Nature of Things* as finally produced (by Elektra Studios, New York) is more of an entertainment than a documentary. It shows, by especially fine photography, and a moving original musical score, something of the intangible values of farm life that we urbans may not have understood so well before. And, of course, it relates these values to farm readers and to the Farm Journal.

Film Had to be *Creative,* Professional

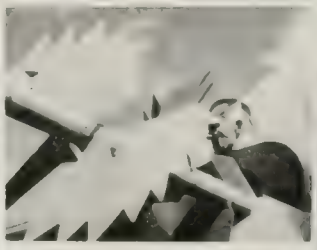
Orrin Spellman said that he was concerned that the film must match the high sense of professionalism that characterizes most advertising people. He thinks that it might be possible to "get by" with a lesser film for other audiences not as sharp to spot techniques not up to snuff, but advertisers, he believes, want to do business with media that demonstrate that they are creative and thoroughly professional in presenting their stories.

The Nature of Things is all professional and highly creative. It has won several film awards during the past six months since its release, and it has won better accolades from such astute judges as Tom Maschler, Kenyon & Eckhardt vice-president, who said, "This is the best media presentation I have ever seen."

Proper Showings Get Deserved Attention

Farm Journal figures it has 9,000 prospects, 4,500 of them have seen the film thus far, and the showings are still going on continually. Orrin Spellman believes that "distribution" is at least half the battle in media presentation. Half his budget goes for setting up audiences of advertising buyers and seeing that the interest is appreciated and justified. Clever imaginative invitations are used to lure the audience to gatherings—usually lunches—and Mr. Spellman insures a good show by insisting





These scenes are from "The Nature of Things"



hat outside professional projectionists be used for every performance. All branch sales offices are equipped with prints of the film.

Credits for *The Nature of Things*, 15 minutes in running time, in color, go to Elektra's Abe Liss, creative director; Bob Yung, producer; Paul Harvey, director; and Phil Lewis and Larry Ravitz, writers.

Family Circle Magazine Presents —

A Portrait of Retailing in "The Good Ol' Days

SPONSOR: FAMILY CIRCLE Magazine for National Association of Food Chains

TITLE: *The Good Ol' Days*, 15 min, color, produced by Dynamic Films, Inc.

☆ This is a film about supermarkets, a modern invention. (Actually they got started in about 1916 when an enterprising grocer in Memphis installed self-service in his store. His customers liked it right away because he was able to cut down on the cost of clerks and so on the prices he had to charge his customers.) From the day it started it was a success; from 1916 until today, like Topsy, it just grew. Today, some 90% of all retail grocery operation is self-service.

But in *The Good Ol' Days*, those were the days of "specialty stores." First mother went into the dairy story to get her milk. Well, the man dippered it out for mother — into a pail. First he brushed away the flies, opened the can, dippered it out, put back the top, and let the flies settle down where they'd been before.

You Got What the Stores Had on Hand

Shopping finished there, mother went on to the butcher, the baker, the grocer, and the selection of whatever they had for sale. Sometimes, but rarely, the grocer also sold vegetables — that is, when he had them. Corn you got in the fall, and only in the fall, and onions and lettuce only in the spring, and tomatoes — well, everyone knew *they* were poisonous.

No, *The Good Ol' Days* in the grocery stores left a lot to be desired. Not like now. There are no seasons any more. You want strawberries in December, corn in February, berries in May? Help yourself. You a stickler on potatoes. Here are Maines, Idahoes, Long Islands. Apples from everywhere, and processed foods like tomato juice in cans, in glass containers, frozen, blended, spiced, all shapes and sizes. Take your pick.

Supermarkets Are Sharply Competitive

"Yeah, but supermarkets are so big, don't they squeeze out the little man?" Today's housewife knows the answer to that. If she doesn't like the look of one, or the prices in another, all she has to do is walk across the street. For every supermarket is in competition with every other — and with the credit and delivery store down the block, too.

Today's housewife has greater choice than her mother ever had. As a matter of fact, the only monopoly that ever existed in food was

(CONCLUDED ON PAGE ONE HUNDRED NINETEEN)

A Great Film Continues Fight on Cancer

The American Cancer Society Sponsors a New Version of "Breast Self-Examination"

SPONSOR: American Cancer Society.

TITLE: *Breast Self-Examination*, color, produced by Audio Productions, Inc.

☆ *Breast Self-Examination*, a motion picture that has been in wide and constant use for the past twelve years, is considered to be the most important medical film for lay use ever made. Three thousand prints of the cancer-prevention picture have been made, and some eight million women are estimated to have seen it. The lives of literally hundreds of women have been saved because they adopted the techniques of self-examination taught in the film.

Despite this very wide usage and the universal acceptance of the twelve-year old film by everyone connected with breast cancer detection and prevention, the urgency of reaching the 64,000 women who annually develop this form of cancer has prompted the American Cancer Society, sponsor of the film, to release a new version of the same film,



Audio producer-director Alexander Gansell (center) checks action for scene in the new version of American Cancer Society picture.

which teaches exactly the same examination techniques, but does it in an improved way, using somewhat better pedagogical methods and the much better motion picture materials that are now available.

Eighth Cancer Film Created by Audio

The new version of *Breast Self-Examination* is the eighth in a series of motion pictures that have been made for the American Cancer Society by Audio Productions, Inc., New York. The Audio team which produced the new version of *B S-E* is the same one that made the original film twelve years ago — Alexander Gansell, producer-director; Earl Peirce, writer; Peter Glushanok, cameraman; and Murray Margolin, editor.

Breast Self-Examination urges women to examine their own breasts once a month after menses. The technique of palpation is described and demonstrated by Dr. Emerson Day, Director of the Strang Prevention Clinic, Memorial Center, New York. As the actual technique of examination is most important to put across, the film covers the correct methods four times: Dr. Day describes why



Dr. Emerson Day tells woman patient how she can help protect herself against cancer.

self-examination is important to a woman's peace of mind and how the breasts should be examined; he then demonstrates the technique, supervises the patient in her own examination, and the audience then sees the patient perform it once more at home.

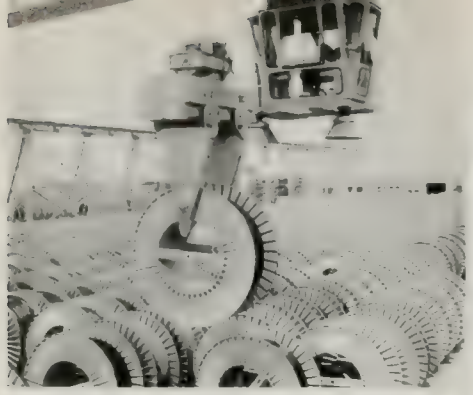
In addition to teaching the proper methods of self-examination, the film provides a great deal of motivation in that the patient comes to the doctor in the film because she has discovered a "lump" and believes it to be inevitably a cancerous growth. The doctor, on examination, assures her that the "lump" is a normal ridge formed where the breast folds over upon itself in a standing position. He also tells her that actually most masses that may form in the breast are *not* malignant. By regular self-examination, changes in the tissue may be discovered early and investigated by a doctor.

The film, itself, is a first-class production — with better color and better definition than the much-heralded first version. It is presented with such good taste as to be entirely acceptable to all women's audiences.

Prints Available from Local Chapters

The American Cancer Society distributes the film through its local chapters. Prints are sold at print-cost. On the local level, the ACS has many devoted workers in close contact with cancer prevention problems. They are often able to arrange showings before women's clubs, P-T A groups, schools and colleges, to women's groups in industry, or at special showings on Saturday mornings in local movie theatres to general audiences of women. Local physicians are invited to attend these events.

Breast Self-Examination sums up its case in the words of Dr. Emerson Day, who appears in the film: "Hundreds of thousands of women — perhaps millions of women — have learned this simple health habit. For those who found breast cancer, it has helped to save their lives. But for the vast majority who have not and will not find cancer, breast self-examination has brought peace of mind — to which every one of you is entitled. Make it a habit — for life."



Vivid color photography, accented by its original music, tells the complex story of telephone cable-making in "Wire for Sound."



A Bell System Trilogy of Science Films

Informative Series Includes "Krystallos," "Time Machine" and "Wire for Sound"

★ *Wire for Sound*, the Bell System's new short science film, was widely hailed by knowing cinema connoisseurs months before its recent release. Industrial Audio-Visual Association members cheered it at their spring meeting this year. It was chosen by CINE (the Committee on International Non-Theatrical Events) to represent the United States at the Venice Film Festival in the industrial category.

A National Association of Manufacturers committee selected *Wire for Sound* as one of 15 films entered in the 3rd International Industrial



Experimental growth of crystals in the lab is pictured in this scene from "Krystallos."

Film Festival at Berlin. It received four "Citations for Specific Excellence" from the selection committee of the Second Annual Boston International Film Festival, and it is racking up even more awards from other current competitions. By all odds, this is one of the outstanding films of the year.

Three Films Are Released as a Package

Wire for Sound, produced by Owen Murphy Productions, is one of three new popular science films released this fall as a package by the American Telephone & Telegraph Company for the Bell System Companies. Two others are *Krystallos*, also made by Owen Murphy, and *TASI, the Time Machine*, a cartoon picture produced by Chuck Couch Associates.

The series grew from the Bell System Companies' feeling that they were not using the public information potential of their many scientific advances. Though each film is important in itself, it was felt that the three in a package with contrasting styles would find many uses and achieve a considerable amount of general audience appeal.

Story of Telephone Cable Manufacture

Wire for Sound tells the colorful and complex story of the manufacture of telephone cable - all in ten minutes. And it tells it clearly with almost no words of narration or explanation. Vivid color photography, accented by a rhythmic original musical score, does the whole job.

Starting from the moment that pure molten copper for the cable's wire pours from a ladle, the film carries forward the process from ingot to rod and to finely drawn wires which are insulated and spun together to form cable. Some of the most massive machinery in manufacturing is needed to produce wire only a little thicker than a hair. And wire speeds through it at a pace of nearly a mile a minute.

The Greeks Called It "Frozen Water"

Krystallos, the name applied to quartz by the Greeks of ancient times who thought the substance to be permanently frozen water, is

These controls (in "Krystallos") guide the apparatus for "cooking" man-made crystals.



the title of the second Bell System short science films. The 11-minute color motion picture explains that without it many aspects of modern long distance telephone service, radio and television would still be dreams.

The struggle of Bell System scientific and manufacturing people to find a way to provide quartz crystals that are better - and more economical - than natural quartz makes for a fine story. So does the tale of their success which involves literally growing large, clear quartz crystals from tiny "seeds" of quartz.

"Making Time" for More Overseas Calls

TASI, the Time Machine introduces an eccentric animated character named "Unk" who loves to build fantastic machines. His latest is a time machine. He is aghast when he learns from his nephew, "Dialer," at Bell Telephone Laboratories that the Bell people have already invented one.

He prods his nephew for more information. With the aid of clever animation, "Dialer" tells him all about TASI — Time Assignment Speech Interpolation. He explains how the



"Unk's" time machine has a counterpart in Bell's "TASI" which doubles cable capacity

tremendous growth of overseas calling created a need for more efficient use of the existing undersea telephone cables.

Bell scientists came up with TASI, which doubles the capacity of the cables now in use to carry overseas calls. It does this by taking advantage of the pauses and gaps of time which mark everyone's speech. It interlaces bits and pieces of many conversations to fill in the gaps in each and then unscrambles them at the end, so that the talkers hear only their individual conversations.

Close-Ups Make It a Memorable Film

Wire for Sound and *Krystallos* were directed by Paul Cohen, photographed by Michael Livesey and edited by Eric Lawrence.

They achieve a different effect from most mundane expositions of science subjects by looking very close - almost bug-eyed - into the action. Important objects pictured stand out in icy brilliance on the screen, and are enhanced by unsharp, almost spooky, backgrounds of painted light.

Cohen and Livesey worked over each of these sequences for dozens of hours at a time to achieve the effects they wanted. Gene Forrell's original music score provides exciting accents to the action on the screen.

WINNERS OF CHRIS STATUETTE AWARDS

BUSINESS AND INDUSTRY

"Krystallos"
The Bell System (Ohio Bell)
Owen Murphy Productions, Inc.

° ° °

"Mikhali"
The British Petroleum Company
Humphrey Swingler

° ° °

"People, People, People"
The Bank of America

INFORMATION AND EDUCATION

"Children of the Colonial Frontier"
The Centron Corporation

° ° °

"Copper, The Oldest Modern Metal"
Phelps-Dodge Corporation
The Jamieson Film Company

° ° °

"Morning on the Lievre"
National Film Board of Canada

° ° °

"The Question Tree"
International Business Machines
Henry Strauss & Company

HEALTH AND MENTAL HEALTH

"Diagnostic Countdown"
WBNS-TV, Columbus, Ohio

° ° °

"Introduction to Prolonged Artificial Ventilation"
Walter Reed Army Inst. of Research

° ° °

"Pathophysiology & Surgical Management of Achalasia of the Esophagus"
Davis & Geck

° ° °

"Youth Physical Fitness"
The Equitable Life Assurance Society of the United States

SPECIAL FILMS

"The Mastery of Space"
The National Aeronautics and Space Administration

TRAVEL: U.S. AND ABROAD

"Hawaii Calls"
The Hawaii Visitors Bureau
Cate and McGlone



Film Council president Dan Prugh addresses guests at awards banquet.

Columbus Holds 10th Annual Film Festival

Chris Statuettes Awarded to 17 Producers and Sponsors of Top Pictures; 185 Get Certificates of Excellence as Dr. Warren Everote Addresses Banquet

SEVENTEEN PRODUCERS AND SPONSORS of motion pictures and filmstrips, from the United States and abroad, received highest Chris awards at the 10th Annual Columbus (Ohio) Film Festival, concluded in September. The festival is co-sponsored annually by the Film Council of Greater Columbus in association with the Columbus Area Chamber of Commerce.

The Chris statuette, the highest honor given at this traditional civic function, went to 14 motion pictures and three filmstrips produced for business, government, religious and school use. An additional total of 185 Chris certificate awards was generously bestowed on other well-regarded entries judged by local leaders in business, civic, educational, professional and church affairs.

Awards Presented at Annual Banquet

The Chris statuettes and certificate awards were presented to the winners on Friday evening, September 28th, at the annual awards banquet held in the Fort Hayes Hotel. Film Council president Daniel F. Prugh was banquet chairman. Galvy E. Gordon, vice-president; and Mary A. Rupe, secretary-treasurer of the Council, were in charge of arrangements.

Principal speaker at the awards banquet was Dr. Warren Everote, president of Encyclopaedia Britannica Films Inc. His subject for the evening was "Innovators" — those who "bring about constructive change."

Everote Calls for "Educational Juke Box"

The development of an educational "juke box" in which films, video tapes, and other materials would be stored for instantaneous transmission in classrooms and at training centers was envisioned by Dr. Everote.

He also urged the 150 producers and sponsors present at the dinner to "urge, lobby, demand, do whatever is necessary" to see that only quality filmed materials are used in the schools at home and sent abroad.

"As leaders in the world today," he declared, "we Americans are challenged to uphold the finest elements of the leadership that others assume we are capable of supplying. Imagine such contributions for export as an entire medical course on film. In a very real sense, this provides an enormous challenge to us in the communications field, especially we who work with sound film."

Cites Four Main Goals for Producers

Dr. Everote said film producers should strive for four ideals: adherence to authenticity, avoidance of bias, perfection of continuity, and unselfish service to others.

Reporting on a recent world trip, the EBF president said there is a vast need for tailor-made audio-visual materials in Africa. EBF, he revealed, is studying ways to teach English to natives of Liberia and in other African nations and will have a test program in a year.

"These people seek our aid," Dr. Everote concluded. "For another five to 10 years, electricity will remain a problem, so the motion picture projector remains a problem, too. Innovations in the field of equipment could speed progress. With filmstrips they can use battery-operated units. They even have some powered by the sun and others use kerosene lamps or even candles."



Pictured right (l to r) are banquet speaker, Dr. Warren Everote, president of EBF; David Doyle, Bay State Film Productions, Inc. (holding award); and Council president Dan Prugh.



Four honored guests at Industrial A-V Exhibition were (l to r) Robert Colburn, Geo. W. Colburn Laboratory; Eric Morden, film producer; Fred Aufhauser, Vicom, Inc.; engineer Tom Ireland.

Awards to 23 at Industrial A-V Exhibition

Sponsor Herbert Rosen Awards Trophies at Film Festival During His Sixth Annual Lecture Program and Trade Show

THE INSATIABLE HUNGER for awards has brought a new "festival" sponsor to the prize-ring within recent years. The event, billed as the International Film Festival of New York, and held September 25-27, did right well by its participants as 21 handsome trophies were bestowed on producers and sponsors by Herbert Rosen, head of Industrial Exhibitions, Inc., and entrepreneur of this Manhattan fare-thee-well.

The festival program was a highlight of Mr. Rosen's sixth annual Industrial Film and A-V Exhibition, not as well-attended in 1962, but a well-established affair with an interesting "lecture" program and its trade showing of new audio-visual equipment and services.

During the Exhibition program, a group of authoritative men in the field of 8mm Sound participated in a "Progress Report on a New Medium." Panelists included Fred A. Aufhauser, President, Vicom, Inc.; Robert A. Colburn, Vice-President of the George W. Colburn Laboratory, Inc.; Donald Woelfel, Manager, Repeater Projector Division, MPO Videotronics, Inc.; Everett Hall, President, Cine-Magnetics, Inc. and Charles J. Sass, Sales Promotion Manager, Fairchild Camera & Instrument Corp. Raymond G. Hennessy, General Manager, Industrial Products Division of Fairchild was the moderator of this 8mm sound session.

The highlight, however, was the Awards Presentation Luncheon and these were the happy recipients of 1962 honors:

Consuls and Vice-Consuls at Awards Luncheon with (l to r) Festival Director Herbert Rosen. They are: Roy Link (Britain); Mrs. Rosen; Victor von Hoerschlemann (Germany); E. Kopivaara (Finland); Jules Herckens (Belgium); and Yosef Yaskow (Israel).



Reviewing the Winners

RECIPIENTS OF AWARDS at the International Film Festival of New York were announced at a luncheon held at the Barbizon Plaza Hotel, September 26. The awards are made in connection with the Annual Industrial Film and Audio Visual Exhibition.



James Lane (l), Vice-President, Bell & Howell, receives Special Award for industry achievement.

Award winners for 1962 were as follows:

SALES PRESENTATIONS

First Awards

The Egg and You, produced by Hartley Productions for Holiday Magazine.

Special Award

Envelope Jive, produced by Morton Goldsholl for Karolton Envelope Company.

TRAINING FILMS

First Award

Profits in the Bag, produced by Elektra Studios for International Paper Company.

Special Award

What Do You Say?, produced by Video Films for Walker Marketing Corporation.

PUBLIC RELATIONS

First Award

Litho, produced by Elektra Studios for Amalgamated Lithographers of America.

Special Award

Magic Touch of Leather, produced by Gagen Assoc. for Highlander Wool & Hide Company.

SCIENTIFIC FILMS

First Award

From Generation to Generation, Produced by Cullen Associates.

EDUCATIONAL FILMS

First Award

Fury of the Winds, produced by Knickerbocker Productions for Bethlehem Steel Company.

Special Award

The Eye of the Beholder, produced by Elektra Studios for American Newspaper Association.

PUBLIC SERVICE

First Award

Midsummer's Nightmare, produced by VPI Productions for U. S. Public Health Service.

Special Award

To Light Their Way, produced by Lane-Cole-Dietz for United Community Funds.

DOCUMENTARY FILMS

First Award

Wire for Sound, produced by Owen Murphy Productions for American Telephone & Telegraph Co.

Special Award

Life from the Dead Sea, produced and sponsored by the Israel Office of Information.

° ° °

☆ These additional awards were made for technical achievements:

TECHNICAL ACHIEVEMENT

Best Direction

Effegy of Love, produced by Northwestern, Inc. for United Good Neighbors.

Best: Photography

Wire for Sound, (see above).

Best: Black & White

Midsummer's Nightmare (see above)

Best: Color Film

GMA Printing Presses, produced by Swedish Council for Personnel Administration for Grafiska Maskin Atiebolaget.

Best: Animation

From Generation to Generation.

Best: Stop Motion

Envelope Jive (see above)

Best: Original Musical Background

The Flute and the Fleet, produced by Hartley Productions for Crestliner.

Best: Special Effects

Newspaper, produced by Elektra Studios for American Newspaper Publishers Assn.

GRAND AWARDS

Best: Motion Picture

Impressions of a World City, produced by Deutsche Dokumentarfilm Gesellshaft (Germany) for the Berlin Press and Information Center.

Best: TV Commercial

Brewmaster, produced by VPI Productions for Doyle, Dane, Bernbach and their client — Sick's Breweries — Rainer Beer.



IAVA'S FALL MEETING AT WEST POINT

Industrial Audio-Visual Association Shares Views on Communication Media With Academy Hosts; Member Reports Highlight 3-Day Sessions

THE INDUSTRIAL AUDIO-VISUAL Association's fall meetings are designed primarily to provide a forum for the interchange of information and ideas among the members.

This year, at the Hotel Thayer, West Point, N.Y., October 2-4, the I.A.V.A. group was also able to see how audio-visual activities are carried out at the United States Military Academy, and to exchange experiences with the officers responsible for these activities.

Under program chairman Frank Rollins, E. R. Squibb & Sons, the three-day meeting was swift-paced and full of good solid information. Mr. Rollins' committee included William J. Connelly, Union Carbide Plastics Corp.; Eugene F. Frein, Metropolitan Life Insurance Co.; Alan W. Morrison, Socony Mobil Oil Co.; Daniel Rochford, Standard Oil Co. (NJ); D. G. Treichler, Socony Mobil Oil Co.; and Jack O. Flynn, Union Carbide Corp.

Greeted by General Stilwell

The West Point tradition and appearance could not have been exemplified more surely than by the Commandant of Cadets, Brig. General Richard G. Stilwell, who greeted the 65 members and 14 guests on hand for the opening session on October 2nd. General Stilwell likened the communications arts of today with those of West Point's early days when Baron von Steuben was drilling his men on the plains to defend this vital crossroads of the colonies.

Formerly a technical school for training hard-core professionals, West Point has increasingly stressed liberal arts and pure science until its curriculum is matched by few other colleges. Audio-visual methods are widely used throughout the Academy, from locker-room films for football coach Dietzel's "Chinese Bandits" to the latest automatic tape facilities for teaching Russian in the language laboratory.

New members who joined I.A.V.A. at this meeting were: Donald V. Van Skoyk, Manager of Film Production, Ralston Purina Co., St. Louis; Byron W. Campbell, Supervisor Photographic Laboratory, Gilette Safety Razor Co., Boston; William D. Davis, Supervisor, Audio-Visual Services, DuPont Co., Wilmington, Del.; Harold N. Read, Staff Assistant, Liberty Mutual Insurance Co., Boston; Martin Broadwell, Engineering Training Supervisor, Southern Bell Telephone Co., Atlanta; Archibald A. Smith, Assistant Head, General Public Relations Services, Humble Oil & Refining Co., Houston; George E. Tribble, Training Supervisor, Delta Air Lines, Atlanta; and Calvin R. Gould, Audio-Visual Director, Martin-Marietta Co., Orlando, Fla.

'63 Spring Meeting at Peoria

Plans were approved to hold the Spring Meeting in 1963 at Peoria, Illinois.

Three technical equipment demonstrations were given at the meeting. Howard Turner, DuKane Corp., demonstrated the Vista Sell, a projector for continuous flow slidefilms. Martin Bahn, Pictronics Corp., put the Powerhouse, a big new slidefilm projector, through its paces. A film describing the new Bell & Howell 16mm sound projector was shown. John Hawkinson, Illinois Central Railroad Co., described use tests made of this projector at his headquarters office in Chicago.

Don Peterson, Caterpillar Tractor Co., showed a new market development film, *Ripping*, made by his department at an outside cost of $1900. The film, a most workmanlike job, describes new methods of clearing land for strip-mining and roadbuilding.

The Semantics of Business

Bill Buch, Lederle Laboratories, devoted his talk to semantics; when management speaks, is it talking the same language as the trainee? Lederle has also experimented with analyzing salesmen's speech patterns with an oscilloscope to determine if manners of inflection are important to the effectiveness of the man's sales talk.



General Stilwell, Commandant of Cadets, welcomed a-v group; hoped for a fruitful program.

Ira Thatcher, United Air Lines, demonstrated that realism — the feeling of absolutely actuality — is important to the success of training films. Dressing sets up, painting up "Hollywood" style, often results in situations that are not believable.

Joe Stanaland, Southern Bell Telephone Co., told about teaching kits that Southern Bell has put together for school use on such subjects as magnetism, wave forms and solar energy. He said the company feels a responsibility to the community and the nation to take part in this work.

Films for Pharmaceuticals

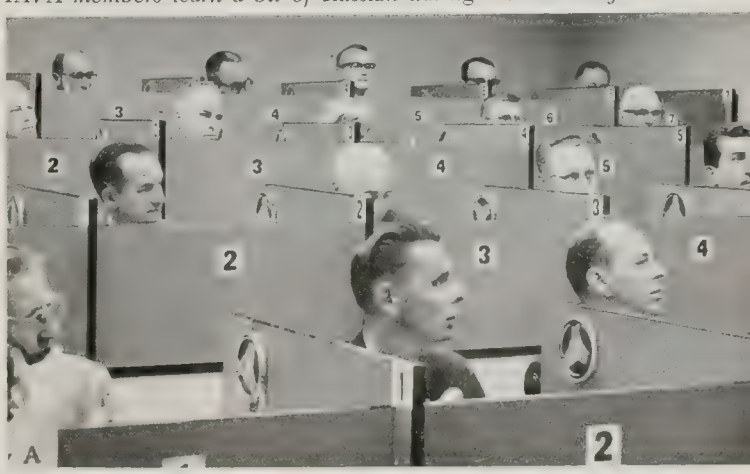
Bill Morris, Baxter Laboratories, noted that pharmaceutical companies can utilize three methods of producing films — going directly to a producer, working with teaching institutions, and working with a combination of the two. He demonstrated with film how each of these systems had certain benefits under certain conditions.

Ed Palmer, New England Telephone & Telegraph Co., said that before the new Telstar film has been released — it is expected shortly — the company has been getting good results with a stop-gap slide show which speakers can take around to club meetings and schools.

Reports Survey of News Clips

General Motors' Public relations executive, John Ford, described a survey that GM has made regarding the use of industry-sponsored filmed news items and featurettes on television. 89 percent of stations responding do use filmed releases; 35 percent receive one to five a week; 39 percent receive six to ten a week; 24 percent get from 11 to 25 every

Language laboratory facilities at the Point are most modern: IAVA members learn a bit of Russian during the Academy tour.



INDUSTRIAL AUDIO-VISUAL EXECUTIVES AT WEST POINT:

week; and 2 percent receive even more than that. 94 percent of the stations said newsclips were helpful to the news editor; 86 percent use GM newsclips.

Mr. Ford's sum-up: be brief, interesting, informative and humorous; don't be too commercial; send out a script and editing information with the film. General Motors gets lots of benefits from this activity, John Ford said.

Larry Warnock, Link Belt Co., showed a film used for marketing a huge and complex machine used in strip mining operations. While only two salesmen use the film in selling the million-dollar German - manufactured machine, the picture has been eminently successful.

Harvey Plants, General Foods, showed a new product film made for internal audiences. It was produced economically in the General Foods test kitchens in White Plains. Mr. Plants' film had fast action, dissolves and other inexpensive in-camera gimmicks. It was a funny, simple story that made an instant success as a salesman's inspirational tool, and has now been picked up by public relations people and will also be used as an actual sales film to be shown to direct customers.

Mr. Plants said these things must have a detailed plan of action when in production; hokum is ok if it is germane to the intended use. He urged in-plant filmakers to reconsider the actual capabilities of the motion picture camera to produce its own good effects.



John Ford (GM) tells of survey of television stations' use of filmed information releases.



Use of slide presentation on Telestar was described by New England Telephone's Ed Palmer.



Joe Stanaland (Southern Bell) explained use of a-v packages to aid school science classes.



Dan Rochford (Jersey Standard) chaired round-robin discussion on solving management problems.



Milt Sebring (Norton) cited advisory role of his department as factor in growth of a-v.



Bill Buch (Lederle) believes audio-visuals vital to secure teacher-trainee understanding.



Program chairman Frank Rollins (Squibb) headed the committee responsible for fine sessions.



Members Buch, Bill Connelly (Union Carbide) demonstrate a problem in semantics . . .



John Hawkinson (Ill. Central) tells his problems in filming in "hard-to-shoot" locations.



Ohio Bell's speaker program, involving 250 company people, is described by Bill Reynolds.



Ira Thatcher (United Airlines) reviewed a realistic new training film made for flight crews.



Scrollfilm sequence that met a script problem is described by Caterpillar's Don Peterson.

Working With Management

Milt Sebring, Norton Co., in one of the most appreciated presentations of the meeting, discussed methods of overcoming the misunderstandings between management and audio-visual people. At Norton Co., audio-visual activities were sporadic at first, but now occupy a position where they are recognized as a valuable service to all divisions of the company. Mr. Sebring urged that audio-visual people lend their skills to work in community and national affairs.

Jack Borland, Smith, Kline & French, described his company's film program designed for professional audiences only. On one recent film, the company reached 100,000 physicians (out of 225,000 in the United States) in a period of nine months. 85 percent of all showings are arranged by Smith, Kline & French detail men.

Good Music Helps Slidefilms

Frank Stedronsky, A. B. Dick Co., who produces a number of sound slidefilms each year, said that the films were unique in that music is used almost throughout — a radical departure for ssf's. Mr. Stedronsky said audiences conditioned to TV and to movies like background music used to create bridges, moods, changes in locale and time lapses.

A. B. Dick films are usually scored with Capital Hi-Q music. To top off his presentation, Mr. Stedronsky showed a recent sound slidefilm with a thousand-dollar original score used at a recent sales convention — and a real rouser it was.

A-V for Kraft Commercials

Jack Duffy, Kraft Foods, explained how audio-visuals are used to prepare for those meticulously-planned live TV commer-

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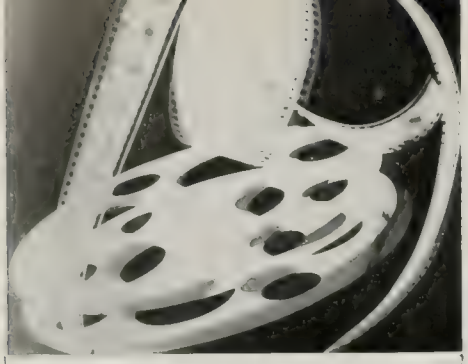
The Annual Buyer's Guide to Film Production Services and Film Laboratories in the U.S. and Abroad

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Photo Original by Gordon Ray





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FILM LABORATORIES

ACME FILM LABORATORIES, INC.

1161 N. Highland Avenue, Hollywood 38, California
Phone: HO 4-7471 AC: 213
Year of Incorporation: 1946

Sam Sawelson, *President*
Mel Sawelson, *V.P. & General Manager*
David Christopher, *Secretary, Treasurer*
Bill Sawelson, *Vice President*
Irving Kahn, *Sales Manager*
Pete Wood, *Chief Engineer*
John Killough, *Lab Supt.*

35mm Services: video tape transfer to film.
16mm Services: Color and black & white processing & printing; video tape transfer to film.
Special Services: Television recording dept. including video tape to film, video tape to tape, film to tape, tape editing and tape viewing.

AIR LAB

2405 Airline Way, Phoenix 34, Arizona
Phone: 275-6162 AC: 602
Year of Organization: 1953

John W. Raymond, *President*
Virginia R. Raymond

16mm Services: Ektachrome Commercial and Type ER processing and color printing. 16mm black & white, negative-positive or reversal processing and printing.
8mm Services: black & white, negative-positive or reversal processing and printing.

ALEXANDER FILM COMPANY

Colorado Springs, Colorado
Phone: ME 3-1771 AC: 303
Year of Organization: 1919

Keith Munroe, *President*
Don Alexander, Jr., *Vice President*
Ed Foster, *Treasurer*
Don Ringsred, *Vice President — Detroit*
Howard Olds, *Vice President — New York*
Jay Berry, *President — International Division*

35mm Services: 35mm color and B/W release printing, b&w dupe negatives and master positives; color internegatives, interpositives, master positives; color and black & white processing, overnight dailies.
16mm Services: black & white reversal and negative release printing; workprints — either key or printed edge numbers; black & white dupe negatives and color internegatives; processing of black & white negative or reversal.
Videotape-to-Film Transfers: 35mm or 16mm negatives from videotape recordings, with either 35mm or 16mm reduction or contact release prints.
35mm Filmstrip: 35mm color and black & white filmstrip printing and processing.
Special Services: 35 and 16mm tv commercials; recording of magnetic tape or film to photographic printing track, voice and music recording; conforming film for printing; editing.

ALPHA FILM LABORATORIES

P. O. Box 5325, Baltimore 9, Maryland
Phone: CL 2-4150 AC: 301
Year of Organization: 1919

W. E. Wood, *Owner*

35mm Services: developing, printing, titles, sound recording.

Alpha Film Laboratories:

16mm Services: reversal processing, developing & printing; titles, sound recording — live or from tape.

BACK BAY FILM LABORATORY, INC.

41 Leon Street, Boston 15, Massachusetts
Phone: 445-3333 AC: 617
Year of Incorporation: 1954

Harris Cohen, *President*
Arthur L. Gaskill, *Treasurer-Clerk*

35mm Services: black & white negative processing and black & white release printing.
16mm Services: processing of negative, positive and reversal. Printing color, dupe negatives, reversal dupes, A & B printing, fades, dissolves, edge-numbering.
Special Services: 16mm sound recording (magnetic & optical), transferring ¼" tape to 16mm film, rerecording, mixing, interlock projection, music library. Nomad transferring to tape and film.
Member: Association of Cinema Laboratories

BAY STATE FILM PRODUCTIONS, INC.

35 Springfield Street, Agawam (Springfield), Mass.
Phones: RE 4-3164-5, RE 4-6189
Branches: 80 Boylston Street, Boston, Mass. Phone: HA 6-8904, Lowell Wentworth, vice president, in charge. 200 West 54th Street, Room #1310, New York 19, New York. Phone: CI 6-6799, Carl Ragsdale.
Year of Incorporation: 1943

Morton H. Read, *President*
David Doyle, *Exec. Vice President*
Harold O. Stanton, *Vice President*
Francis N. Letendre, *Vice President*
Lowell Wentworth, *Vice President*
Winifred Pettis, *Treasurer*

16mm Services: color and black & white reversal and negative release printing; workprints — edge numbers; black & white dupe negatives and color internegatives. 16mm processing — black & white negative and reversal.
Special Services: photography, sound recording, printing, processing, editing, scoring, cutting, interlock screening, animation, titles, sound stage, set designing, lighting.

BEBELL & BEBELL COLOR LABORATORIES, INC.

108 West 24th Street, New York 11, New York
Phone: WA 4-8573 AC: 212
Year of Incorporation: 1951

Norman Lars Bebell
Arthur Frederick Bebell
Joan A. Bebell

35mm Services: color and black & white reversal processing; color and black & white release prints; black & white direct dupe positives.
16mm Services: black & white reversal processing, release prints.
35mm Film Strips and Slides: shooting masters — 35mm black & white and color film strip processing.
Special Services: limited animation, test commercials, 35mm Micro-X-Ray duplications.
TV Commercials: 35mm or 16mm, spots and slides, packaging and mailing.

this symbol, appearing over a listing in these pages indicates that display advertising containing additional useful reference data appears in other pages of this Buyer's Guide to Film Production Services.

JOHN R. BENNETT LABORATORY

1617 Aberdeen Avenue, Columbus 11, Ohio
Phone: AM 3-7007 AC: 614

Year of Organization: 1951

John R. Bennett, *Owner and Manager*
Dorothy Bennett, *Secretary*
Harry Johnson
Bunnie Coffey

16mm Services: fast service on 16mm processing reversal and negative black & white; release printing; workprints, reversal and negative; printed edge numbering.
Special Services: editing; film repairing and cleaning.

BUCKNER'S

1128 Unruh Avenue, LaPuente, California
Phone: 330-2902 AC: 213

Year of Incorporation: 1948

Lee Buckner, *Owner-Manager*

16mm Services: color and black & white reversal and negative release printing, processing b/w reversal or negative.
8mm Services: 8mm processing, striping, editing, synchronized sound from any synch. medium.
Special Services: Specialists in small orders for electroprinting sound for reversal dupes.

BYRON MOTION PICTURES, INC.

1226 Wisconsin Avenue, N. W., Washington 7, D. C.
Phone: FE 3-4000 AC: 202

Year of Incorporation: 1938

Byron Roudabush, *President*
Dudley Spruill, *Vice President & Gen. Manager*
Holger Kjeldsen, *Asst. General Manager*
James A. Anderson, *Technical Director*

35mm Services: black & white spray negative and positive processing. Black & white contact, step & blowup printing.
16mm Services: black & white negative, positive and reversal processing. Color negative-positive processing. Black & white and color printing. Contact, step, reduction, 1-to-1 optical and additive printing.
Other Laboratory Services: edge numbering, ultrasonic cleaning, Peerless film treatment, magnetic striping.
Other Services: editing, conforming, music library, editorial, room rental; Westrex sound, recording, mixing, transfer-to-optical printing track, interlock.
Member: Association of Cinema Laboratories

CALVIN PRODUCTIONS, INC.

1105 Truman Road, Kansas City 6, Missouri
Phone: HA 1-1230 AC: 816 Cable: Calvin-Fox

Year of Incorporation: 1931

Leonard Keck, *President*
William Hedden, *Vice President*
Frank Barhydt, *Vice President — Production*
James Hash, *Secretary-Treasurer*
Lee Davis, *General Manager*
Richard Bulkeley, *Production Manager*
James Moore, *Services Manager*

Calvin Productions, Inc.

William Scrogin, *Operations Manager*
Larry Kauffman, *Manager — University Films Division*

35mm Services: color and black & white release prints; black & white dupe negatives and master positives; color internegatives and interpositives. 35mm processing, color and black & white. Dailies — color and black & white — pictures and sound. 35mm-16mm reductions.
16mm Services: color and black & white reversal and positive release prints. Color and black & white workprints; ink-printed edge-numbering. black & white dupe negatives and color internegatives. 16mm processing — Ektachrome commercial and ER, exterior Kodachrome and Type A, black & white reversal and negative.
8mm Services: 16mm-8mm reduction printing. 8mm color and black & white, reversal and positive release printing. black & white dupe negatives; color internegatives; magnetic sound striping and sound transferring.
Special Services: scripting, location & sound stage photography, sound recording and transferring (¼" and magnetic film), multiple channel mixing to photographic printing tracks (negative, positive, 35mm, 16mm), music and sound effects libraries and recording, original scoring, staff narrators, set design and construction, titling and animation, storyboards; editing, cutting, and conforming services; traveling matte optical effects.
Member: Association of Cinema Laboratories

CAPITAL FILM LABORATORIES, INC.

470 E Street, S. W., Washington 24, D. C.
Phone: DI 7-1717 AC: 202
Cable: CAPFILM

Year of Incorporation: 1949

James A. Barker, *President*
Arthur Rescher, *Vice-President — Sales*
William N. Brooks, *Vice-President*
Garland C. Misener, *Vice-President — Engineering*
Alfred E. Bruch, *Sound Chief and Treasurer*
James H. Burton, *Laboratory Manager*
A Bruce Conrad, *Customer Serivce Manager*
Russell N. Jenkins, *Technical Director*
Denis H. G. Howe, *Assistant Technical Director*
Robert H. Johnson, *Chief Editor*
James P. Custer, *Laboratory Production Manager*

35mm Services: color negative processing; negative-positive color printing and processing; black & white negative and positive processing and printing.
16mm Services: black & white negative and positive processing and printing; 16mm color reversal printing; 16mm negative-positive color printing; 35mm to 16mm reduction printing; 35/32 processing and printing.
Special Services: 35mm and 16mm film editing; Music and sound effects editing; music library; sound effects library; title service (by sub-contract); sound recording service — 35mm, 16mm mixing, narration recording, post-sync dubbing; location recording; rerecording to 35mm, 16mm, 35/32 optical track.
Other Special Services: Magnetic striping, Vacumate treatment, edgenumbering, ultrasonic cleaning, reels and cans; videotape to film transfers (by sub-contract) with our negative processing and control.
Member: Association of Cinema Laboratories

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FILM LABORATORIES

CARLETON LABORATORY

7608 San Fernando Road, Sun Valley, California
Phone: 247-8507 AC: 213

Year of Organization: 1949

C. H. Carleton, *Owner*
Paul V. Manor, *Manager*

16mm Services: specialize in color duplication.
Special Services: Vitatreating for film preservation.

CHICAGO FILM LABORATORY, INC.

720 North Michigan Avenue, Chicago 11, Illinois
Phone: WH 4-6971 AC: 312

Year of Incorporation: 1928

Eugene G. Josephson, *President*
Russell Ervin, *Production Manager*
Robert D. Casterline, *Director of Sales*
Richard Matt, *Executive Producer*
Howard Schuyler, *Recording Engineer*
Tadashi Yamamoto, *Laboratory Manager*

35mm Services: processing and printing of black & white picture and sound track.
16mm Services: processing, contact and reduction printing of black & white; reversal color printing.
Special Services: recording, mixing and transferring of 16mm and 35mm, magnetic and optical.

CINCINNATI FILM LABORATORIES, INC.

3705 Lonsdale Street, Cincinnati 27, Ohio
Phone: 271-5540 AC: 513

Year of Incorporation: 1960

Jack A. Robertson, *President*
Max Lasky, *Vice President*
Elizabeth Peters, *Treasurer*

16mm Services: color and black & white reversal and negative release printing; workprints, key or printed edge numbers; black & white dupe negatives, 16mm processing, black & white negative or reversal optical sound tracks.
Special Services: editing and recording; conforming film for printing; rerecording of magnetic tape to optical track; voice and music recording.

CINE-CRAFT FILM LABORATORY

8764 Beverly Blvd., Los Angeles 48, Cal.
Phone: OL 2-7357 AC: 213

Year of Organization: 1948
George Widing, *Owner*

16mm Services: black & white reversal and negative/positive development; workprints with edge numbering. black & white and color duplicating. reduction of 16mm to 8mm on black & white or color. Ektachrome processing.
8mm Services: enlarging of 8mm to 16mm on black & white or color; black & white reversal and negative/positive development; black & white and color duplicating. Kodachrome processing.
Special Services: sound striping; cleaning and rejuvenation.

A Comprehensive Listing of Services

• Updating our own pioneer effort of 1955, we bring you *the most comprehensive data yet published* about leading film laboratory and production service firms in the U. S. and abroad.

FILM LABORATORIES

CINE-CHROME LABORATORIES, INC.

4075 Transport Street, Palo Alto, California
Phone: DA 1-5678 AC: 415

Year of Incorporation: 1957

Burton Smith, *President*
Whitman Smith, *Engineer*
John Hunt, *Sales*
Peter Larsen, *Lab Supervisor*

35mm Services: black & white daily and release prints; dupe negatives and master positives. black & white processing.

16mm Services: color processing Ektachrome and ER reversal, prints made and processed on 5269 or 7386 reversal, color internegatives and positive release prints. black & white negative/positive processing and printing.

Cine-Chrome Laboratories, Inc.

8mm Services: black & white and color prints.
Special Services: Ultrasonic Cleaning, Permatilm Processes (including scratch removal), print coding (edge numbers), optical sound transfer, television spot services; vault storage and film maintenance.

CINE-GRAPHIC FILM LAB INC.

1720 Olive Street, St. Louis 3, Missouri
Phone: GA 1-5827 AC: 214

Year of Incorporation: 1955

16mm Services: reversal processing, workprints — reversal dupe, edge numbering, black & white only.

8mm Services: reversal processing, black & white only.

CINE SERVICE LABS

51 Kondazian Street, Watertown 72, Mass.

Cine Service Labs:

35mm Services: black & white negative and positive developing; printing of black & white dupe negative and positive; 35mm blowup from 16mm.

16mm Services: black & white negative, positive, and reversal developing; printing of black & white dupe negative, master positive, positive, and reversal. 16mm reduction from 35mm.

Special Services: special printing — fades, dissolves, superimposition; conforming, preparation of A & B rolls, film treatment.

Member: Association of Cinema Laboratories

CINEMA PROCESSORS, INC.

161 East Grand Avenue, Chicago 11, Illinois
Phone: MI 2-6453 AC: 312

A. "Ike" Bartimoccia, *President*
Morris Bleckman, *Vice President*
Susana Bleckman, *Secretary*

16mm Services: color and black & white reversal and negative release printing; workprints — either key or printed edge numbers black & white dupe negatives; processing — black & white negative or reversal.

Special Services: four hour service if desired, and editing service available.

SPECIALISTS IN FILMSTRIP & SLIDE PROCESSING AND PRINTING

COLOR FILM CORPORATION

520 North Barry Avenue, Mamaroneck, New York
Phone: OW 8-6350 AC: 914
WE 3-3322 (New York City) AC: 212

Year of Organization: 1950

Richard N. Jayson, *President*
C. Nelson Winget, *Sales Manager*
Maureen K. Hallam, *Office Manager*
Robert E. Johnson, *Quality Control Manager*
Arthur M. Vilchick, *Production Manager*

35mm Services: color filmstrips only; printing, processing, packaging, master negatives.

FRANK HOLMES LABORATORIES, INC.

1947 First Street (Box 991), San Fernando, California
Phone: EM 5-4501 AC: 213

Year of Incorporation: 1948

Frank A. Holmes, *President*
John R. Wolber, Jr., *Vice President*
Kenneth M. Bell, *Secretary-Treasurer*

35mm Services: color processing Ansco reversal and Kodak color positive, 35mm or 8mm perforated; 35mm color filmstrip masters and release prints. 35mm color slide duplicating.

IDENTICOLOR LABORATORY INC.

7401 Melrose Avenue, Hollywood 46, California
Phone: OL 3-5115 AC: 213

Year of Incorporation: 1961

Dalton B. Creaser, *President & Gen. Manager*
Rolf Skolnick, *Vice President — Sales Manager*
Merle Ewell, *Plant Manager*
Florence Creaser, *Secretary & Treasurer*

35mm Services: filmstrip masters, color printing, art and hot press titles; cutting, canning, and packaging.

Special Services: 35mm slide duplicating, autoheatseal mounting, imprinting, and packaging; original Kodachrome copies of flat art or products.

MANHATTAN COLOR LABORATORY, INC.

210 West 65th Street, New York 23, New York
Phone: TR 3-1919 AC: 212

Year of Incorporation: 1952

Selwyn Robbins, *President*
Meyer M. Glikin, *Vice President*
Bernard A. Barnett, *Marketing Manager*
Richard Lim, *Production Manager*

35mm Services: specialized facilties for filmstrip, slides, and stereos; negative and positive processing lab; release print service, contrast masking, vacuumating, cutting, and canning; 24 hour service on fully color corrected answer print service.

Special Services: A & B roll filmstrip printing; double frame crawl photography with no frameline, stereo slides. consultation service.

SOCIETY FOR VISUAL EDUCATION, INC.

1345 Diversey Parkway, Chicago 14, Ill.
Phone: LA 5-1500 A/C: 312

Date of Organization: 1919

John C. Kennan, *President*
Paul G. Rosenau, *Director, Industrial Sales*

Services: specialist in single and double-frame filmstrip production services and processing; art; hot-press titles; filmstrip and slide animation camera service; automatic 2 x 2 slide binding and automatic slide duplication. Distribution of sponsored filmstrips to schools.

WORLD IN COLOR PRODUCTIONS

P. O. Box 392, Elmira, New York

Services: 35mm color slide duplicates; 35mm single frame filmstrips and direct contact copies from master strips. Color paper prints. 35mm stereo duplicates.

Check "35mm Services" in Lab Listings

• The six filmstrip/slide laboratory companies listed in this area specialize in this type of work. Other listed laboratories in these pages also offer these services. See "35mm Services" within individual listings for complete data on other sources of filmstrip and slide services.

CINE MAGNETICS, INC.

202 E. 44th St., New York 17, N. Y.
Phone: MU 2-2780 A/C: 212

Services: see complete text under Sound Recording Services, this section.

CINEMA RESEARCH, INC.

715 N. LaBrea Ave., Hollywood 38, Cal.
Phone: WE 3-9301 A/C: 213

(see complete data under Film Services)

GEORGE W. COLBURN LABORATORY, INC.

164 North Wacker Drive, Chicago 6, Illinoi
Phone: 332-6286 AC: 312
Cable: COLAB

Year of Incorporation: 1936

George W. Colburn, *President*
Robert A. Colburn, *Vice-President*
Francis W. Colburn, *Secretary & Treasurer*
Rene G. Mathieu, *Laboratory Superintendent*
Clyde Ruppert, *Producer Services*
Robert S. Throop, *Manager — Slide & Filmstri*
Raymond Czarnik, *Order Control*
Allen Hilliard, *Laboratory Consultant*

35mm Services: Slide film masters and printing duplicate slides

16mm Services: Color internegative positive an reversal printing; black & white duplicate nega tive positive and reversal printing; 16mm optic printing from 35, 28, 17½, 16, 9½, 8; color inte negative positive printing; black & white nega tive positive and reversal printing; editing, titl animation, producer service; narration recordin and ¼" tape to 16mm magnetic and 16mm optic sound.

8mm Services: color positive reduction printing magnetic sound; 8mm special optical printin from 35, 28, 17½, 16, 9½, 8.

Member: Association of Cinema Laboratories

COLOR REPRODUCTION COMPANY

7936 Santa Monica Blvd., Hollywood 46, Cal.
Phone: 645-8010 AC: 213 Cable: Colre

Year of Incorporation: 1946

Mary V. Layos, *President & Treasurer*
Forrest Jennings, *Vice President & General Manager*
E. Elizabeth Bailey, *Secretary*
Reginald S. Dunn, *Lab Superintendent*

6mm Services: lab with facilties for black & white, Kodachrome and color positive, electro printing, sound track, yellow edge numbering, minating, etc.

mm Services: color and black & white (silent nd sound) reduction from 16mm or contact; ouble 8mm printing masters or negatives — 269 Kodachrome, color internegative, black & hite negative; 8mm contact prints made from ouble 8mm printing masters or negatives.

COLOR SERVICE COMPANY, INC.

115 West 45th Street, New York 36, New York
Phone: JU 6-0853 AC: 212

Year of Incorporation: 1948

Robert Crane, *President*
Nathan Sobel, *Secretary-Treasurer*
John P. Curtin, *Vice-President — Sales*
Hal Burnett, *Plant Manager*
John Wengen, *Service Manager*
Robert Bowen, *Assistant Service Manager*
William Bowen, *Office Manager*
Joseph Brown, *Technical Director*

mm Services: developing color negative dai- s; release prints; color-TV spots; interpositives, ternegatives, blow-ups, A & B printing.

mm Services: processing Ektachrome dailies; ternegatives; color release prints; reversal inting; A & B reversal printing.

m Services: processing double 8mm internega- es; 16mm reduction to 8mm prints; contact m prints.

ecial Services: cutting room rentals, negative tching, code numbering, screening facilities.

ember: Association of Cinema Laboratories

CONSOLIDATED FILM INDUSTRIES
Div. of Republic Corporation

959 Seward Street, Hollywood 38, California
Phone: HO 9-1441 AC: 213
Branch (Sales Office): 16560 Wyoming Avenue, Detroit 21, Michigan.

Year of Organization: 1924

Sidney P. Solow, *Vice President & General Manager*
Ted Fogelman, *Plant Superintendent*
R. S. Rodgers, *Ass't. Treasurer & Sales Manager*
Ira M. Johnson, *Ass't Secretary and Controller*

mm Services: color and black & white nega- ve developing, daily prints and release printing; vernight dailies. black & white dupe negatives d master positives; color internegatives, in- rpositives, master positives. 35mm processing, lor and black & white.

mm Services: color and black & white reversal d negative release printing; workprints — y or printed edge numbers. 16mm and 35/32- m black & white dupe negatives and color in- negatives. 16mm processing — Ektachrome, ack & white negative or reversal.

ecial Services: 35mm title and optical service, lor and black & white.

Consolidated Film Industries:

Videotape-to-Film Transfers: 35mm or 16mm negatives from video-tape recordings with either 35mm or 16mm reduction or contact release prints.

35mm Filmstrip: 35mm color and black & white; photographing, printing and processing.

Recording: rerecording of magnetic tape or film to photographic printing track; electro-printing on small orders.

Member: Association of Cinema Laboratories

CRITERION FILM LAB. INC.

33 West 60th Street, New York 23, New York
Phone: CO 5-2180 AC: 212

Year of Incorporation: 1950

Fred G. Todaro, *President*
Ernest Todaro, *Secretary*
Irving Schecter, *Sales Manager*

35mm Services: color and black & white, printing and processing.

16mm Services: color and black & white, printing and processing.

DELTA PICTURES, INC.

50 Fannin Street, Shreveport, Louisiana
Phone: 423-2679 AC: 318

Year of Incorporation: 1955

Robert F. Menasco, *President*
Ross A. Malone, *Sales Manager*

Services: 8mm and 16mm black & white processing only.

DE LUXE LABORATORIES, INC.

850 Tenth Avenue, New York 19, New York
Phone: CI 7-3220 AC: 212

Regional Sales Offices: 1418 North Western Avenue, Los Angeles 27, California. Phone: HO 9-3141. 7510 North Ashland Avenue, Chicago 26, Illinois. Phone: AM 2-500. 9 Brockhouse Road, Toronto 14, Ontario, Canada. Phone: CL 9-7811.

Year of Organization: 1914

Alan E. Freedman, *President*
Irwin B. Freedman, *Ass't to President*
Edmund A. Bertram, *Lab. Superintendent*
Samuel R. Schlein, *Production Manager*
Ellis Smith, *Secretary*

35mm Services: color and black & white negative developing and dailies; lab facilities for reproduction of 35mm black & white and color release prints and intermediate material.

16mm Services: black & white negative developing and dailies and release printing including intermediate preprint material.

8mm Services: black & white and color negative and release printing.

Special Services: 70mm color release printing; 35mm black & white and color filmstrip printing including breakdown, canning, and labeling.

DOUGLAS FILM INDUSTRIES, INC.

10 West Kinzie Street, Chicago 10, Illinois
Phone: MO 4-7455 AC: 312

Year of Incorporation: 1945

Fred C. Raymond, *President*
Arthur R. Jones, *Vice President*
D. P. Raymond, *Vice President — Production*

35mm Services: Eastman color negative-positive printing and processing.

35mm Filmstrips: lab services for printing and

FILM LABORATORIES

Douglas Film Industries, Inc.

processing of 35mm color filmstrips and 2" x 2" slides.

16mm Services: Eastman color negative-positive printing and processing; color internegatives; color reversal printing. black & white negative and positive printing and processing; master positives — dupe negatives. workprinting — edge numbering and production release printing.

Special Services: editing and recording to ¼" and 16mm magnetic tape; optical transfer to 16mm film; 4 channel mixing, music library, interlock screening; 35mm and 16mm editing and conforming. photography and make up of titles; art for motion pictures and filmstrips; animation stand.

Member: Association of Cinema Laboratories

DU ART FILM LAB
- TRI ART COLOR CORPORATION

245 West 55th Street, New York 19, New York

Phone: PL 7-4580 AC: 212
Branch (Canadian Subsidiary): Associated Screen Industries, Ltd., 2000 Northcliffe Avenue, Montreal, Canada.

Year of Organization: 1922

Irwin Young, *President*
Lou Feldman, *Vice President*
Paul Kaufman, *Vice President*
Arthur Miller, *Vice President*
Harvey Raphael, *Vice President*
Jack Fellers, *Secretary-Treasurer*

35mm Services: color and black & white release printing; overnight dailies. black & white dupe negatives and master positives; color internegatives, interpositives, master positives. 35mm processing of color and black & white.

16mm Services: color and black & white reversal and negative release printing. workprints — key or printed edge numbers. 16mm and 35/32mm black & white dupe negatives and color internegatives. 16mm processing of black & white negatives.

35mm Filmstrip: 35mm color and black & white filmstrip printing and processing.

Member: Association of Cinema Laboratories

VIRGIL DUNCAN STUDIOS

4725 East State Street, Fort Wayne, Indiana
Phone: Trinity 3-3811

Year of Organization: 1953

Virgil W. Duncan, *Owner & Manager*
Laura W. Duncan, *Secretary-Treasurer*
Robert Bastress, *Cameraman*

16mm Services: color and black & white reversal and negative release printing; workprints. 16mm processing black & white reversal and negative/positive; titling for overprint with dissolves.

Special Services: editing — creative or sync & conforming for release printing; facilities for interlock recording, music; sound effects & narration.

EAGLE FILM LABORATORY, INC.

4971 North Elston Avenue, Chicago 30, Illinois
Phone: 282-7161 AC: 312

Year of Organization: 1951

Robert J. Yuskaitis, *President & General Manager.*

(Cont'd on next page)

FILM LABORATORIES

Eagle Film Laboratory, Inc.

Frank M. Kajiwara, *Vice President — Research*
Rita A. Yuskaitis, *Secretary*
Roy W. Eggert, Jr., *Lab Manager*
Richard L. Schuring, *Technical Supervisor*
Peggy L. Lovejoy, *Administrative Assistant*

16mm Services: color reversal, color positive, black & white reversal, black & white positive release printing; color and black & white ink edge numbered work prints; 16mm camera negative and positive processing.

Special Services: custom printing with color correction and special length fades and dissolves; re-recording of 16mm magnetic film to Maurer optical printing track; conforming of original film for printing.

EAU CLAIRE FILM LABORATORY

1644 Woodland Avenue, Eau Claire, Wisconsin
Phone: TE 4-4444

Year of Organization: 1934

J. C. Fear, *Owner*
Lawrence Kirchoff, *First Camera Operator*

16mm Services: color, black & white reversal and negative release printing, silent and sound; dupe negatives in black & white and color from Ektachrome originals. 16mm processing of black & white negatives and reversal.

Special Services: 16mm production from idea to finished print, color and black & white; recording; arrangements for script writing, narrators, studio facilities.

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ESCAR MOTION PICTURE SERVICE

7315 Carnegie Avenue, Cleveland 3, Ohio
Phone: EN 1-2707 AC: 216

Year of Incorporation: 1925

E. S. Carpenter, *President & Ch. of the Board*
E. R. Rankin, *Vice President*
Virginia Brumenshenkel, *Secretary-Treasurer*

35mm Services: color and black & white release printing; black & white dupe negative and master positives; 35 to 16mm reduction printing with hold frames. 35mm processing.

16mm Services: color and black & white reversal and negative release printing; work prints — key or printed edge numbers; black & white dupe negatives and color internegatives. 16mm processing of black & white negative and reversal film.

35mm Filmstrip: color and black & white filmstrip printing and processing.

Special Services: editing, recording, and re-recording of magnetic tape or film to optical track; voice and music recording; conforming film for printing; tv commercials. 16mm and 35mm, black & white and color.

FILM-ART, INC.

3407 Clifton Avenue, Cincinnati 20, Ohio
Phone: 221-4158 AC: 513

Year of Incorporation: 1950

Chas. H. Metzger, *President*
Ray M. Metzger, *Vice President*

16mm Services: black & white negative processing; black & white and color printing, fine grains; dupe negatives.

FILM ASSOCIATES, INC.

4600 South Dixie Highway, Dayton 39, Ohio
Phone: 293-2164 AC: 513

Year of Organization: 1935

E. Raymond Arn, *President*
Mildred G. Arn, *Vice President, Treasurer*
Clement V. Jacobs, *Secretary*
E. R. Lang, *Production Manager*
Katherine Harrell, *Office Manager*
David Bartholomew, *Animation*

16mm Services: complete, b&w.

8mm Services: processing only

Member: Association of Cinema Laboratories

FILM SERVICES, INC.

113-119 West Hubbard Street, Chicago 10, Illinois
Phone: 644-0735 AC: 312

Year of Organization: 1947

Year of Incorporation: 1953

Lawrence S. P. Hanchek, *President*

Kenneth V. Hanchek, *Secretary-Treasurer*

35mm Services: printing and processing of black & white negative and positive; printing of color internegative and interpositives.

16mm Services: printing and processing of black & white negative and positives; printing of color internegative and interpositives.

8mm Services: printing and processing of black & white; printing of color; recording.

FILMACK STUDIOS

1327 South Wabash Avenue, Chicago 5, Illinois
Phone: HA 7-4855 AC: 212

Year of Organization: 1919

Irving Mack, *Chairman of the Board*
Bernard Mack, *President*
Joseph R. Mack, *Vice President*
Don Mack, *Vice President — Sales*
Vi Dane, *Secretary*
Pat Cascio, *Production Manager*
Harlan Croy, *Sales Manager*

35mm Services: black & white release printing; overnight dailies; black & white dupe negatives and master positives. 35mm processing of black & white. 35mm black & white filmstrip printing and processing.

16mm Services: color and black & white reversal and negative release printing; work prints — key or printed edge numbers; 16mm and 35mm dupe negatives. 16mm processing — black & white negative.

Special Services: re-recording of magnetic tape or film to photographic printing track; arrangements for voice and music recording; conforming film for printing; arrangements for original editing or re-editing, animation, stop motion, slidefilm.

Film Effects of Hollywood, Inc.

1153 N. Highland Ave., Hollywood 38, Cal.
Phone: HO 9-5808 A/C: 213

(see complete data under Film Services)

✱ this symbol, appearing over a listing in these pages indicates that display advertising containing additional useful reference data appears in other pages of this Buyer's Guide to Film Production Services.

FILMLAB, INC.

130 West 46th Street, New York 36, New Yo
Phone: JU 2-2863 AC: 212

Year of Incorporation: 1924

Joseph H. Bursch, *President*
Edward C. Naylor, *Secretary*

35mm Services: photographing, developing a printing black & white and color filmstrip black & white dupe negatives; vacuumatin cutting and canning filmstrips; developing a printing silent motion picture film; 35mm co tact printing on paper from 35mm negativ double frame printing for 2x2 slides.

16mm Services: developing and printing 16m negative film (black & white silent only); redu tion printing from 35mm black & white negati to 16mm positive; reduction dupe negativ from 35mm positive black & white to 16m black & white negative.

Special Services: developing 35mm unperforat negative; developing 56mm, 65mm, 70m 90mm, and aerographic black & white negati (no prints); developing microfile, oscillogra and special scientific recording material pho graphed on 35mm black & white film.

FISCHER PHOTOGRAPHIC LABORATORY, INC.

6555 West North Avenue, Oak Park, Illin
Phone: EU 6-6603 AC: 312

Year of Incorporation: 1955

Eugene J. Fischer, *President*
Donald F. Fischer, *Vice President*
Joseph E. Fischer, *Vice President*
Ben W. Weisbach, *Lab Manager*
Esther M. Fischer, *Secretary-Treasurer*

16mm Laboratory Services: daily negative, po tive, reversal and sound track processing; da black & white reversal and color work pri with edge numbers printed through or ink ed numbered or both; master positives, dupe neg tives, color masters, optical printing, black white reversal and color answer prints and lease prints, A-B roll printing; variable dissol and fade length. Daily pickup and delivery Ektachrome, Ektachrome ER and Kodachror to Eastman Chicago Lab. Film cleaning, waxin vacuumating, inspection, splicing, repair, storag spooling, mounting, labeling, shipping.

8mm Services: black & white and color du licates; also 8mm to 16mm and 16mm to 8m

16mm Special Services: title photography, bla & white or color; hot press cels, creative art; ed ing, conforming, preparing A-B rolls, spec effects, matte rolls, and syncing picture and trac recording, interlock screening, multi chan voice, music and special sound effects mix 16mm magnetic edge or center track. Rang tone, ¼" tape, sound stripe, sound or film, di Maurer.

FORDE MOTION PICTURE LAB

306 Fairview Avenue North, Seattle 9, Washington
Phone: MA 3-4100 AC: 206

Year of Organization: 1959

Ed Watton, *Partner (Lab & Office)*
R. W. Cameron, *Partner (Production)*
John D. Hardin, *Partner (Still Commercia*

16mm Services: Anscochrome and Ektachror color processor; reversal processor; color a black & white duplicating; editing and relat services.

Special Services: News, public relations, a sports; facilities and control services available.

GENERAL FILM LABORATORIES

1546 North Argyle Avenue, Hollywood 28, California.
Phone: HO 2-6171 AC: 213 TWX: 213 — 468-1150
Central Division Office: 1828 Walnut St., Kansas City, Missouri. Phone: GR 1-0044.

Jack West, *Manager*

Year of Organization: 1953

William E. Gephart, Jr., *President*

Robert G. Goodwin, *Exec. Vice President*

Neal Keehn, *Vice President — Sales*

John Aitkens, *Vice President — Administration*

J. English Smith, *Sales Manager*

Stacy O'Brien, *Lab Superintendent*

5mm Services: color and black & white release printing; overnight dailies; black & white dupe negatives and master positives; color internegatives, interpositives, master positives; 35-m processing, color and black & white; 35mm olor and black & white filmstrip printing and rocessing.

6mm Services: color and black & white reversal nd positive release printing; workprints — key printed edge-numbers; 16mm & 35/32mm lack & white dupe negatives and color inter-egatives; 16mm processing — Ektachrome, black white negative or reversal.

pecial Services: re-recording of magnetic tape film to photographic printing track; electro rinting on small orders; arrangements for con-rming; editing; 35mm or 16mm television com-ercials, handled through separate Commercial epartment.

lember: Association of Cinema Laboratories

GENERAL FILM LABORATORY, INC.

66 Sibley Street, Detroit 1, Michigan
Phone: WO 1-7818 AC: 313

Year of Incorporation: 1940

Fred Anderson, *President*
Edward C. Powles, *Vice President*

5mm Services: color negative processing, color ternegatives, interpositives, master positives, olor release printing. 35mm black & white nega-ve processing, black & white workprinting, lack & white master F. G. positive and dupe egatives, black & white release printing.

6mm Services: Ektachrome processing, color orkprinting, duplicating and release printing; lack & white negative, positive and reversal rocessing, black & white workprinting, master . G. positives and dupe negatives, negative and versal release printing; ink or print-through ilge numbering.

5mm Filmstrips: color and black & white lmstrip processing and printing, vacuumating, tting and canning, packaging and shipping.

V Commercials: 35mm or 16mm service.

pecial Services: editorial service, ultrasonic eaning.

GRAHAM PHOTO SUPPLY, INC.

11 Hammond Street, Greenville, South Carolina
Phone: CE 5-9611 AC: 803
Branch: 150 South Main Street, High Point, North Carolina.

Year of Incorporation: 1945

T. K. Graham, *President*

Graham Photo Supply, Inc.

Wm. V. Woodson, *Treasurer*

16mm Services: black & white reversal processing, black & white duplicate printing.

8mm Services: black & white reversal processing.

GUFFANTI FILM LABORATORIES, INC.

630 Ninth Avenue, New York 36, New York
Phone: CO 5-5530 AC: 212

Paul Guffanti, *President*
Edward Cantor, *Laboratory Manager*
Kenneth Coleman, *Sales Manager*

35mm Services: black & white release printing; overnight dailies; black & white dupe negatives and master positives.

16mm Services: color and black & white reversal and negative release printing; workprints — key or printed edge numbers; black & white dupe negatives. 16mm processing of black & white negative or reversal.

TV Commercials: 35 or 16mm.

Special Services: re-recording of magnetic tape or film to photographic printing track; conforming film for printing; arrangements for editing.

HIGHLAND LABORATORIES

90 Tehama Street, San Francisco 5, California
Phone: YU 6-5480 AC: 415

Year of Organization: 1960

Barry J. Brose, *Owner*

16mm Services: color processing of Ektachrome Commercial and ER, Ektachrome Dupe with applicated sound track.

Special Services: sound track application of all Ektachrome films for single system recording.

HOLLYWOOD FILM ENTERPRISES, INC.

6060 Sunset Blvd., Hollywood 28, California
Phone: HO 4-2181 AC: 213

Mickey Kaplan, *President*
Robert Warde, *Vice President*
Tom Emmett, *Sales Manager*

16mm Services: color and black & white reversal and negative release printing; workprints — key or printed edge numbers; black & white dupe negatives, and color internegatives. 16mm processing — Ektachrome, black & white negative or reversal, and Ektachrome ER; one day service on 7386 color reversal print stock.

8mm Services: release prints — black & white, Kodachrome or Eastman Color; Eastman color internegatives, magnetic striping and sound transfer.

Special Services: re-recording of magnetic tape or film to photographic printing track; electroprinting on small orders; arrangements for original editing or re-editing; conforming film for printing. Also can handle 70mm black & white processing in rolls up to 1000 feet, and 5½", 7½", 9½", and 12" in black & white or color.

HOLLYWOOD VALLEY FILM LABS, INC.

2704 West Olive Avenue, Burbank, California
Phone: 846-7262 AC: 213

Year of Incorporation: 1952

Vernon G. Frith, *President*
Elizabeth E. Frith, *Vice President*
John W. Trubey, *Processing Foreman*

16mm Services: sound & silent, Kodachrome, Ansco, black & white reversal duplicate prints; Eastman color internegative and positive print,

FILM LABORATORIES

Hollywood Film Labs, Inc.

processing and printing; black & white negative, duplicate negative and positive print processing and printing.

8mm Services: single 8mm Kodachrome duplicates; double 8mm black & white negatives and color internegatives; volume production printing in both color and black & white; 8mm magnetic striping and recording.

Special Services: 8mm to 16mm blow-ups; 16mm to 8mm reductions.

HOUSTON-HALE, INC.

230 West Olive, Burbank, California
Phone: TH 2-8188, VI 9-4627 AC: 213

Clarke Hale, *President*
A. E. White, *Vice President — Operations*
C. R. Pearson, *Controller*

35mm Services: color and black & white release printing, dailies delivered same day; black & white and color dupe negatives and master positives, color internegatives, interpositives, master positives, color processing — Eastman and Ansco color, black & white.

16mm Services: color and black & white reversal and negative release work prints, edge numbering, dupe negatives and color internegatives. 16mm processing — Eastman, Ansco, black & white negative and reversal.

Member: Association of Cinema Laboratories

HYTONE FILM LAB, INC.

1702 Keo Way, Des Moines 14, Iowa
Phone: 288-1122 AC: 515

Year of Incorporation: 1958

Jay M. Hytone, *President & General Manager*
Wm. H. King, *Sales Manager*

16mm Services: negative, positive, and reversal black & white processing; color and black & white printing; fades; magnetic recording.

8mm Services: black & white double 8 process- and printing.

JAMIESON FILM COMPANY

3825 Bryan Street, Dallas 4, Texas
Phone: TA 3-8158 AC: 214

Year of Organization: 1916

Bruce Jamieson, *President*

Hugh V. Jamieson, Jr., *Exec. Vice President*

Bill F. Stokes, *Vice President — Sales*

Lloyd Abernathy, *Director of Producer Services*

Jerry A. Dickinson, *Vice President — Television*

Walter Spiro, *Secretary*

35mm Services: black & white negative processing, dailies, master positives, dupe negatives, release prints; 35mm to 16mm black & white reduction printing.

16mm Services: Ektachrome Commercial and ER Color processing; Ektachrome color dailies; Kodachrome and Ektachrome release printing with scene to scene color correction and optical effects; one to one Ektachrome color masters; reduction color masters from 35mm color; 16mm black & white negative, positive and reversal processing and printing; ultrasonic cleaning.

Special Services: 35mm and 16mm sound recording, music scoring, mixing, editing, animation, script writing, and production services.

Member: Association of Cinema Laboratories

FILM LABORATORIES

KOSTER FILM FACILITIES, INC.

1017 New Jersey Avenue, S. E., Washington 3, D. C.
Phone: LI 4-4410

35mm Services: black & white negative, positive developing; printing of black & white master positive, positive; 35mm blow-up from 16mm.
16mm Services: black & white negative, positive and reversal developing; printing of black & white dupe negative, master positive, positive, and color reversal; 16mm reduction from 35mm.
Special Services: fades, dissolves, superimposition; original recording, mixing; transfer, interlock; music library; editing and conforming; preparation of A & B rolls; film treatment.
Member: Association of Cinema Laboratories

LABCRAFT INTERNATIONAL CORP.

4019 Prospect Avenue, Cleveland 3, Ohio
Phone: UT 1-4334 AC: 216

Year of Incorporation: 1954

Robert F. Blair, *President*
Oliver Stamper, *Secretary*
Mac R. Blair, *Vice President — Sales*
George Golden, *Lab Manager*
George Murphy, *Customer Services*
Joseph L. Micach, *Editorial Services*

16mm Services: color and black & white reversal and negative release printing; negative, positive, and reversal sound track processing; work prints — printed edge numbers. 16mm to 8mm reduction.
Special Services: editing and recording — sound magnetic and optical.
Member: Association of Cinema Laboratories

LAB-TV

723 Seventh Avenue, New York 19, New York
Phone: JU 6-2293 AC: 212

Year of Organization: 1952

Jack Asher, *Owner*
Ken Williams, *Manager*
Laura Palermo, *Credit Manager*

16mm Services: color and black & white reversal release printing; workprints — key or printed edge numbers; 16mm color internegatives. 16mm processing — Ektachrome, reversal.
TV Commercials: 16mm.
Member: Association of Cinema Laboratories

LAKESIDE LABORATORY

5929 E. Dunes Highway, P.O. Box 2408, Gary Indiana
Phone: 938-1113 (Gary) AC: 219
SA 1-4600 (Chicago) AC: 212

Year of Incorporation: 1949

R. Paul Ireland, *Ch. of the Board*
Edmund L. Kowalczyk, *President*
Wayne Shertzer, *Vice President — Production*
Kurt G. Strauss, *Secretary & Sales Manager*
Lucille B. Acord, *Ass't. Secretary & Treasurer*

35mm Services: color and black & white timed answer and release prints; black & white color separations; color internegative, interpositives; reduction printing to 16mm. 35mm processing of Eastman color negative, positive and Ektachrome ER and forced ER, black & white negative, positive, and reversal.

Lakeside Laboratory:

16mm Services: Ektachrome processing with overnight color dailies (work prints); scene to scene color and density timing; additive color printing; Ektachrome answer and release prints; color internegatives and color positive release prints; blow-up printing to 35mm. 16mm processing of Ektachrome (commercial, ER, and forced ER), Eastman color internegative and positive; black & white negative, positive and reversal.
35mm Slidefilm: color and black & white printing and processing; standard and low grain processes; overnight answer prints; frame to frame timing from reversal original to optical dupe negative; contact dupe negatives; black & white color separations, internegatives; cutting and canning.
Special Services: any length Ektachrome continuous processing — 35mm ER, forced ER and print stock — 16mm Commercial, ER, forced ER and print stock; editing service and conforming film for printing; 35mm and 16mm optical effects.

MASTER MOTION PICTURE COMPANY

50 Piedmont Street, Boston 16, Mass.
Phone: HA 6-3592 AC: 617

Year of Organization: 1928

Irving Ross, *Producer*
Alan Ross, *Production Manager*
Robert Young, *Lab Supervisor*

35mm Services: developing and printing.
16mm Services: developing and printing.

MECCA FILM LABORATORIES CORPORATION

630 Ninth Avenue, New York 36, New York
Phone CO 5-7676 AC: 212

Year of Incorporation: 1960

Byron Roudabush, *President*
Jack Haber, *Exec. Vice President & Gen. Manager*
James M. Pierce, *Director, Client Relations*

35mm Services: black & white negative developing, rush dailies, edge numbering; black & white dupe negatives, master positives; black & white release prints, contact & reduction.
16mm Services: black & white negative developing, rush dailies, edge numbering; black & white dupe negatives, master positives; black & white release prints, contact & reduction.
Special Services: television commercials, fast service.
Members: Association of Cinema Laboratories

MODERN MOVIES, INC.

832 North Cole Avenue, Hollywood 38, California
Phone: HO 4-7293 AC: 213

Year of Incorporation: 1936

Eugene R. Johnson, *President*
W. Merle Connell, *Treasurer*

16mm Services: negative developing, quantity printing.
8mm Services: quantity printing.

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MOTION PICTURE ADVERTISING SERVICE COMPANY, INC.

1032 Carondelet Street, Post Office Box 52768, New Orleans 1, Louisiana.
Phone: JA 5-2253 AC: 504

Year of Incorporation. 1921

C. J. Mabry, *President*
Charles E. Floyd, *Vice President — Productio*
Joe D. Harris, *Vice President — Animation*

35mm Services: black & white release printing overnight dailies; black & white dupe negative and master positives. 35mm black & white proc essing.
16mm Services: black & white release printing
Special Services: re-recording of 17½mm c 35mm magnetic tape or 35mm film to phot graphic optical track (7 channels); conformin film for printing; creative editing or re-editing
TV Commercials: 16mm and 35mm.

MOTION PICTURE LABORATORIES, INC.

781 South Main Street, Memphis 6. Tennesse
Phone: WH 8-0456

Frank McGeary, *President*

16mm Services: black & white negative, positiv and reversal developing; printing of black white dupe negative, master positive, positiv and reversal; also printing of color internegativ color intermediate positive, color positive, ar color reversal.
Special Services: fades, dissolves, superimpo tion; one to one optical printing; 8mm printin original recording, mixing, transfer, interloc music library; magnetic sound striping; editin conforming; preparation of A & B rolls; fil treatment.
Member: Association of Cinema Laboratories

MOTION PICTURE SERVICE COMPANY

125 Hyde Street, San Francisco 2, Californ
Phone: OR 3-9162 AC: 415

Year of Incorporation. 1935

Gerald L. Karski, *President*
Harold A. Zell, *Vice President*

35mm & 16mm Services: photography, develo ing and printing, reduction printing, recordin dubbing; black & white only.
Special Services: editing, titles, tv commercial



MOVIELAB, INC.

619 West 54th Street, New York 19, New York
Phone: JU 6-0360 AC: 212

Year of Incorporation: 1931

Saul Jeffee, *President*
Frank S. Berman, *Executive Vice President*
Benjamin Bloom, *Vice President — Sales*
Burton Stone, *Sales Manager*
Ted Gaski, *Vice President — Black & white production*
John Kowalak, *Vice President — Color Production*
Daniel S. Eisenberg, *Treasurer*

35mm Services: developing & printing color and black & white — dailies and release printing; A & B printing on all of the above services.

16mm Services: developing and printing color and black & white — dailies and release printing; reduction and contact printing; A & B printing on the above services.

8mm Services: color and black & white reduction and contact release printing.

Special Services: interlock projection, 16mm and 35mm, optical and magnetic sound; 16mm and 35mm edge numbering, negative matching; cutting, film and tape storage, reversal processing.
Member: Association of Cinema Laboratories

NATIONAL CINE LABORATORIES, INC.

2006 Powhatan Road, Hyattsville, Maryland
Phone: HA 2-4333 AC: 301

Year of Incorporation: 1940

Roy Johnson, *President*
Peg Johnson, *Vice President & Treasurer*
Bob Miller, *Laboratory Manager*
Dick Penkert, *Processing Supervisor*

16mm Services: reversal, negative positive processing and duplicating; sound striping; Kodachrome and Ektachrome processing, work prints, timed color and black & white duplicates. 16mm reduction to 8mm.

8mm Services: color and black & white dupes; sound striping; 8mm enlarged to 16mm.

Special Services: Vacuumating on all duplicates; same day reversal processing and work printing service.
Member: Association of Cinema Laboratories

NEWS REEL LABORATORY

1729 Sansom Street, Philadelphia 3, Pennsylvania
Phone: LO 3-3892 AC: 215

Louis W. Kellman, *President*
Howard F. Vogt, *General Manager*
Leonard M. Levin, *Comptroller*

35mm & 16mm Services: laboratory developing services, negative, positive, and reversal.

Special Services: rush developing service for news events — negative, positive, and reversal; editing, cutting, mixing; recording studio.

PACIFIC TITLE & ART STUDIO

6350 Santa Monica Blvd., Hollywood 38, California
Phone: HO 3-5611 AC: 213

Year of Organization: 1925

Gordon R. Hubbard, *General Manager*
Pacitic Title & Art Studio:

35mm Services: dailies — developing and printing, dupes, masters (black & white only); black & white reversals from original work prints with key numbers.

16mm Services: black & white processing and printing, composite printing; 100% reduction printing from 35mm negatives.

Special Services: titles, optical effects, inserts, animation, special effects, commercials through a separate Commercial Department.

W. A. PALMER FILMS, INC.

611 Howard Street, San Francisco 5, California
Phone: 986-5961 AC: 415

Year of Incorporation: 1936

William A. Palmer, *President*
John Corso, Jr., *General Manager*
Vin Agar, *Technical Services Rep.*
Louis Hough, *Lab Manager*
Forrest E. Boothe, *Recording Manager*

35mm Services: 35mm to 16mm reduction printing.

16mm Services: color and black & white processing, color and black & white answer and release printing, optical printing, dupe masters, dupe negatives, edge numbering. Peerless treatment, recording facilties, music library, electroprinting, interlock screening.

Special Services: editing, conforming, A & B roll preparation; art, titles and animation; sound stage and camera & light rental; editing room rental; kinescope recording.
Member: Association of Cinema Laboratories

PANACOLOR, INC.

6660 Santa Monica Boulevard, Hollywood 38, California
Phone: HO 6-2128 AC: 213

Year of Incorporation: 1957

Harry Harris, *Chairman of the Board*
Harry E. Eller, *President*
Leo J. Nicastro, *Vice President — Production*
H. L. Baumbach, *Vice President — Research & Engineering*

35mm Services: color release printing; overnight dailies; black & white dupe negatives and master positives; color internegatives, interpositives, and master positives. 35mm processing — color.

16mm Services: color release printing; workprints — printed edge numbers. 35/32mm black & white dupe negatives and color internegatives. 16mm processing — Ektachrome, black & white negative or reversal.

Special Services: color filmstrip printing and processing.

PAN AMERICAN FILMS

735 Poydras Street, New Orleans, Louisiana
Phones: JA 2-5364-5 AC: 504

Year of Organization: 1950

Frank J. Richard, *Partner*
John M. LeBlanc, *Partner*

16mm Services: negative or reversal processing; color and black & white duplicating; sound recording; answer or release prints; editing work prints or originals.

Special Services: tape transfers to 16mm; optical from ¼", 16mm, 17½mm; titling — color or black & white.

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Business Screen Magazines, Inc.

FILM LABORATORIES

PATHE LABORATORIES, INC.

105 East 106th Street, New York 29, New York
Phone: TR 6-1120 AC: 212
Branch Offices: Pathe Laboratories, Inc., 6823 Santa Monica Blvd., Hollywood, Cal. Phone: HO 9-3961. Pathe-Deluxe of Canada Ltd., 9 Brockhouse Road, Toronto, Canada. Phone: CL 9-7811

Year of Incorporation: 1952

Paul V. Connelly, *Vice President*
Kurt E. Kanis, *Vice President*
Walter S. Prusiewicz, *Ass't. Treasurer*
Frank Bucci, *Ass't. Sales Manager*

35mm Services: color and black & white release printing; overnight dailies; black & white dupe negatives and master positives; color internegatives, interpositives. 35mm processing — color and black & white.

16mm Services: color and black & white release printing; black & white dupe negatives and master positives; color internegatives, interpositives. 16mm processing — Anseo and Kodachrome, black & white reversal.

8mm Services: black & white and color silent printing only.

Special Services: 35mm or 16mm negatives from video-tape recordings, with either 35mm or 16mm reduction or contact release prints; 35mm color and black & white filmstrip printing and processing; 35mm and 16mm TV commercials; optical and recording facilities.

PHOTO TECH LABORATORY

200 East First South, Salt Lake City 11, Utah
Phone: EL 9-3825 AC: 801

Year of Organization: 1954

Charles L. Stockdale, *President*
Bernard P. Lee, *Vice President*
G. Lucile Stockdale, *Secretary-Treasurer*
C. Burton Pugh, *Lab Manager*

16mm Services: black & white and color processing ER and Ektachrome Commercial; black & white and ER printing.

8mm Services: black & white processing.

Special Services: sound recording, sound transfer 16mm.
Member: Association of Cinema Laboratories

PITTSBURGH MOTION PICTURE LAB

247 Fort Pitt Blvd., Pittsburgh 22, Penna.
Phone: AT 1-9522 AC: 412

Albert Knorr, *President*
John W. Zwergel, *Vice President*
Richard G. Pompe, *Lab Manager*

16mm Services: developing of black & white reversal, negative —positive; printing of black & white and color work prints; black & white dupe negative, color masters, black & white positive and color release printing; reduction from 16mm to 8mm both black & white and color.

Special Services: editing, conforming of 16mm films or 16mm sound track; original voice and music recording, channel dubbers for mixing; transfer from magnetic to optical sound track.
Member: Association of Cinema Laboratories

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FILM LABORATORIES

POHLMAN STUDIOS, INC.

527 North 27th Street, Milwaukee 8, Wis.
Phone: DI 2-6363 AC: 414

Year of Incorporation: 1919

Arthur E. Pohlman, *President*
Walter G. Cruice, *Vice President*
Edwin F. Heinz, *Secretary-Treasurer*
Harvey Kiefer, *Production*

35mm Services: color and black and white release printing; black and white dupe negatives and master positives; color internegatives, interpositives, master positives; processing-color and black and white.

16mm Services: color and black and white reversal and negative release printing; workprints, either key or printed edge numbers; 16mm and 35 32mm black and white dupe negatives and color internegatives; 16mm processing, Ektachrome, etc.

REELA FILMS, INC.

17 N.W. Third Street, Miami, Florida
Phones: PH 4-2108, PH 4-6262 AC: 305

Year of Incorporation: 1951

J. van Hearn, *Gen'l. Mgr. & Exec. Producer*
T. Sack, *Producer-Director*
G. Strauber, *Laboratory Manager*
Joe Lucinian, *Still Dept. Manager*
C. Biddlecom, *Animation*

Services: animation: titling, graphic arts, music library, editing, sound mix, sound transfer & lab services through release prints; kinescope recordings from video tape.
Special Services: black and white reversal, negative-positive processing, printing, 35mm optical reduction to 16mm.

RUSSELL & BARTON FILM COMPANY

4853 Waller Street, P. O. Box 6794, Jacksonville 5, Florida
Phone: EV 9-0331 AC: 305

Year of Organization: 1952

Gerden O. Russell, *President*
Marjorie D. Russell, *Vice President*
Donald E. Barton, *Secretary-Treasurer*

35mm Services: color and black & white release printing; black & white dupe negatives and master positives; 35mm black & white negative and positive processing.

16mm Services: color and black & white reversal and negative release printing; work prints — key or printed edge numbers; 16mm and 35mm dupe negatives. 16mm black & white negative, positive or reversal processing.

Special Services: original editing or re-editing; conforming film for printing; re-recording of magnetic tape or film to Westrex optical track; voice and music recording.

SLY-FOX FILMS, INC.

627 First Avenue North, Minneapolis 3, Minn.
Phone: FE 6-6777 AC: 612

Year of Organization: 1914

Year of Incorporation: 1923

Earle C. Sly, *President*
Richard H. Sly, *Sales Manager*
Robert E. Sly, *Production Manager*
G. Rasmusson, *Lab Manager*

Sly-Fox Films, Inc.

35mm Services: black & white developing and printing.

16mm Services: black & white negative and positive and reversal developing and printing, including fades and dissolves.

8mm Services: reversal developing and printing, magnetic striping.

Special Services: titles, editing, sound, 35mm slide films in color and black & white, silent and sound photography; 16mm edge numbering, 35 to 70mm black & white negative developing.

WARREN R. SMITH, INC.

210 Semple Street, Pittsburgh 13, Penna.
Phone: MU 3-6300 AC: 412

Year of Incorporation: 1952

F. K. Ross, *President*
F. Jack Napor, *General Manager*
Joseph A. Pytka, *Lab Manager*
Donald A. Trimmer, *Chief Sound Engineer*

16mm Services: color and black & white reversal and negative release printing; workprints with latent or ink coding — overnight service; black & white dupe negatives. 16mm processing — black & white reversal, negative, positive.

Special Services: 16mm re-recording of magnetic tape or film to optical printing track; electro-printing; voice and music recording either studio or on location; mixing and sound effects, music library; editorial and conforming; camera, lighting, editing equipment rental, editing room rental, titles, kinescope recording, ultrasonic print cleaning, Vacuumating.

TV Commercials: 16mm black/white or color.

SOLA PHOTO & SOUND

37 Prospect Avenue, San Francisco 10, California
Phone: AT 2-6004

Year of Organization: 1948

Office Headquarters: 33 29th Street, San Francisco 10, California
William Gregori, *Lab Technician*
Anthony T. Sola, *Production Manager*
Fay M. Sola, *Printing Department*

16mm Services: color and black & white, negative reversals, dupes, processing.

8mm Services: color and black & white, negative reversals, dupes, processing.
Special Services: ¼" magnetic tape to 16mm optical or magnetic track.

SOLAR CINE PRODUCTS, INC.

4247 South Kedzie, Chicago 32, Illinois
Phone: LA 3-6612 AC: 312

Year of Incorporation: 1937

35mm Services: Kodachrome and Kodachrome II slide processing.

16mm Services: Kodachrome and Kodachrome II; black & white reversal only, no negative, processing of original only, no duplicating.

8mm Services: same as 16mm, plus 8mm magnetic striping.

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SOUTHEASTERN FILM PROCESSING COMPANY

1305 Geiger Avenue, Columbia, South Carolina
Phone: 253-0066 AC: 803

Year of Organization: 1953

S. Bernard Lever, *Owner*
Mrs. S. Bernard Lever, *Office Manager*

16mm Services: black & white positive, reversal, negative processing; printing of negative and reversal.

8mm Services: black & white processing.

Special Services: 16mm magnetic sound, sound recording, editing; preview, film repair, cleaning.

Member: Association of Cinema Laboratories

SOUTHWEST FILM LABORATORY, INC.

3024 Fort Worth Avenue, Dallas 11, Texas
Phone: FE 1-8347 AC: 214

Year of Incorporation: 1950

Jack A. Hopper, *Vice President*
Ray Bradford, *Prod. Services*
Wayne Rock, *Customer Service*
Oliver H. Oliver, *Sound*
Frank Rowell, *Processing*
Hope Peters, *Color Print*
Bob Cook, *Traffic*
Fran Berger, *Timing*

16mm Services: processing Ektachrome Commercial, ER, Kodachrome, black & white reversal and negative, hi-contrast, positive, TV Kinescope (Kodak Type 7374) and sound recording films; color printing (scene to scene color correction) from Kodachrome stock, Ektachrome, or Anscochrome original printed onto Kodachrome stock; color services include W/P, answer print, release print, replacement section, clip-to-clip and printing master Triac optical on Ektachrome.

Special Services: editing, recording and sound magnetic and optical.

Member: Association of Cinema Laboratories

LOUIS STUDNA FILMS

3214 Gillham Road, Kansas City 9, Mo.
Phone: LO 1-6300 AC: 816

Year of Incorporation: 1946

Louis Studna, *President*
Phyllis Studna, *Secretary-Treasurer*
Clyde Inge, *Lab Manager*

35mm Services: black & white negative-positive printing and developing, picture and track, dupe negatives and master positives; optical effects.

16mm Services: black & white negative-positive and reversal printing and developing, picture and track; dupe negatives and master positives.
Special Services: animation and photography, 35mm filmstrip, black & white or color.

SUPERIOR BULK FILM COMPANY

442 North Wells Street, Chicago 10, Illinois
Phone: 644-4448 AC: 312

Year of Organization: 1939

A. S. Flank, *General Manager*
S. Kale, *Lab Manager*
G. R. Burke, *Traffic Manager*

16mm Services: reversal, negative, positive processing of black & white and color, Anscochrome; duplicating black & white and color.

8mm Services: reversal processing black & white color, Anscochrome; duplicating black & white and color.

SWIFT MOTION PICTURE LABORATORIES, INC.

1183 University Avenue, New York 52, New York
Phone: CY 3-2400 AC: 212 Cable: Swiftpix Newyork

Year of Incorporation: 1950

W. G. Snowden, *President*
J. M. Logan, *Production Manager*

16mm Services: color printing, color reversal printing, color internegative and color positive release printing, 16mm Ektachrome and other camera color original processing, 16mm color masters, scene-to-scene color corrections; also black & white reversal processing and printing.

35mm Services: 35mm reduction to 16mm and 16mm blow-up to 35mm color interpositive or color intermediate negative printing.

Special Services: sound recording, track transfers, editorial services, negative cutting, title, art photography, animation, interlock facilities, music, script revision, nationwide library distribution services.

TECHNICOLOR CORPORATION OF AMERICA MOTION PICTURE DIVISION

6311 Romaine Street, Hollywood 38, Calif.
Phone: HO 7-1101 AC: 213

Branch Office: 4509 RCA Building, 30 Rockefeller Plaza, New York 20, New York. Phone: CI 7-7934.

Year of Incorporation: 1915

Patrick J. Frawley, Jr., *Chairman*
John R. Clark, Jr., *President*
Edward E. Ettinger, *Exec. Vice President*
Robert Riley, *Vice President — Sales*
Paul W. Fassnacht, *Vice President — Mfg.*
Reeves L. Kennedy, *Treasurer*
Donald G. Smith, *Non-Theatrical Film Sales*
Charles W. Carpenter, *Manager — New York*

35mm Services: black & white and color negative and positive processing.

16mm Services: black & white and color negative and positive processing; black & white reversal and positive processing; black & white reversal processing; reduction and contact prints.

8mm Services: dye transfer color prints from 35mm or 16mm originals — silent and magnetic striped sound.

Special Services: processing of 65mm color negative — 70mm color positive; processing facilities for Cinerama; auto-selective printing.

Affiliates: Technicolor Ltd., Bath Road, Harmondsworth, West Drayton, Middlesex, England. Phone: Skyport 5432. Cable: Tecnicolor West Drayton.

Technicolor Italiana, S. p. A., Via Tiburtina, 1138, Rome, Italy. Phone: 419,441. Cable: Technicolor Roma.

TELEFILM, INC.

6039 Hollywood Blvd., Hollywood 28, California
Phone: HO 9-7205 AC: 213 Cable: Telefilm

Year of Incorporation: 1940

Peter Comandini, *President*
William Steen, *Production Manager*
Donald Harrold, *Sound Engineer*

Services: 16mm and 8mm laboratory services; aerial image photography, hot press titles; 8mm magnetic sound recording.

TEXAS INDUSTRIAL FILM COMPANY, INC.

2528 North Blvd., Houston 6, Texas
Phone: JA 9-4377 AC: 713

Year of Incorporation: 1945

N. Don Macon, *President*
Albert P. Tyler, *Vice President*
Sara Macon, *Secretary-Treasurer*

16mm Services: printing and processing: black & white reversal, negative, sound tracks, dupe negative, positive and reversal release prints, Ektachrome original, work prints, release prints, Eastman color negative, internegative, positive release prints; edge numbering — key or printed edge numbers.

Special Services: optical effects & printing, dupe negatives, color internegatives, black & white master positives, Ektachrome or Kodachrome masters; editing and recording, re-recording of magnetic tape, transfer to film; conforming films for printing; animation, sound stage; titles.

Member: Association of Cinema Laboratories

Titra Film Laboratories, Inc.

1600 Broadway, New York, New York
Phone: PL 7-6681 A/C: 212

(see complete data under Sound Services)

TOP PRODUCTIONS, INC.

701-03 West Willow Street, Chicago 14, Illinois
Phone: MI 2-7874 AC: 312

Year of Incorporation: 1957

John T. Oertel, *President*

16mm Services: color and black & white release printing, Kodachrome, reversal, negative and positive; workprints, key & ink edge numbering; dupe negatives, A & B roll printing, fades and lap dissolves, Kodachrome processing, reversal processing & negative processing; Ektachrome processing by Eastman Kodak Company.

8mm Services: color and black & white release printing, Kodachrome and reversal; 16mm to 8mm reduction printing, Kodachrome, black & white reversal and positive prints; 8mm to 16mm enlargement printing, Kodachrome and black & white reversal; Kodachrome and black & white reversal processing.

Special Services: 8mm & 16mm film cleaning and film conditioning treatment; single channel transfer from 16mm magnetic ¼" tape to 16mm optical track.

UNITED FILM LABORATORIES, INC.

6314 Santa Monica Blvd., Hollywood 38, California

Phone: HO 6-5201 AC: 213

Year of Incorporation: 1955

Sherman Grinberg
Christy Walsh
Gerry Broderson

35mm Services: black & white release printing; overnight dailies; black & white dupe negatives and master positives; blow-ups from 16mm negative.

16mm Services: color and black & white reversal release printing; workprints — key or printed edge numbers; black & white dupe negatives. 16mm processing — black & white negative; reduction printing — black & white and dupe negative.

FILM LABORATORIES

United Film Laboratories, Inc.

8mm Services: 8mm stripe — double and 35/32 four row; also transfer 8mm sound; reduction printing from 35mm and 16mm negatives.

35mm Film Strips: black & white filmstrip printing and processing.

TV Commercials: 35mm or 16mm; fast service; handled through separate commercial department.

U. S. PHOTOGRAPHIC EQUIPMENT CORPORATION

442 Rogers Avenue, Brooklyn 25 New York
Phone: BU 4-1480

Year of Incorporation: 1946

(Mrs.) Carolyn Rera, *Manager*

16mm Services: duplicates, color and black & white; reductions to 8mm, color and black & white; titles, soundstriping, edge numbering, editing. 16mm processing — black & white reversal.

8mm Services: duplicates, color and black & white enlargements to 16mm, color and black & white titles; black & white reversal processing; editing.

Special Services: film washing, lacquer coating, film repair service, re-perforating, work prints.

VARSITY FILM LAB

621 West Clinton Street, Ithaca, New York
Phone: AR 2-5400 AC: 607

Year of Organization: 1952

J. B. Herson, *Proprietor*
T. E. Herson, *Business Manager*
D. B. Herson, *Executive Secretary*

16mm Services: black & white reversal processing; reversal duplicating; work prints from reversal; 16mm camera work (SOF and silent).

8mm Services: 8mm black & white processing (reversal).

WESTERN CINE SERVICE, INC.

312 South Pearl, Denver 9, Colorado
Phone: SH 4-1017

Year of Incorporation: 1952

John Newell, *President*
Herman Urschel, *Vice President*
Mal Jesse, *Treasurer & Secretary*

16mm Services: Anscochrome, Ektachrome ER, black & white reversal, negative, positive developing, printing; edge numbering; sound recording, matching; titling.

8mm Services: silent printing, color and black & white.

Member: Association of Cinema Laboratories

A listing of film laboratories in Canada begins on the following page —



FILM LABORATORIES

— Canadian Film Laboratories —

DAVID BIER STUDIOS & FILM LABS

265 Vitre Street West, Montreal, Quebec, Canada

35mm Services: printing of black & white dupe negative, positive, and reversal.

16mm Services: black & white reversal developing; printing of black & white dupe negative, positive and reversal.

Special Services: special printing — fades, dissolves; original recording, mixing, transfer, interlock; music library; editing; preparation of A & B rolls.

Member: Association of Cinema Laboratories

S. W. CALDWELL LTD.

447 Jarvis Street, Toronto 5, Ontario, Canada
Phone: WA 2-2103

Year of Organization: 1949

16mm Services: black & white negative, positive, and reversal; printing of black & white dupe negatives, positives, and reversals; fades, dissolves, superimpositions; 16mm reduction from 35mm.

35mm Services: black & white negative, positive, and reversal developing; printing of black & white dupe negative and positive; 35mm blow-up from 16mm.

Special Services: sound services, transfer and interlock.

Member: Association of Cinema Laboratories

CRAWLEY FILMS LABORATORY

19 Fairmont Avenue, Ottawa 3, Ontario, Canada
Phone: PA 8-3513 AC: 613

Year of Organization: 1939

F. R. Crawley, *President*
Graeme Fraser, *Vice President*
Charles Everett, *Vice President*
W. O'Farrell, *Manager*
Glenn Robb, *Ass't. Manager*
Sally MacDonald, *Producer Services*

35mm Services: black & white negative and positive, spray processing, dupe negative and master positives.

16mm Services: black & white negative, positive, spray processing, dupe negative and master positives, A & B roll printing, internegatives, Ektachrome masters, release prints.

Special Services: recording, re-recording, ¼" tape, 16 magnetic, 8 channel mixing, music (stock or written scores), editing, art and animation.

KEN DAVEY PRODUCTIONS LTD.

695 Sargent Avenue, Winnipeg, Manitoba,
Phone: SU 3-7517

Year of Incorporation: 1950

K. R. Davey, *President*
V. E. Davey, *Secretary-Treasurer*
E. T. Freeman, *Head Laboratory Technician*

16mm Services: black & white laboratory services; release printing; editing; edge numbering.

MONT ROYAL FILMS CORPORATION

1240 St. Antoine Street, Montreal, Quebec, Canada
Phones: UN 6-0781, UN 6-4188

Year of Incorporation: 1957

Mont Royal Films Corporation:

Guy Beaudoin, *President*
Jose Mena, *Vice President*
Claude Beaudoin, *Secretary-Treasurer*
Tancrede Beaudoin, *Director*
Stephen Urbanek, *Director*

35mm Services: development of black & white
16mm Services: development of black & white
Special Services: reduction 35/16mm black & white and color

NORTHERN MOTION PICTURE LABORATORIES LTD.

10 Dell Park Avenue, Toronto 19, Ontario, Canada
Phone: RU 1-6603 AC: 416

Year of Incorporation: 1949

D. J. Wansbrough, *President*
S. L. Clemson, *Vice President*

16mm Services: colour reversal printing only, for answer, release and work prints; fades and dissolves; Ektachrome masters.

Special Services: editing and recording; optical tracks made from 16mm magnetic or ¼" tape; multi-track mixing facilties; narration, music and sound effects; picture editing & conforming, film revision.

PHOTO SOUND LABORATORIES

100 Adelaide St., West, Toronto 1, Canada
Phone: 364-5335

Year of Organization: 1961

Robert Brown, *General Manager*

Services: magnetic sound striping of 16mm, 8mm film (both raw stock and printed film).

TRANS-CANADA FILMS LTD.

916 Davie Street, Vancouver, British Columbia, Canada
Phone: MU 2-4646

Year of Incorporation: 1945

E. W. Hamilton, *President & General Manager*
C. M. Burdick, *Office Manager*
O. W. Burrell, *Production Manager*

35mm Services: laboratory and technical service.
16mm Services: laboratory and technical service.
Member: Association of Cinema Laboratories

TRANS-WORLD FILM LABORATORIES LIMITED

4824 Cote Des Neiges Road, Montreal, Quebec, Canada.
Phone: RE 3-7181

Andre Prefontaine, *Vice President & General Manager*
Maurice Godbout, *Secretary-Treasurer*
Findlay J. Quinn, *Technical Director*

35mm Services: black & white negative processing and overnight dailies; black & white dupe negative and master positives and release printing.

16mm Services: black & white and color reversal release printing; black & white negative and reversal processing, work printing and master positives and dupe negatives; 16mm optical services.

Special Services: 16mm optical and scratch removal; reduction commercial printing and processing; all processing Ultra-sonic cleaned.



PRODUCER SERVICES

ANIMATION

ANIFILM STUDIO, INC.

165 W. 46th St., New York 36, N. Y.
Phone: PL 7-0227 A/C: 212

Year of Incorporation: 1921

Albert Semels, *President*
Milton R. Roth, *Vice-President*

Services: art: inking, painting; air-brush rendering. Animation camera service, 16 & 35mm b&w and color. Opticals, aerial image photography.

ANIMATION, INC.

736 North Seward St., Hollywood 38, Cal.
Phone: HO 4-1117 A/C: 213

Year of Incorporation: 1955

Earl Klein, *President*
Shirley Hartman, *Exec. Assistant*
Ed Barge, *Director*
Helen Hansen, *Production Supervisor*
Bob Kurtz, *Creative*
Warren Williams, *Production*

Services: animation specialists, storyboards. Live action photography.

ANIMATION STAND, INC.

2 W. 46th St., New York City 36, N. Y.
Phone: PL 7-8428 A/C: 212

Year of Incorporation: 1959

Darrel Hale, *Manager*

Services: full animation, zooms, dissolves, fades. Color slide, filmstrip, motion picture photography.

THE ANIMATORS

1104 Keenan Building, Pittsburgh 22, Pa.
Phone: EX 1-2550 A/C: 412

Year of Organization: 1959

Dale H. Thompson, Robert A. Wolcott, Patricia A. Taylor, *Partners*

Services: animation, art. Also creative and editorial services.

CREATIVE ART STUDIO, INC.

814 H. St., N.W., Washington 1, D. C.
Phone: REpublic 7-7152 A/C: 202

Milton R. Tinsley, *President*
George W. Snowden, *Vice-President*
William S. Brownlee, *Prod. Director, Art*
Robert Schulman, *Art & Design Dept.*

Services: complete art service, including animated

Creative Art Studio, Inc.
films, filmographs, slidefilms, slides. Also exhibit design.

KEITZ & HERNDON, INC.

3601 Oak Grove, Dallas 4, Texas
Phone: LA 6-5268 A/C: 214

Year of Organization: 1950

L. F. Herndon, *President*
R. F. Keitz, *Executive Vice-President*
Tom Young, *Vice-Pres., Art Director*
Bob Dalzell, *Chief Animator*
Bert Rodriguez, *Asst. Art Director*
John Bronaugh, *Chief of Photography*

Services: animation specialists; also live photography, 16 & 35mm, b&w and color; sound recording, editing; optical printing.

L & L ANIMATION, INC.

16 W. 46th St., New York City 36, N. Y.
Phone: CI 5-7471 A/C: 212

Year of Incorporation: 1958

Larry Lippman, Chris Grodewald, Irv Levine, Dick Cullen, Al Schirano, Ben Brown and Phil Klein

Services: art; special effects; pre-optical effects; stop-motion; animation camera photography; optical effects with aerial image camera.

NORWOOD STUDIOS, INC.

926 New Jersey Ave., N. W., Washington 1, D. C.
Phone: DI 7-2992 A/C: 202

Year of Organization: 1951

Philip Martin, Jr., *President*
Tom Burrows, *Vice-President, Treasurer*
John E. Horton, *Vice-President, Sales*
Werner Schumann, *Chief, Prod. Services*
William Sturm, *Animation Director*

Services: newly-organized full animation department.

PICTOCRAFT, INC.

408 Mamaroneck Ave., Mamaroneck, New York
Phone: OW 8-3437 A/C: 914

Year of Organization: 1957

Elwood Frye, *President*

Services: specialist in filmstrip animation service (camera service exclusively), single and double frame.

PILGRIM FILM SERVICE, INC.

1252 20th St., N.W., Washington 6, D. C.
Phone: FEderal 8-7255

Year of Incorporation: 1959

Robert S. Pilgrim, *President*
Robert H. Vance, *Vice-President*
Dennis C. Pilgrim, *Secty., Treas.*

Services: art, animation, animation photography, titles, opticals and special effects. (Also see film service company listings, this section).

TELEMATED MOTION PICTURES

415 Lexington Ave., New York 17, New York
Phone: YU 6-1242 A/C: 212

Year of Incorporation: 1947

Saul S. Taffet, *Producer-Director*

Services: cartoon cel-animation, lip-sync; limited and technical. Addl. film services and photography.

VIDEART, INC.

480 Lexington Ave., New York City, N. Y.
Phone: MU 2-2363 A/C: 212

Year of Organization: 1951

Joe Zuckerman, *President*

Services: complete animation and art service; titles; optical effects.

ZAPEL STUDIOS, INC.

615 N. Wabash Ave., Chicago 11, Illinois
Phone: SU 7-2756 A/C: 312

Year of Incorporation: 1952

Owen A Zapel, *President*
A. L. Zapel, *Exec. Vice-President*
Kenneth Drake, *Vice-Pres., Production*

Services: animation; optical effects production; story-boards; filmstrip animation; art and photography.

EDITING SERVICES

(Also see individual laboratory listings)

FOTOSONIC, INC.

15 W. 46th St., New York 36, N. Y.
Phone: JU 6-0355 A/C: 212

Year of Incorporation: 1948

Leo Steiner, *President*
Victor Kanefsky, *Editor*
Charlotte Nelson, *Creative Director*
Fred Tjong, *Asst. Editor*
Earl Gilman, *Stockshot Coordinator*

Services: editing, stock shot library, story-board stills.

BEN KANTROWITZ-CINEMATECH

45 W. 45th St., New York 36, N. Y.
Phone: CI 6-8922 A/C: 212

Year of Organization: 1961

Ben Kantrowitz, *Owner*
Nina Martin, *Cutter*

Services: editing; negative cutting, matching.

BILL KING EDITORIAL SERVICES

480 Lexington Ave., New York 17, N. Y.
Phone: YU 6-5707 A/C: 212

Year of Organization: 1961

William E. King, *Owner*

Services: editing and completion services.

GLEN McGOWEAN & SON

161 E. Grand Ave., Chicago 11, Ill.
Phone: 943-7742-3 A/C: 312

Year of Organization: 1961

Glen McGowean, John McGowean, *contacts*

Services: 16, 35mm film editing, picture, dialog, music and effects; optical, magnetic conforming.

PREFERRED FILM SERVICE, INC.

2 W. 45th St., New York 36, N. Y.
Phone: MU 2-0331 A/C: 212

Year of Incorporation: 1958

Philip Larschan, *President*
Arnold Larschen, *Secty., Treasurer*

Services: editing; completion and finishing, recording and transfers, track analysis, sound effects, music scoring, optical planning and photography; negative editing, etc.

PRODUCER SERVICES

PROJECTED FILM EDITING SERVICE, INC.

1600 Broadway, New York 19, N. Y.
Phone: DE 6-1551 A/C: 212

Year of Incorporation: 1961

Bert Feldman, *President*
Richard Cohen, *Secty., Treasurer*

Services: editorial services, both 16, 35mm positive, negative service; sound analysis for animation; editorial for dubbing.

SUMMIT FILM AFFILIATES

1600 Broadway, New York 19, N. Y.
Phone: JU 2-5869 A/C: 212

Year of Organization: 1962

Stuart A. Hersh, *President*
Sheldon Riss, *Vice-President, Secty.*
Pablo A. Zavala, *Vice-Pres., Treasurer*

Services: editing to completion; remake industrials for children's market.

TELE-CRAFT FILM EDITING SERVICE, INC.

630 Ninth Ave., New York 36, N. Y.
Phone: CI 5-4909 A/C: 212

Year of Organization: 1948; Inc. 1960

Maxwell S. Seligman, *President; Sup. Editor*
Robert Ettinger, *First Assistant*
Kenneth McIllwaine, *Second Assistant*

Services: editing; specialists in animation editing and track analysis.

EFFECTS/OPTICALS

CINEFFECTS, INC.

115 W. 45th St., New York 36, N. Y.
Phone: CI 6-0951 A/C: 212

Year of Organization: 1939

Nathan Sobel, *President*
Isaac Hecht, *Secretary-Treasurer*

Services: optical and special effects, 16mm, 35-mm color and b&w, inserts, table-top photography, etc.

CINEMA RESEARCH, INC.

716 North La Brea Avenue, Hollywood 38, Calif.
Phone: WEbster 3-9301 AC: 213

Year of Organization: 1948

Harold A. Scheib, *President, Manager*
Ernest W. Arcella, *Vice President*
Horace Hahn, *Secretary*
Jack Kelson, *Treasurer*

Services: for 16/35/70mm: special effects: trick work; traveling matte; miniatures; inserts; combination animation and live action; optical printing; duplicate negatives; wipes; fades; dissolves; enlargements; reductions; combinations. Titles: hand-lettering and hot press; backgrounds; color correction of packages, film correction; layouts, stock shots, counseling.

COASTAL FILM SERVICES, INC.

321 W. 44th St., New York 36, N. Y.
Phone: JU 2-7780 A/C: 212

Year of Incorporation: 1958

PRODUCER SERVICES

Film Effects / Opticals

Coastal Film Services:

Manny Casiano, *President*
Dick Swanek, *Production Mgr.*
Lewis Cohen, *Art Director*

Services: opticals, color or b&w; art, titles and animation camera work (aerial image optical printer).

C & G FILM EFFECTS, INC.

1600 Broodway, New York 19, N. Y.
Phone: PL 7-2098 A/C: 212

Year of Incorporation: 1947

Hugo A. Casolard, *President*
Martin Gottlieb, *Secty., Treasurer*

Services: CinemaScope unsqueezing (scanning process); stand photography; filmstrips; titles and trailers.

EASTERN EFFECTS, INC.

333 W. 52nd St., New York 19, N. Y.
Phone: CI 5-5280 A/C: 212

Maurice and Sam Levy, *Executives*
Services: optical specialists; special effects.

FILM EFFECTS OF HOLLYWOOD, INC.

1153 North Highland Avenue, Hollywood 38, California
Phones: HO 9-5808, HO 9-5811 AC: 213
Cable: Filmefx

Year of Organization: 1946

Linwood G. Dunn, ASC, *President*
Don W. Weed, *Vice President, General Manager*
Cecil D. Love, *Vice President, Technical Director*

Services: specialized laboratory printing; color and b&w duplicating; titles; optical printing; matte paintings; miniatures; inserts. Photographic advisory and technical services from story idea to screen; equipment design.

K & W FILM SERVICE CORP.

1657 Broadway, New York 19, N. Y.
Phone: CI 5-8080 A/C: 212

Services: opticals, titles, special effects; animation and stop-motion photography.

L & L ANIMATION, INC.

16 W. 46th St., New York 36, N. Y.
Phone: CI 5-7471 A/C: 212

Services: pre-optical effects, stop motion; optical effects with aerial image. (See complete listing under Animation Services, this section).

MAZIN-WYCOFF COMPANY

2 W. 46th St., New York 36, New York
Phone: JU 6-2226 A/C: 212

Year of Organization: 1956

Ed Wycoff, Norm Mazin, *Contacts*

Services: optical effects; art, storyboards, sound and titling.

Additions and corrections to this special section will be made in our First Supplement. If unlisted companies wish to be carried in future sections, please write for listing forms today.

RAY MERCER & COMPANY

4241 Normal Avenue, Hollywood 29, Calif.
Phone: NOrmandy 3-9331 AC: 213

Year of Organization: 1925

Services: for 16 35/70mm: underwater and surface photography; miniatures; animation; trick shots; inserts; paintings for backgrounds and other purposes; titles; scenic materials; optical printing-special effects; idea counseling; promotional aid and materials.

PILGRIM FILM SERVICES, INC.

1252 20th Street, N. W., Washington, D. C.
Phone: FEderal 8-7255

Year of Incorporation: 1959

Robert S. Pilgrim, *President*
Robert H. Vance, *Vice President*
Dennis C. Pilgrim, *Secretary-Treasurer*

Services: art, animation, animation photography; titles, opticals and special effects.

PROJECT UNLIMITED, INC.

5555 Sunset Blvd., Hollywood 28, Cal.
Phone: HO 9-3523 A/C: 213

Year of Incorporation: 1958

Tim Baar, *President*
Wah Chang, *Vice-President*
Gene Warren, *Secty., Treasurer*

Services: special visual effects; stop motion and dimensional animation; travel mattes; trick work; character and product animation.

TRI-PIX FILM SERVICE, INC.

1604 Broadway, New York 19, N. Y.
Phone: JU 2-0650 A/C: 212

Year of Incorporation: 1960

Guy Varrichio, *President*
Alfred Terone, *Exec. Vice-President*
Donald E. Adler, *Vice-President*

Services: optical effects; art and animation, titles; stop motion; still photography; slides; photo-retouching; hand lettering.

VIDEART, INC.

480 Lexington Ave., New York, New York

Services: special optical effects, 16mm, 35mm; b&w and color. See complete listing under Animation Services, this section.

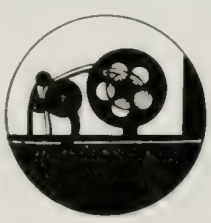
WESTHEIMER COMPANY

6585 Santa Monica Blvd., Hollywood 38, Cal.
Phone: HO 6-7771 A/C: 213

Year of Incorporation: 1955
Joseph Westheimer, *President*

Services: opticals and inserts for television, incl. commercials, b&w and color; titles. Traveling matte work; aerial image setup.

For Additional Sources of Opticals — Check Listings of Labs, Other Services



MUSIC for FILMS

CAPITOL LIBRARY SERVICES

(CAPITOL RECORDS)

Hollywood & Vine, Hollywood 28, California
Phone: HO 2-6252 AC: 213 Cable: Caprecord

Year of Organization: 1955

William Loose, *Supervisor*
Barbara Von, *Assistant*

Services: source of the Hi-Q music library for film scoring. Available on lease basis throughout U. S. to industrial film producers and sound labs. Locally, audition rooms available for scoring TV films and spots.

CORELLI-JACOBS FILM MUSIC, INC.

723 Seventh Avenue, New York 19, New York
Phone: JU 6-6673 AC: 212

Date of Organization: 1951

Fred Jacobs, *President*
Alfonso Corelli, *Vice President*
Dayton Anderson, *Music Editorial*
Paul Peterson, *Music Editorial*

Services: create music and sound effects scores for films and slidefilms from own music library. Lease background music library on disc or 1/4" tape.

SAM FOX FILM RIGHTS

1841 Broadway, New York 23, New York
Phone: CIrcle 7-3890 AC:212
Cable: Samfox

Year of Organization: 1930

Frederick Fox, *Vice President*
Howard Lerner, *General Manager*

Services: comprehensive libraries of recorded background music.

H-R PRODUCTIONS INC.

17 East 45th Street, New York 17, N. Y.
Phone: OXford 7-0725 AC: 215

Year of Organization: 1951

Herbert Rosen, *President*

Services: background music of over 500 selections for dubbing and re-recording. Available on "needle-down-once", annual lease or outright purchase basis.

JOHNSEN FILM SERVICE CO.

612 Beverly Drive, Arcata, California
Phone: VA 2-0456 AC: 707

Year of Organization: 1959

Paul Johnsen, *President*
Nancy Johnsen, *Secretary*
Ladislaus Varady, *Musical Director*

Services: original music for films and records; foreign recording services including composing, arranging, copying and musical direction; consultation and technical assistance for music track in any stage of completion.

MUSIFEX INC.

45 West 45th Street, New York 36, New York
Phone: CI 6-4061 AC: 212

Year of Incorporation: 1958

E. Robert Velazco, *President*

Services: background music scoring; sound effects; musical sound effects discs for outright sale; music library for lease; sound effects for outright sale; original scores; special sound effects made to order.

MUSIC FOR FILMS, INC.

49 West 45th Street, New York 36, N. Y.
Phone Circle 7-3577 AC:212

Year of Incorporation: 1956

Herman Fuchs, *President, Treasurer*
Louis Turchen, *Vice President, Secretary*

Services: supply and edit music and sound effects for films and tv commercials.

MUSIC SOUND TRACK SERVICE

1600 Broadway, New York 19, New York
Phone: OX 7-2985 AC:212

Year of Organization: 1937

Theresa M. Craig
Danny Hart, *Music Editor*
George Craig, *Assistant Music Editor*

Services: music scoring for motion pictures from music library; editing.

LLOYD NORLIN MUSICAL PRODS.

2509 Thayer, Evanston, Illinois
Phone: DA 8-2731 A/C: 312

Services: composer of film, jingle music; complete film scores and music direction.

THOMAS J. VALENTINO, INC.

150 W. 46th St., New York 36, N. Y.
Phone: CI 6-4675 A/C: 212

Year of Organization: 1932

Thomas J. Valentino, *President*

Services: major mood music library for films, titles, bridges, backgrounds, etc.

— Other FILM MUSIC Sources —

BOULEVARD RECORDING STUDIOS

632 N. Dearborn St., Chicago 10, Ill.
Phone: WH 4-2752 A/C: 312

Year of Organization: 1956

Hal Kaitchuck, *President*

Services: music scoring to picture, live in studio; music library. Narration recording to picture; editing.

FLORMAN & BABB, INC.

68 W. 45th St., New York 36, N. Y.
Phone: MU 2-2928 A/C: 212

Arthur Florman, *President*

Services: sound effects records; also background and mood music.

PICTURE SCORES, INC.

115 W. 45th St., New York 36, N. Y.
Phone: JU 6-1845 A/C: 212

SOUND RECORDING

CINE MAGNETICS, INC.

202 East 44th Street, New York City 17, New York
Phone: MU 2-2780 AC: 212

Year of Incorporation: 1961

Everett Hall, *President*
Allan A. Armour, *Exec. Vice President*

Services: magnetic sound striping (8 & 16mm), sound dubbing to stripe, 8 & 16mm picture duplication, reduction from 16mm to 8mm, color and black & white, 8 & 16mm sound duplication, tape and film, creative film editing, negative film cutting, 16mm optical re-recording; music and voice mix; A/V equipment sales & rentals; film distribution.

GLEN GLENN SOUND COMPANY

6624 Romaine Street, Hollywood 38, Calif.
Phone: HO 9-7221 AC: 213

Year of Organization: 1937

Harry E. Eckles, *President*
Richard E. Peck, *Vice President, Sales*
Joseph D. Kelly, *Vice President and Chief Engineer*
Jack Phillips, *Scheduling & Sales*
Robert McKie, *Quality Standards & Methods Verification*

Services: motion picture and television sound recording from original production to final optical negative; transfer, scoring, dubbing; final 35 and 35/32 optical negative recording.

KOSTER FILM FACILITIES, INC.

1017 New Jersey Ave., S. E. Washington, D.C.
Phone: LI 4-4410 A/C: 202

Services: sound recording, mixing, editing and other film services for producers.

OLMSTED SOUND STUDIOS, INC.

1 East 54th Street, New York 22, N. Y.
Phone: Plaza 1-0890 AC: 212

Year of Incorporation: 1954

Richard B. Olmsted, *President*
Arthur Shaer, *Vice President*

Services: film and transcription recording; closed circuit Telecine scoring and screening.

RECORDING STUDIOS, INC.

1639 Broadway, New York 20, New York
Phone: PLaza 7-8855 AC: 212

Year of Incorporation: 1958

Morton Schwartz, *President*
Robert J. Kingsley, *Vice President*
Royal Blakeman, *Secretary*

Services: recording, mixing, post-synchronizing and transfer studios; music film scoring stage.

RECORDED PUBLICATIONS LABORATORIES
(Div. Recorded Publications Mfg. Co., Inc.)

1558 Pierce Avenue, Camden 5, New Jersey
Phones: WOodlawn 3-3000 AC: 308
WAlnut 2-8558 AC: 215
Washington Office: **Albert A. Hinton, District Sales Manager, Suite 300, 1729 H. Street, N.W., Washington 6, D. C. Phone: 298-6100 AC: 202.**

Year of Organization: 1948

Edward J. Goodman, *President*
David H. Goodman, *Vice President, Sales*
Ernest W. Merker, *Chief Engineer*

Services: film, tape and disc recording facilities, sound track mixing and scoring for motion pictures and strip-films, disc mastering, pressings, high speed tape duplication and mailing services, monaural, stereo, three track studio recording.

ROSS-GAFFNEY INC.

21 West 46th Street, New York 36, New York
Phone: JU 2-3744 AC: 212

Year of Incorporation: 1955

Angelo Ross, *President*
James Gaffney, *Vice President*
James B. Harris, *Secretary, Treasurer*

Services: producers service organization supplying editors; music and music editors; sound effects; transfer service.

SONIC FILM RECORDING

(Producers Film Studios)

1230 W. Washington Blvd., Chicago 7, Ill.
Phone: CH 3-2600 A/C: 312

Date of Organization: 1946

Jack H. Lieb, *President*
Warren H. Lieb, *Prod. Supervisor*
Walter Hotz, *Sound Engineer*

Services: RCA 16mm and 35mm magnetic and optical sound recording; hi-fidelity magnetic mixing; music scoring and editing facilities.

SYNCHRO-SOUND INC.

24 West 45th Street, New York 36, N. Y.
Phone: CI 6-4687 AC: 212

Year of Organization: 1961

Win Sharples, Jr., *President*
Harold Robins, *General Manager*

Services: background music, including editing, laying in of music tracks; same services for sound effects; music available on 35 magnetic or 1/4" tape or disc. Transfer facilities including 35 magnetic and optical and 16 magnetic and optical; voice recording and dialogue direction.

TITRA FILM LABORATORIES, INC.

1600 Broadway, New York 19, N. Y.
Phone: PL 7-6681 A/C: 212

David Horne, *in charge*

Services: original recording, mixing, sound transfer, interlock. Editing, conforming, dubbing and film treatment.

TV RECORDERS

6054 Sunset Boulevard, Hollywood 28, Calif.
Phone: HO 9-8201 AC: 213

Year of Organization: 1955

Lawrence A. Aicholtz, *President*
Virginia L. Aicholtz, *Vice-President, Treasurer*
Clayton B. Thomas, *Secretary*

Services: sound recording and re-recording on film and tape for motion pictures.

SOUND RECORDING



Slidefilm Recording / Records

COLUMBIA RECORD PRODUCTIONS

799 Seventh Avenue, New York, New York
Phone: CI 5-7300

Calvin Roberts, *General Manager*

Branch Offices: 630 North McClurg Court, Chicago 11, Ill., WH 4-6000; Richard Hutter. 8723 Alden Drive, Los Angeles 48, Calif., OL 2-6020; Michael Coolidge.

Subsidiary: Bradley Recording Studios. 804 16th Avenue South, New York, New York. Phone: 254-5578; William Denny.

Services: recording studios as listed above; music library; sound effects; and record duplication from masters for slidefilms/promotional records.

COOK RECORDS

101 B Second St., Stanford, Conn.

Services. LP records for promotional use, including music, sound effects, mailing services. Short-run audio-visual runs accepted.

RCA CUSTOM RECORD SALES

155 East 24th Street, New York 10, New York
Phone: MU 9-7200

Contact: Marjorie B. Tahaney

Branch Offices: 455 North Lake Shore Drive, Chicago 11, Ill., WH 4-3215; William Reilly. 800 17th Avenue South, Nashville, Tenn., AL 5-5781; Edward J. Hines. 1510 North Vine Street, Hollywood, Calif., OL 4-1660; Alfred E. Hindle.

Services: slidefilm and record pressing, music libraries for dubbing; sound effects library and studios available.

Other Sound Recording Services

IN NEW YORK CITY

A & R Recording, Inc.

122 W. 48th St., New York, NY
Phone: JU 2-1070 A/C: 212

Audio Techniques, Inc.

247 W. 46th St., New York, N. Y.
Phone: JU 6-2619 A/C: 212

Dick Charles Recording Service

729 Seventh Ave., New York, N. Y.
Phone: JU 2-7920 A/C: 212

Cinema Recording Corporation

21 W. 46th St., New York, N. Y.
Phone: JU 2-3745 A/C: 212

Gotham Recording Corporation

2 W. 46th St., New York, N. Y.
Phone: JU 6-5577 A/C: 212

Pathe Sound Services

105 E. 106th St., New York 29, N. Y.
Phone: EN 9-4040 A/C: 212

Photo-Magnetic Sound Studios

3 E. 57th St., New York, N. Y.
Phone: MU 8-8690 A/C: 212

Reeves Sound Studios, Inc.

304 E. 44th St., New York 17, N. Y.
Phone: OR 9-3550

IN CHICAGO

Recording Services, Inc.

119 W. Hubbard, Chicago, Ill.
Phone: 644-0735 A/C: 312

Universal Recording Corporation

46 E. Walton Place, Chicago 11, Ill.
Phone: MI 2-6465 A/C: 312

IN HOLLYWOOD

Audio Effects Company

1600 N. Western Ave., Hollywood 27, Cal.
Phone: HO 9-3692 A/C: 213

Cinesound Company

1037 N. LeBrea Ave. Hollywood, Cal.
Phone: OL 4-3004 A/C: 213

Film Recorders

1515 N. Western, Hollywood 27, Cal.
Phone: HO 9-3163 A/C: 213

Bradley Kemp

5746 Sunset Blvd., Hollywood, Cal.
Phone: HO 6-5254 A/C: 213

Que Recording Company

6233 Hollywood Blvd., Hollywood, Cal.
Phone: HO 4-8351 A/C: 213

Radio Universal Recorders

7000 Santa Monica Blvd., Hollywood, Cal.
Phone: HO 3-3282 A/C: 213

Arnold Daly, *Contact*

Ryder Sound Services, Inc.

1161 Vine St., Hollywood 38, Cal.
Phone: HO 9-3511 A/C: 213

Telesound Studios

6296 Melrose, Hollywood, Cal.
Phone: WE 1-8161 A/C: 213

Todd-AO Sound Recording

1021 N. Seward St., Hollywood, Cal.
Phone: HO 3-1136 A/C: 213

Video Tape to Film Transfer

(Additional Listing at Presstime)

LOGOS LTD.

1017 New Jersey Ave., SE, Washington 3, D. C.
Phone: 543-6076 A/C: 202 Cable: LOGOS

Year of Incorporation: 1961

Dr. Paul W. Schafer, *President*
James W. Deter, *Vice-Pres., Treasurer*
Leigh Middleditch, Jr., *Secretary*
Charles Riley, *Chief Engineer*
E. Carol Schafer, *Chief, Research*
James D. Helliwell, *Production Chief*

Services: video tape to film transfers, color & b&w; both 16mm, 35mm.

VIDEOTAPE SERVICES

KTTV

5746 Sunset Boulevard, Los Angeles 28, Cali
Phone: HO 2-7111 Cable: TWX LA 228

Year of Organization: 1947

Robert Breckner, *President*
Charles Young, *National Sales Manager*
John R. Vrba, *Vice President and Manage KTTV Productions*
Richard Woollen, *Vice President and Progra Director*
Reavis Winckler, *Publicity Director*
Robert Bennett, *Local Sales Manager*

Services: TV commercials on video tape; editing videotaped sales presentations, etc.

NATIONAL VIDEO TAPE PRODUCTIONS

(Division of Sports Network, Inc.)

36 West 44th Street, New York 36, N. Y.
Phone: MUrray Hill 2-3627 AC: 212

Date of Incorporation: 1959

Richard E. Bailey, *President*
Charles Voso, *Vice President, Engineering*
Jack Bozarth, *Vice President, Sales*
Thomas Schilling, *Secretary-Treasurer*
William Hyland, *Comptroller*

Services: color and black and white video tap production facilities; location video taping color and black and white; video tape mobi units; services for intersync editing, mixing, dul bing, playback and double and single syste video tape to film transfer. Services supplie nationally.

VHF INC.

300 East 46th Street, New York 17, N. Y.
Phone: MU 7-4505 AC: 212

Year of Incorporation: 1961

Ira G. Delumen, *President*
John L. Koushouris, *Vice President, Operations*
Richard R. Rector, *Vice President, Production*
Peter V. Smith, *Vice President, Special Projects*
Robert C. Troup, *Vice President, Sales*
Bruce L. Wolfson, *Controller*

Services: transfer of videotape to videofilm, colo and black and white; editing, mixing; productio services for commercials and programs on video tape and videofilm.

VIDEOTAPE PRODUCTIONS OF NEW YORK, INC.

Videotape Center, 101 West 67th Street, New York 23, New York
Phone: TR 3-5800 AC: 212

Year of Incorporation: 1958

Howard S. Meighan, *President*
John B. Lanigan, *Vice President, General Manager*
Charles F. (Chuck) Holden, *Production Manager*
Herbert Hobler, *Sales Manager*
Nathan Weiss, *Treasurer*
Don Collins, *Chief Engineer*

Services: videotape production services for t commercials; programs; closed circuit busines conferences; on location, United States an Europe.

Entire Contents Copyright 1962
Business Screen Magazines, Inc.

VIDEO TAPE UNLIMITED INC.

341 Madison Avenue, New York 17, N. Y.
Phone: MU 6-8066 AC: 212

Year of Organization: 1960

Henry Alexander, *President*
Paul Jacobson, *Vice President, General Sales Manager*

ervices: television mobile video tape cruiser; udio or location; program, commercial, pilots; osed circuit; live pickup or videotaped. Special fects; genlock; matting; inserts.

WTTW-TV

1761 E. Museum Drive, Chicago 37, Ill.
Phone: MUseum 4-3800 A/C: 312

Elizabeth Edelberg, *Supr., Recording Serv.*

ervices: video tape to film transfer.

ITLE SPECIALISTS

(*Also see Labs and Service Companies*)

KNIGHT STUDIO

159 E. Chicago Ave., Chicago 11, Ill.
Phone: SU 7-5069 A/C: 312

Date of Organization: 1942

Ivend H. Krohn, *Owner, Manager*

ervices: hot stamping of motion picture, slide-lm and slide titles in b&w and color.

KNIGHT TITLE SERVICE OF NEW YORK

145 West 45th Street, New York 36, N. Y.
Phone: CO 5-2080 AC: 212

Year of Organization: 1938

Robert B. Knight, *President*
George Mayer, *Vice President & General Manager*
Libby W. Knight, *Secretary-Treasurer*

ervices: hot press craftsmen for film titles, resentations, art overlays, comprehensives, and eproduction proofs.

HOT PRESS COMPANY

2 W. 46th St., New York 36, N. Y.
Phone: CI 5-6350 A/C: 212

Bud Wycoff, *contact*

ervices: color typography for film titles, slides, lmstrips, flip cards. Comps and short runs.

Ray Mercer & Company

4241 Normal Ave., Hollywood 29, Cal.

(*see complete listing under Film Services*)

Film Effects of Hollywood

1153 N. Highland Ave., Hollywood 38, Cal.

(*see complete listing under Film Services*)

Pilgrim Film Services, Inc.

1252 20th St., N. W., Washington, D. C.

(*see complete listing under Film Services*)

F. Hillsberg

421 West 54th St., New York, N. Y.
Phone: PL 7-1525 A/C: 212

FILM TREATMENT AND REJUVENATION

Bekins Film Service Center

1025 N. Highland Ave., Hollywood 38.
Phone: HO 9-8181 A/C: 213

(*see complete listing on following page*)

COMPREHENSIVE FILMTREAT, INC.

421 West 54th Street, New York 19, N. Y.
Phone: CO 5-0372 AC: 212

Branches (service centers): at 421 West 5th Street, New York; and 829 North Highland Avenue, Hollywood, California.

Year of Incorporation: 1930

Michael Freedman, *President*
Jules Leni, *Vice-President & Treasurer*
Stanley Gitner, *Vice-President — Operations*
Harry Ehrreich, *Vice-President — Sales*
Edward F. Gallick, *Manager (West Coast)*

Services: restoration of original scratch-free photographic quality to motion picture originals and prints.

Member: Association of Cinema Laboratories

THE LARSEN COMPANY

1322-24 North Cole Avenue, Hollywood 28, California
Phone: HO 2-2777 AC: 213

Year of Organization: 1949

Seth B. Larsen, *President*
M. C. Larsen, *Vice President*
M. Tiews, *Secretary-Treasurer*
Daniel Castro, *Laboratory Superintendent*

35mm Services: film lacquering to remove scratches from color negatives; magnetic striping, release prints, cinemascope.

16mm Services: film lacquering to remove scratches from 16mm color original; magnetic striping; release prints; camera rawstock.

Special Services: editorial service, 8mm magnetic striping.

LEONARD FILM SERVICE

1700 East Walnut Street, Pasadena, California
Phone: MU 1-9950 AC: 213

Year of Organization: 1958
Kenneth L. Dymmel, *Owner*
Germaine M. Gage, *Production Supervisor*

Services: Vite-a-Lize Film Treatment; inspection, repair, and cleaning.

PEERLESS FILM PROCESSING CORPORATION

421 West 54th Street, New York 19, N. Y.
Phone: JU 2-0052 AC: 212
Cable: Peerfilpro

Branch Office: West Coast Laboratory at 959 Seward st., Hollywood, California.

Year of Incorporation: 1934

Stanley Cohen, *V-P — New York Operations*
Vick C. Krupa, *V-P — West Coast Operations*

Services: protective treatment; reconditioning services including scratch removal, inspection & repair, shrinkage reduction, correction of brittleness, buckle and curl; supplies for cleaning & repair; packaging and distribution.

PERMAFILM, INC.

723 Seventh Ave., New York 19, New York
Phone: CI 6-0130-1 AC: 212
Cable: Permafilms

Year of Incorporation: 1955

Paul N. Robins, *President*
Robert M. Howse, *Vice-President*
Anthony Bennet, *Treasurer*
Edwin Weiser, *Secretary*

Services: film protection, negatives and positives; film rejuvenation, negatives and positives; film scratch removal system, for negatives and positives.

PERMAFILM OF CALIFORNIA, INC.

7264 Melrose Avenue, Los Angeles 46, Calif.
Phone: WE 3-8245 AC: 213

Year of Incorporation: 1957

Sol J. Cohen, *Secretary-Treasurer & Sales Manager*

Services: 16mm, 35mm & 70mm — Permafilm processing, scratch removal, rejuvenation, ultrasonic cleaning.

RAPID FILM TECHNIQUE, INC.

37-02 27th Street, Long Island City 1, N. Y.
Phone: ST 6-4600-1-2-3 AC: 212

Year of Incorporation: 1940

Jack Bernard, *President*
Henry Lloyd, *Secretary-Treasurer*
Jerome Gober, *Lab Supervisor*
Marvin A. Bernard, *Sales Director*

Services: restoration of 8mm, 16mm, and 35mm film by removing scratches, oil stains, dirt, abrasions; repair of bad splices and other damages.

ROBERT H. REDFIELD, INC.

1020 S. Wabash Ave., Chicago 5, Ill.
Phone: HA 7-3046 A/C: 312

Year of Incorporation: 1946

R. H. Redfield, *President*
Wayne Collander, *Vice-President*
Farrell W. Redfield, *Secty., Treas.*

Services: film treatment; also recording service (tape) for Salesmate (35mm); library.

VACUUMATE CORPORATION

446 West 43rd Street, New York 36, N. Y.
Phone: LO 4-1886-1 AC: 212

Year of Incorporation: 1947

Lucile H. Fleck, *President*
Samuel H. Bunchez, *Treasurer*

Services: inspecting, cleaning, repairing, rejuvenation, scratch removal, cutting and canning of filmstrips, breakdown of TV commercials, packing and shipping of filmstrips and motion pictures.

Facts Provided by Staff Research

• The countless thousands of lines which provide detailed facts about film laboratories, production service specialists, film distributors, writers, etc. were assembled during weeks of survey mailings and staff research at BUSINESS SCREEN. There is no previous listing effort of this size or scope in existence.

Inevitable errors or omissions will be corrected in an early Supplement.

FILM HANDLING STORAGE SERVICES

✻

BEKINS FILM SERVICE CENTER

1025 North Highland Avenue, Hollywood 38, California
Phone: HO 9-8181 AC: 213
Cable: TWX LA 989

Year of Organization: 1958

Nicholas Muskey, *Manager*

Services: film distribution, inspection, grading and cleaning, repairing and rejuvenating; scratch removal; protective coating; editing; commercial insertion; storage; print procurement.

BONDED TV FILM SERVICE

630 Ninth Ave., New York City, N. Y.
Phone: JU 6-1030 A/C: 212

Branches: 100 E. Illinois St., Chicago; 8290 Santa Monica, Los Angeles; 15 St. Mary St., Toronto, Ontario, Canada.

METROPOLITAN FILM STORAGE & SERVICE, INC.

550 Main Street, Fort Lee, New Jersey
Phones: New York PE 6-6755 (AC 212)
New Jersey WI 7-4300 (AC: 201)

Year of Incorporation: 1962

James Frola, *President*
James Stone, *Vice-President & Gen'l. Mgr.*
Frank Kull, *Secretary-Treasurer*

Services: film storage, nitrate and triacetate; film inspection.

MODERN TV

3 East 54th St., New York 22, New York
Phone: PL 8-2900 A/C: 212

Contact: Richard Ritenour

Branches: Chicago, Illinois and other strategic centers of trafficing of television program films and commercials.

TAPE FILMS, INC.

621 West 54th Street, New York 19, N. Y.
Phone: PL 7-8466 AC: 212

Year of Incorporation: 1960

K. S. Cofod, *Vice President*
R. C. Lindall, *Sales Manager*

Services: print procurement and distribution of commercials to tv stations; film and video tape storage at Route 3 and 8th Street, Secaucus, New York.

REGISTERED FILM STORAGE, INC.

25 Willowdale Avenue, Port Washington, New York
Phone: PO 7-4520 AC: 516

Branch Office: 630 Ninth Avenue, New York 19, New York. Phone: CI 7-4778.

Year of Incorporation: 1962

Robert B. Pell, *President*

Services: de-humidified, air conditioned, air controlled film storage facilities; 24 hour recall deliveries.

FILM TRANSLATION

(for overseas versions of factual films)

✻

FOREIGN LANGUAGE & CINEMA SERVICE

7046 Hollywood Blvd., Los Angeles 48, California
Phone: HO 7-5128 AC: 213

Albert J. Amateau, *Director*
Ed. Ades, *Secretary*

Services: translation, adaptation of narration or lip-synchronization films into any foreign language; rehearsal of narrator or voices, recording, transfer, editing, developing and printing of new version. Consultation on foreign markets, language and film problems; recommendations on distribution channels for foreign-language versions of business and industrial films.

STOCK SHOTS

— IN HOLLYWOOD —

Lem Bailey Color Stock Library

7934 Santa Monica Blvd., Hollywood, Cal.
Phone: OL 4-8197 A/C: 213

Elmer Dyer Film Library

711 N. Lajolla Ave., Hollywood, Calif.
Phone: WE 9-8308 A/C: 213

Sherman Grinberg Film Library

1438 N. Gower St., Hollywood, Calif.
Phone: HO 4-7591 A/C: 213

NBC Film Exchange

Sunset and Vine, Hollywood, Calif.
Phone: HO 9-6161, Ext. 640 A/C: 213

Photographics International

1714 N. Wilton Place, Hollywood 28, Cal.
Phone: HO 7-6126 A/C: 213

— IN NEW YORK CITY —

Fotosonic, Incorporated

15 W. 46th St., New York 36, N. Y.
Phone: JU 6-0355 A/C: 212

Sherman Grinberg Film Library

245 W. 55th St., New York 36, N. Y.
Phone: JU 6-8750 A/C: 212

NBC Film Library

(Service of NBC Film Division)

105 E. 106th St., New York 29, N. Y.
Phone: CI 7-8300, Txt. 3438 A/C: 212

Stock Shots, Inc.

333 West 52nd St., New York City, N. Y.
Phone: JU 2-6185 A/C: 212

Maurice Zouary, *contact*

Stock Shots to Order

550 Fifth Ave., New York City, N. Y.
Phone: CI 6-0690 A/C: 212

Ray Pheelan, *Managing Director*

Other Film Production Services

☆ Additional, specialized sources of film production services will be published on completion of research in subsequent issues and in the 1963 Production Review.

SPECIAL SERVICES

Cinematography Service

TED & VINCENT SAIZIS

5616 Tenth Ave., So. Birmingham 12, Ala.
Phone: 592-1026

Services: specialists in motion picture location production; completely equipped with mobile vans; field generators, etc.

✻

TOM WILLARD, CINEMATOGRAPHY

1860 Broadway, New York 23, N. Y.
Phone: JU 2-1698 A/C: 212

Date of Organization: 1962

Tom Willard, *President*

Services: exclusively cinematography arrangements and supervision for producers.

Preview Theatres

Johnny Victor Theatre

RCA Exhibition Hall, 40 W. 49th St., New York 20, N. Y.
Phone: MU 9-2700 A/C: 212

Leo Popkin, *Projectionist*

Services: screening room for film preview.

Preview Theatre, Inc.

1600 Broadway, New York 19, N. Y.
Phone: CI 6-0865 A/C: 212

William B. Gullette, *President*

Services: three screening rooms for 16mm and 35mm. Optical, magnetic; CinemaScope, Stereophonic.

Film Insurance

Saul Kornreich & Sons, Inc.

116 John St., New York 36, N. Y.
Phone: BE 3-3973 A/C: 212

Saul Kornreich, *President*
Matthew R., Morton A. Kornreich, *Vps.*

Services: film insurance; specialists in all forms of insurance for tv and film producing companies.

Film Salvage

Film Processing & Salvage Company

3602 S. Crenshaw Blvd., Los Angeles 16, Cal.
Phone: RE 1-2348 A/C: 213

Jan Friedman, *President*
Herman Cockey, *General Manager*

Services: clearing film base for magnetic striping, 35mm and 16mm.

Theatrical Livestock

Chateau Theatrical Animals, Inc.

608 W. 48th St., New York 32, N. Y.
Phone: CI 2-0520 A/C: 212

Frederick E. Birkner, *President*
Gloria A. Stoesser, *Vice-President*

Services: supplier of theatrical livestock in the East; trained animals from flea to elephant; skilled animal handlers; collection of animal-drawn equipment from goatcart to stagecoach; harness



NATIONWIDE FILM DISTRIBUTORS

ASSOCIATION FILMS, INC.

Headquarters Office:
347 Madison Ave., New York 17, N. Y.
Phone: MUrray Hill 5-2242

J. R. Bingham, *President*

A. L. Fredrick, *Executive Vice-President and Treasurer*

Reg. S. Evans, *Vice-President, Sales*

Robert Finehout, *Vice-President, Television & Sales Promotion*

Robert Mitchell, *Vice-President, Operations*

Robert Bucher, *Vice-President, Director of Advertising*

Regional Film Distributor: for the Eastern Area, Broad at Elm, Ridgefield, N. J. Phone: WHitney 3-8200. E. H. Johnson, **Manager and Sales Rep.; For the Midwestern Area:** 561 Hillgrove Avenue, La Grange, Ill. Phone: Fleetwood 4-0576. M. G. Weiland, **Manager and Sales Rep.; For the Western Area;** 799 Stevenson St., San Francisco 3, Calif. Phone: UNderhill 1-5305. W. O. Siler, **Manager and Sales Rep.; For the Southwestern Area:** 1621 Dragon St., Dallas 2, Texas. Phone: RIverside 8-8759. Carl Stahl, **Manager and Sales Rep.**

THE JAM HANDY ORGANIZATION, INC.

Headquarters Office:
2821 E. Grand Blvd., Detroit 11, Mich.
Phone: TRinity 5-2450

Betty Watters, *in charge, Distribution Services*

IDEAL PICTURES, INC.

Headquarters Office:
58 East South Water St., Chicago 1, Ill.
Phone: FInancial 6-5480

Paul R. Foght, *President*
Jack Spire, *Vice-President, Secretary*
C. M. Hadden, *Treasurer*
S. L. Nolan, *Director*
W. J. Dauler, *Director*

BRANCH EXCHANGES: 2114 Eighth Avenue N., Birmingham 1, Ala.; 1840 Alcatraz Ave., Berkeley 3, Calif.; 2221 S. Olive St., Los Angeles 7, Calif.; 853 Fifth Ave., San Diego 1, Calif.; 1011 E. Colfax, Denver 18, Colo.; 55 NE 13th St., Miami 32, Fla.; 71 Walton St. N.W., Atlanta 3, Ga.; 1370 S. Beretania St., Honolulu, Hawaii; 58 E. South Water St., Chicago 1, Ill.; 15 E. Maryland St., Indianapolis 4, Ind.; 616 S. 5th St., Louisville 2, Ky.; 1303 Prytania St., New Orleans 13, La.; 102 W. 25th St., Baltimore 18, Md.; 42 Melrose St., Boston 16, Mass.; 15924 Grand River Ave., Detroit 27, Mich.; 3400 Nicollet Ave., Minneapolis 8, Minn.; 1822 Main St., Kansas City 8, Mo.; 4028 N. Kingshighway, St. Louis 15, Mo.; 1558 Main St., Buffalo 9, N.Y.; 321 West 44th St., New York 36, N. Y.; 2547 Woodburn Ave., Cincinnati 6, Ohio; 2110 Payne Ave., Cleveland 14, Ohio; 1201 S.W. Morrison, Portland 5, Ore.; 41 N. 11th St., Philadelphia 7, Pa.; 14 Wood St., Pittsburgh 22, Pa.; 18 S. Third St. Memphis 3, Tenn.; 2434 S. Harwood, Dallas 15, Texas; Brigham Young University, Provo, Utah; One E. Main St. Richmond 19, Va.; and 4431 W. North Ave., Milwaukee 8.

INSTITUTE OF VISUAL COMMUNICATION, INC.

40 East 49th St., New York 17, N. Y.
Phone: ELdorado 5-1443

William J. Ganz, *President*

MODERN TALKING PICTURE SERVICE, INC.

Headquarters Office:
3 East 54th St., New York 22, N. Y.
Phone: PLaza 8-2900

Frank Arlinghaus, *President*
Carl Lenz, *Executive Vice-President*
W. H. (Bill) MacCallum, *Vice-President, Modern Learning Aids Division*
W. M. (Bill) Oard, *Vice President, Operations.*
Elsie Cox, *Treasurer*
Ralph Del Coro, *Vice-President-Sales Promotion and Development*
Phil Murphy, *Advertising & Promotion Manager*

NATIONAL SALES OFFICES

EASTERN DIVISION SALES:
3 East 54th St., New York 22, N. Y.
Phone: PLaza 8-2900
R. H. (Dick) Rogers, *Vice-President*
James (Jim) Davis and Joseph Lynch

AT DETROIT:
19818 Mack Avenue, Detroit 36, Mich.
Phone: TUxedo 4-6222
W. M. (Bill) Oard, *Vice-President*

AT PITTSBURGH:
210 Grant St., Pittsburgh 19, Pa.
Phone: GRant 1-9118
Don Konny, *in charge.*

CENTRAL DIVISION SALES:
Prudential Plaza, Chicago 1, Ill.
Phone: DElaware 7-3252
A. R. (Art) Bach, *Vice-President, Nat'l. Sales*
Dan Kater and Jack Lusk

WESTERN DIVISION SALES:
AT SAN FRANCISCO:
444 Market St., San Francisco 5, California
Phone: Yukon 2-9414
Robert A. Kelley, *in charge.*

AT LOS ANGELES:
1717 N. Highland Ave., Los Angeles 28
Phone: HOllywood 2-2201
R. M. (Dick) Hough, *Vice-President*

SOUTHERN DIVISION SALES:
1710 H Street, N. W., Washington 6, D.C.
Phone: 298-8383
Jack Lalley, *Vice-President*

AT TORONTO:
140 Merton St., Toronto 7, Ontario
Phone: HUdson 5-4419
Bruce Thomas, *in charge.*

STERLING-MOVIES U.S.A., INC.

Headquarters Office:
375 Park Ave., New York 22, N. Y.
Phone: JUdson 6-1717

Charles Dolan, *President*

Sophie Hohne, *Exec. Vice-President*

G. Roger Cahaney, *Vice-President, General Manager*

Charles F. Keenan, *Director of Programming*

Gordon J. Hempel, *Director of Operations*

Ophelia Brussaly, *Manager, Television Department*

Morton J. Fink, *Eastern Sales Mgr.*

Kadoza Worthy, *Comptroller*

Regional Film Exchanges: Eastern Area: 43 West 61st St., New York 23 N. Y. Phone: JUdson 6-1717. **Midwestern Area:** 200 South Michigan Avenue, Chicago, 4, Ill. Phone: 939-6056. Donald Freese, Manager. **Western Area:** 1469 Vine Street, Hollywood 28, Cal. Phone: HOllywood 4-6256. Ralph Rafik, Manager. **Southwestern Area:** Miller's Visual Aids, 519 Pennsylvania Avenue, Fort Worth, Texas. Phone: EDison 2-7184.

ROTHACKER, INC.

Headquarters Office:
Time & Life Building, Rockefeller Center
New York 20, New York
Phone: CIrcle 5-6878

Douglas D. Rothacker, Jr., *President*
W. Stanfield Cooper, *Vice-President*
Mayme R. Dawson, *Secretary*

UNITED WORLD FILMS, INC.

Headquarters Office:
1445 Park Ave., New York 29, N. Y.
Phone: TRafalgar 6-5200

James M. Franey, *President*

Murray Goodman, *Vice-President, Castle Package Films*

John D. Desmond, *Vice-President, Distribution Services*

Arthur McLaughlin, *Director, Sponsored Film Department*

See 12th Production Review for Background

• Additional details on these leading national film distribution companies appears in the 12th Annual Production Review of BUSINESS SCREEN.

FILM WRITERS

ARMINGTON & MEISTER

220 East 54th St., New York 22, N. Y.
Phone: MU 8-3909

H. F. Armington, *Officer, Writer*
I. W. Meister, *Officer, Writer*

JOHN C. BANCROFT

5718 North Campbell, Chicago 45, Illinois
Phone: ARdmore 1-7747

LESTER BECKER

1133 Broadway, New York 10, N. Y.
Phone: WA 9-8889

O'BRIEN BOLDT

17 Sherwood Place, Englewood, New Jersey

SPENCER BOSTWICK'S PLANFILM, INC.

1647 Wisconsin Avenue, Washington, D. C.

Date of Incorporation: 1956
Phone: CO 5-4161

Spencer Bostwick, *Owner, Head, Script Production*
Sara Bostwick, *Head, Music Services*

BRINK SCRIPTS

2310 Acadian Thruway, East
Baton Rouge 2, Louisiana

Brinsfield King, Jr., *Writer*

THOMAS BYRNES

Bull Valley, Woodstock, Illinois
Phone: 388-1177

COE-PEACOCK, INC.

8030 Woodmont Avenue, Washington 14, D.C.
Phone: OLiver 6-5240

Date of Incorporation: April, 1961
Lowry N. Coe, Jr.; Clifford L. Peacock

RICHARD P. CREYKE

2019 Grove Street, Glenview, Illinois
Phone: PArk 4-4071

Date of Organization: 1956

CUMMINS-BETTS

404 University Ave., Glen Echo, Md.
Phone: OLiver 2-8296

Bill Betts, Sylvia C. Betts, *Writers*

EDITORIAL SERVICES, INC.

1276 West Third St., Cleveland 13, Ohio
Phone: TOwer 1-4577

Date of Incorporation: 1952

William D. Ellis, *President*

DON FRIFIELD

321 Rutland Avenue, Teaneck, New Jersey
Phone: TEaneck 3-1421
New York: 108 W. 44th St., N. Y. 36
Phone: LT 1-7990

OEVESTE GRANDUCCI, INC.

34-43 Prindsens Gade, St. Thomas, U. S. Virgin Islands
Phone: 699 (St. Thomas)

Date of Organization: 1946

Oeveste Granducci, *Writer*

DWINELL GRANT

Solebury, Bucks County, Pennsylvania
Phone: (AC 215) 297-5204

Date of Organization: 1955

Dwinell Grant, *Science Writer*

HARVEY YALE GROSS

115 West 71st St., New York 23, N. Y.
Phone: SU 7-2626

Date of Organization: 1957

BRUCE HENRY

c/o Peter Thomas, Goldstone-Tobias Agency, 250 N. Canon Dr., Beverly Hills, Calif.
Phone: CR 6-1071. Summer Workshop: Victory Heights, Lac Court Oreilles, Stone Lake 2, Wisconsin. Phone: Stone Lake 865-2552.

PAUL HUNTER

6653 North Seeley Ave., Chicago, Illinois
Phone: SH 3-8499

ALEXANDER KLEIN

521 West 112th St., New York 25, N. Y.
Phone: AC 2-7634

Alexander Klein & staff, *Writers*

DAN KLUGHERZ

48 Arrandale Avenue, Great Neck, New York
Phone: HUnter 2-5737

HAL A. LONG

10250 Wilshire Blvd., Los Angeles 24, Cal.

EARLE B. LUBY

80 Ivy Way, Port Washington, New York
Phone: (AC 516) PO 7-6239

Date of Organization: 1948

D.C.M. SCRIPT SERVICES, INC.

14 Edison Street, Bayville, New Jersey
Phone: (AC 201) 341-1793

Date of Organization: 1960

Douglas C. McMullen, *Writer*

BRUCE C. MOODY

372 Central Park West, New York 25, N. Y.
Phone: UN 5-5278

Date of Organization: 1961

JACK I. MOSS, INC.

19 West 44th Street, New York 36, N. Y.
Phone: YUkon 6-6370

Date of Organization: 1959
Date of Incorporation: 1961

Jack I. Moss, *President*

MICHAEL MORAN

109 Fourth Street, West Virginia Beach, Virginia

EDWARD R. MURKLAND

37 Bank Street, New Milford, Conn.
Phone: (AC 203) EL 4-3301; EL 4-5660

Date of Organization: 1962

EDDIE O'BRIEN — THE WRITER

7801 Old Georgetown Road, Washington 14, D. C.
Phone: OL 4-1524-5

Date of Organization: 1960

Edward A. O'Brien, Jr., *Writer*
Harriet F. Heyman, *Secretary*

CARL PUGH

6375 South West 102nd St., Miami 56, Fla.
Phone: (AC 305) MOhawk 1-9440

LAWRENCE RAVITZ

East Mt. Airy Road, Croton-on-Hudson, New York
Phone: Croton 1-4148

WILLIAM L. RUSSELL

435 East 57th St., New York 22, N. Y.
Phone: PLaza 5-6368

Date of Organization: 1958

ANN AND RALPH SCHOOLMAN

Horton Road, Cold Spring, New York
Phone: Cold Spring 5-3609

WILLIAM L. SIMON MOTION PICTURE SCRIPTS

2407½ Eye Street N. W., Washington 7, D.C.
Phone: FEderal 3-7514

Date of Organization: 1958

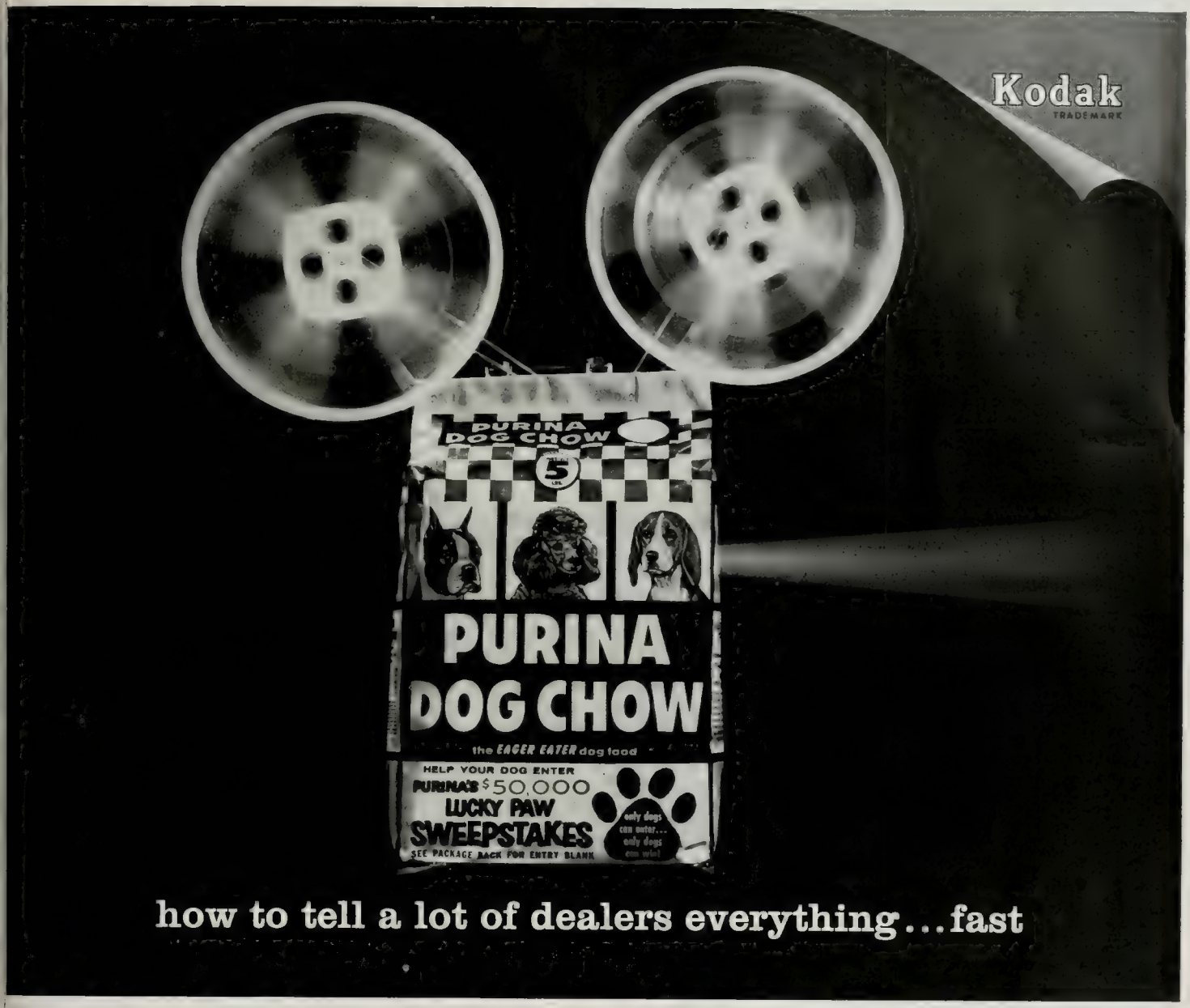
STANFORD SOBEL

103 Park Avenue, New York 17, N. Y.
Phone: LExington 2-1450

Date of Organization: 1947

RAY SPERRY

3841 Highland Ave., San Diego 5, Calif.
Phone: AT 1-4392



how to tell a lot of dealers everything...fast



"It would take us a dog's lifetime to tell our long list of dealers the research and field-test story of our Dog Chows or other Purina Chows—if we didn't use movies"—says John McGinty, Vice President, Ralston Purina Co.

"We compress the entire story for each Chow into a memorable few minutes, pack it with the complete selling argument, document it with live-action case histories, put it all into a can, send it along with a good projector to a dealer meeting anywhere, and know that no matter who presents the story, it'll be letter-perfect every time it's seen.

"The time saved, for dealers and for us, is enormous.

"Sound projectors are now standard equipment for our sales divisions and branch plants.

"Our main qualification for projectors is that salesmen be able to run them easily, without embarrassment. KODAK PAGEANT Projectors qualify."

KODAK PAGEANT 16mm Sound Projectors never call attention to themselves, never embarrass the operator. The newest model (AV-126-TR) is perfect for sales. It is quiet-running, simple, and dependable, suited to small-room presentations or huge auditorium showings. Its transistorized sound system needs no warm-up, is designed to remain maintenance-free for the life of the projector. A school child can set it up and operate it. Many actually do in schools across the country.

* * *

A Kodak audiovisual dealer will demonstrate a KODAK PAGEANT *16mm Sound Projector for you at your convenience. No obligation, of course.*

KODAK PAGEANT Projector ⟩ **EASTMAN KODAK COMPANY,** Dept. 8-V, Rochester 4, N. Y.

Film Writers

(CONTINUED FROM PAGE 80)

J. M. STARBECKER, INC.
241 Quincy Ave., New York 25
Phone: TAlmadge 3-2384

SIDNEY THIEL
410 W. 42nd St., New York 11

DICK UPTON
418 S. Fourth Ave. Libertyville, Illinois.
Phone: EMpire 2-0174 (312)

PAUL C. WOODBRIDGE
Bragpatch Scriptshop, Great Falls, Virginia
Phone: PL 9-2565 (Wash. D.C.)

Tom Willard, N.Y., Offers Special Cinematography Service

☆ A new company devoted exclusively to producer and sponsor requirements for motion picture photography has been formed by Tom Willard with headquarters at 1860 Broadway in New York city.

well-known in the factual film production field as both a commercial producer and as former chief of film production within industry, Willard emphasizes that the new service organization will specialize in photographic and sound recording requirements of producers and sponsors, from scene to delivery of workprint. Organizations with or without photographic facilities will be provided with foremost cameramen as well as additional camera personnel and equipment.

The new company will not produce complete films. It will provide only personnel and equipment, delivering developed negative and workprint to the client. Complete coordination between all steps in the photographic process is cited as a salient factor in this cinematography service. The Manhattan telephone number is JU 6-2600.

* * *

Bebell & Bebell Offers 16, 35 Processing of B&W Reversal

☆ Bebell & Bebell Color Laboratories, Inc., New York, now offers reversal processing of both 16mm and 35mm high-speed b&w reversal film.

A new Houston-Fearless film processing unit has been tested for the past month and is now in operation. All reversal films, including perforated and unperforated, are handled on an all-day and all-night basis.

REPRESENTATIVES OF THE FILM MANUFACTURERS

A convenient reference listing of field offices and technical specialists for these leading manufacturers of raw stock:

ANSCO
MOTION PICTURE DIVISION

Vestal Parkway East, Binghamton, New York. Phone: RAymond 9-6555
H. B. Davis, *Professional Sales Manager*
E. G. Stamboulian, *Marketing Manager*

Motion Picture Specialists

John D. Barry, Chrysler Bldg., 405 Lexington Ave., New York 17, N. Y., Phone: OXford 7-6161
George Boemler, 1001 N. LaBrea Ave., Los Angeles 38, Calif. Phone: OLdfield 4-0550

Regional Sales Offices

Prof. Regional Sales Managers

Northeastern

R. G. Tourangeau, 80 Federal St., Boston, Massachusetts
Phone: HUbbard 2-0850

Eastern

H. W. Gost, 763 Penobscot Bldg., Detroit 26, Michigan
Phone: WOodward 2-7028

Southern

J. D. Coil, 1219 Williams St., Atlanta 9, Georgia
Phone: TRinity 6-0351

Central

W. D. Hopkins, 4255 W. Touhy Ave. Chicago 46, Illinois
Phone: ORchard 5-6015

Western

L. E. Purcell, 1001 N. LaBrea Ave., Los Angeles 38, California
Phone: OLdfield 4-0550

Canadian

F. A. Cripps, 1450 Queensway, Toronto 18, Ontario, Canada
Phone: CLifford 5-0141

E. I. DU PONT DE NEMOURS & CO.
Photo Products Department
Wilmington 98, Delaware

H. L. Graham, *Director, Sales Division*
F. B. Astley, *Assistant Director, Sales Division*
H. T. Harding, *Motion Picture Product Manager*

Regional Sales Offices

Atlanta

W. M. Springer, Jr., *District Manager*. D. P. Hurley, *Field Sales Manager*, 1737 Ellsworth Industrial Drive, N. W., Atlanta 18, Georgia. Phone SYcamore 355-1230.

Boston

W. J. Cannon, *Field Sales Manager* 45 Fourth Avenue, Waltham 54, Mass., Phone: TWinbrook 9-8300.

Chicago

I. A. Lundgaard, *District Manager*; R. B. Sutherland & D. F. Jones, *Field Sales Managers*, 4560 Touhy Avenue, Lincolnwood, Edgebrook Station, Chicago 46, Illinois.

Cleveland

W. D. Baker, *District Manager*. R. E. Nase, *Field Sales Manager*, 20575 Center Ridge Road, Rm. 116, Cleveland 16, Ohio, Phone: 333-3674.

Dallas

F. H. Lines, *District Manager*. J. W. Blocher, *Field Sales Manager*, 1628 Oak Lawn Avenue, Dallas 7, Texas, Phone: RIverside 1-1404/1-1405 8-3007).

Los Angeles

M. A. Hatfield, *District Manager*. H. A. Gladden & R. C. Axon, *Field Sales Managers*, 7051 Santa Monica Blvd., Hollywood 38, Calif., HOllywood 9-5147. *Technical Representatives*: R. H. Allen, Moraga, Calif., (DRake 6-5387); W. A. Cushman, Los Angeles District Office; J. W. DuVall, Los Angeles District Office; W. R. Holm, Los Angeles District Office. A. W. Statt Seattle, Wash., (LIncoln 6-2610).

New York

F. G. Headley, *District Manager*. L. E. Barron & D. J. Phelan, *Field Sales Managers*, 380 Allwood Rd., Allwood Station, Clifton, New Jersey, Phone: GR 3-4004, WAtkins 4-3100 (for N. Y. use). *Technical Representatives*: J. N. Bennett, New York City, (PLaza 7-0573); J. T. Dougherty, New York City, (PLaza 7-0573).

Philadelphia

R. K. Perrine, *District Manager*. W. F. Lockwood, *Field Sales Manager*, 309 E. Lancaster Ave., Wynnewood, Pa., Phone: TRinity 8-2700. *Technical Representatives*: F. W. Gerretson, Washington, D.C., (NAtional 8-0330 8-7027); A. R. Hobbs, Baltimore, Md., (VAlley 5-6645).

GEVAERT COMPANY OF AMERICA

321 West 54th Street, New York 19, N. Y., Phone: JUdson 6-2770.

Motion Picture Sales Manager: Elias J. Drexler

Chicago

Joe Berounsky, 6601 N. Lincoln Ave., Lincolnwood, Illinois; Phone: FR 2-3485

Dallas

Jack Gilbert, 9109 Sovereign Row, Dallas 19, Texas; Phone: FLeetwood 2-7529

Los Angeles

Joe Alexander, Jack Goetz, 6370 Santa Monica Blvd., Los Angeles 38, California

San Francisco

Kent Rooks, 1485 Bayshore Blvd., San Francisco 24, California

Atlanta

F. Cole, 1297 Spring Street, N.W. Atlanta, Georgia

EASTMAN KODAK COMPANY
Motion Picture Film Department
General Offices: 343 State Street Rochester 4, N. Y., LOcust 2-6000

D. E. Hyndman, *Manager*.

(Four Territorial Divisions)

East Coast

E. M. Stifle, *Manager*, 342 Madison Ave., New York 17, N. Y.
Phone: MUrray Hill 7-7080

Southern

Gordon A. Chambers, *Manager*, 343 State St., Rochester 4, N. Y.
Phone: LOcust 2-6000

Midwest

K. M. Mason, *Manager*, 130 E. Randolph Dr., Chicago 1, Ill.
Phone: RAndolph 6-7476

West Coast

Dr. N. L. Simmons, *Manager*, 6706 Santa Monica Blvd., Hollywood 38, Calif., Phone: HOllywood 9-3101

W. J. GERMAN, INC.

Jane St., Fort Lee, N. J. Phone: N J. WIndsor 4-5100; N. Y. Phone LOngacre 5-5978

William J. German, *President*
M. B. Reilly, *Exec. V.P., Sec. Treas*
Louis A. Bonn, *Vice President*
T. F. Ross, *Assistant Treasurer*
A. C. Nugent, *Asst. Secretary*

Chicago Office

6040 North Pulaski Road, Chicago 46 Phone: IRving 8-4064

John H. Maynard, *Vice President*

SERVICES: Agent for the sale and distribution of Eastman professional motion picture and television films

W. J. GERMAN, INC. OF CALIFORNIA

6677 Santa Monica Blvd., Hollywood, Calif., Phone: HOllywood 4-6131

William J. German, *President*
J. L. Courcier, *Vice-Pres., Gen. Mgr*
G. H. Gibson, *Vice-President*
H. E. Pratt, *Vice-President*
Ronald Olney, *Treas., Asst. Secty*
M. B. Reilly, *Secretary*

SERVICES: Agent for the sale and distribution of Eastman professional motion picture and television films

FERRANIA S.P.A. OF MILAN, ITALY

U. S. Agent: Monteleoni, Inc., 30 East 60th Street, New York 22 New York.

Phone: PL 9-0873

Canadian Agent: Ferrania Photo Sales Limited, Index Road, Toronto 18, Ontario, Canada.

BUYERS USE BUSINESS SCREEN

FILM PRODUCTION SERVICE COMPANIES IN ENGLAND AND CONTINENTAL EUROPE

(INCLUDING DENMARK, FRANCE, ITALY, GERMANY, SPAIN, SWEDEN)

Film Laboratory Companies in England

BRENT LABORATORIES LTD.

North Circular Road, Cricklewood, London N.W. 2
Phone: Gladstone 4271
Cable: Topfilma London

E. A. Richardson, *Managing Director*
E. C. Pink, *Laboratory Manager*
V. M. Downes, *Company Secretary*

ERVICES: 35/16/8mm B & W neg. rocessing and printing. 16 8mm & W reversal processing and rinting. 16/8mm color printing. itling; Opticals; Cutting; Record-g-non royalty; Variable density re-ecording; Music and effects library; rofessional Commentators (all nguages); Script translations; For-ign version recordings.

COLOUR CENTRE CINE LTD.

Farnham Royal, Slough, Bucks.
Phone: Farnham Common 1043

J. Hornsby

ERVICES: 16mm color duplicating

COLOUR FILM SERVICES LTD.

22-25 Portman Close, Baker St., London W.C. 1, England
Phone: Hunter 2881
Cable: Colorfilm, London

R. G. F. Chase, *Director*
J. C. Jeffrey, *Director*
H. Manley, *Company Secretary*

ERVICES: Ektachrome processing; olor & B/W cutting prints; Edit-g; Sound Recording and dubbing; lease printing Kodachrome 5269 d Eastman Color; Preview theatre cilities.

FILMATIC LABORATORIES LTD.

Lonsdale Road, London W. 11
Phone: Bayswater 9391

J. C. P. M. Davis, *Managing Director*
R. F. Ebbets, *Technical Director*

ERVICES: 16mm processing and inting. Ektachrome; Eastmancolor & W reversal, neg pos. etc. 35/16-m and 16/8mm reduction in color d B & W neg. cutting and edge mbering.

this symbol, appear-g over listings in these pages, in-icates that display advertising ntaining useful additional data ppears in other pages of this issue.

GEORGE HUMPHRIES & CO., LTD.

71/81 Whitfield Street, London W. 1
Phone: Museum 3636
Cable: Humphrilab London
Telegram: Humphrilab Phone London

H. S. A. Baillie, *Director & General Manager*
R. G. Ellis, *Technical Manager*

SERVICES: Full laboratory processing facilities. 35mm B & W; Eastmancolor opticals; traveling matte; neg. cutting, etc. 16mm B & W or color, neg and reversal, Eastmancolor; Ektachrome; Kodachrome, etc. Contact and reduction printing. 8mm B & W and color. Magnetic striping 16 8mm. Animation; titling; recording and re-recording.

THE RANK ORGANISATION
(Film Processing Division)

Denham, nr. Uxbridge, Middx
Phone: Denham 2323
Cable: Denlab Uxbridge

Olympic Laboratory
School Road, London N. W. 10
Phone: Elgar 4030
Cable: Harles London

W. M. Harcourt, *Managing Director*
H. G. Barker, *General Manager*

SERVICES: Complete processing facilities for 35mm, 16mm, 8mm, 9.5 Eastman Color, Kodachrome, Ferraniacolor, Ektachrome, Gevacolor and black and white. Dupes, reduction printing to 8mm. Film cleaning and protection. Projection: 35-mm, 16mm married and double film. Sound and Dubbing: 35mm optical (five channels); magnetic (three channels). Transfers: magnetic and optical to 16mm. Post synch. and commentary recording.

REEDS COLOUR FILM LABORATORIES, LTD.

89-91 Wardour Street, London W. 1
Phone: Gerrard 5548
Cable: Reedscolour London

A. W. Tozer, *Managing Director*

SERVICES: 16mm Ektachrome developing; 16mm Kodachrome and Eastmancolor printing; 16 8mm color reduction printing; Cutting; Editing; Titling.

TECHNICOLOR LTD.

Bath Road, Harmondsworth, West Drayton, Middx.

(CONTINUED ON NEXT PAGE)



FILM PRODUCTION SERVICES: ENGLAND

Technicolor Ltd.

Phone: Skyport 5432
Cable: Tecnicolor West Drayton

Mr. Gunn, *Photographic*
Mr. Bush, *Photographic*
Mr. Littlejohn, *Release Prints*

SERVICES: See Technicolor, Hollywood.

KAY WESTEND LABORATORIES

22 Soho Square, London W. 1
Phone: Gerrard 7811

E. G. Roy, *Managing Director*
R. Dace, *Laboratory Director*
C. T. Parkhouse, *Studio Manager*

SERVICES: 35/16mm color and B/W processing; Titles; Filmstrips.

Cartoon and Technical Animation Facilities in England

BIOGRAPHIC CARTOON FILMS LTD.

90 Dean Street, London W.1
Phone: Gerrard 9682/4879

Nancy Hanna; Vera Linnecar; K. Learner; B. Godfrey

SERVICES: Animation; Photo-animation; Live action; All services 35mm.

CARTOON ANIMATION SERVICE

The Colonnade, Maidenhead, Berks.
Phone: Maidenhead 1356

Ralph Ayres

SERVICES: Cartoons for all purposes. Stop motion, diagram photoanimation, special effects.

GROUP TWO ANIMATION LTD.

1-3 Halford Road, Richmond, Surrey
Phone: Richmond 5865

G. W. Collins; D. M. Livesey

SERVICES: Diagram; Photo-animation; Special cartoon effects; Storyboard design; 1 cutting room; 1 camera room.

HALAS & BATCHELOR CARTOON FILMS LTD.

Lysbeth House, 10a Soho Square, London W. 1
Phone: Gerrard 7681
Cable: Habafilm London

John Halas; Joy Batchelor

SERVICES: Complete animation production service for entertainment and documentary films; television commercials. Oxberry Rostrum cameras. Live action facilities.

STEWART HARDY FILMS LTD.

Imperial Studios, Maxwell Road, Elstree Way, Boreham Wood, Herts.
Phone: Elstree 3730

Ken Hardy; Peter Dards
Guy Fergusson; Ken Gay
Joyce Messenger

SERVICES: Diagram and cartoon animation for educational, technical, scientific, medical and industrial films. Specialised animation for TV commercials.

W. M. LARKINS & CO. LTD.

51 Charles Street, London W. 1
Phone: Mayfair 1138

Richard Taylor; Beryl Stevens
Denis Gilpin

SERVICES: All forms of animation, cartoon and matte work.

DIGBY TURPIN FILMS LTD.

173 Wardour Street, London W.1
Phone: Regent 2074

Digby Turpin; G. Neale

SERVICES: Complete production service for live action and animation.

WORLD WIDE ANIMATION LTD.

34 Cursitor Street, London, E.C. 4
Phone: Holborn 7666
Cable: Globepics

Hindle Edgar, *Managing Director*
James Carr, *Director*
V. L. Price, *Director*

SERVICES: Complete animation production service. Cartoon, diagram, model and puppet animation.

Producer Service Facilities: Editing & Sound Recording

ANVIL FILMS LTD.

Beaconsfield Studios, Beaconsfield, Bucks.
Phone: Beaconsfield 557

Ken Cameron; Ralph May;
R. K. T. Scrivener; R. I. C. H. Warren

SERVICES: Sound recording services 16/35mm. Full production facilities.

ASSOCIATED BRITISH-PATHE LTD. (Production Division)

Film House, 142 Wardour Street, London W.1
Phone: Gerrard 0444
Cable: Patherima Rath London

Terry Ashwood, *General Manager*
Lionel Hoare, *Producer, Documentary Department*

SERVICES: Sound recording and dubbing theatres in 35/16/8mm; cutting rooms and a comprehensive camera department. Pathe library of newsreel material dating back to 1896. Studios available at Wardour Street and Elstree. Complete production facilities available.

BIRMINGHAM COMMERCIAL FILMS LTD.

Studio Centre, Slade Road, Birmingham 23
Phone: East 3511

H. Juggins, *Chairman*
G. Davies, *Managing Director*

SERVICES: Five editing rooms 35-mm/16mm; Sound recording suite and preview theatre; 16/35mm B & W processing; Complete production facilities available.

CAMPBELL FILMS LTD.

15 Blackheath Road, London S.E. 10
Phone: Tideway 5163

J. Hann-Campbell, *Director*
A. Simmons, *Executive*
S. Hindley, *Executive*

SERVICES: Two editing rooms 35/16mm. Disc and playback facilities for effects and music selection. 35/16mm projection. Foreign version facilities.

CINEMA LIAISON SERVICES LTD.

22-27a Charles Street, Cardiff
Phone: Cardiff 25402

R. Colwyn Wood M. Brit. I.R.E.
A. James Hiett; A. Watson O.B.E.

SERVICES: 16mm editing services; sound recording suite and preview theatre; complete production facilities available.

CINEPHOTO EQUIPMENT LTD.

172 Chapel Street, Salford 3, Manchester, Lancs.
Phone: Blackfriars 6287

A. C. Ricketts Esq., *Managing Director*

SERVICES: Sound recording; six-channel dubbing. Editing services. Complete 16mm production facilities.

DERRICK KNIGHT & PARTNERS LTD.

8/12 Broadwick Street, London W.1
Phone: Gerrard 0761

Derrick H. Knight, *Producer*
Brenda Knight
Robert Morgan, *Supervising Editor*

SERVICES: 35/16mm editing services. Complete 35/16mm production facilities.

HALLIFORD STUDIOS LTD.

Manygate Lane, Shepperton, Middx.
Phone: Walton-on-Thames 26341

Halliford Studios Ltd.

Cable: Hallifilms Shepperton

Eugene Andrews, *Studio Manager*
Laurie Peake, *Chief of Sound*

SERVICES: Two sound stages with total floor area 6,000 sq. ft.; 1,000 amps available on each stage. Dubbing theatre; preview theatre; dressing rooms; offices; workshops.

HARTLEY-WARD FILMS LTD.

3 Albermarle Street, London W.1
Phone: Mayfair 9361
Cable: Kenart London

B. Charles-Dean, *Executive Producer*
P. Merton, *Research and Director*
Gp. Capt. W. G. Abrams, *Industrial Relations Officer*

SERVICES: Presentation sound studio; editing service; cutting rooms; recording; dubbing — magnetic and optical 35/16mm. Camera and equipment hire. All foreign versions own team of translators retained.

KAY CARLTON HILL STUDIOS

72a Carlton Hill, London N.W.
Phone: Maida Vale 1141

E. G. Roy, *Managing Director*
C. T. Parkhouse, *Studio Manager*

SERVICES: Synch studio production services.

LEEVERS-RICH & CO. LTD.

Cinema House, 80/82 Wardour Street, London W.1
Phone: Gerrard 4161

Reginald Barnes-Heath; Fred Fleming, *Joint Studio Manager*

SERVICES: Sound transcription service; 35mm optical and magnetic; 16mm optical and magnetic (edge or center track); 17.5 magnetic. Disc all speeds; ¼" tape: Synchropulse; Nagra; Perfectone at all standard speeds. Any of these may be cross-transcribed. Overnight transcription 16 8mm striped print recorded from any sprocketed master. Dubbing theatre facilities: 35/16 8mm projection interlocked to six 35mm opt/mag tracks. Three 16mm magnetic tracks. Four-way Gram turntables. Live mike for commentary/jingles. Location and editing facilities.

R.C.A. GREAT BRITAIN LTD.

Lincoln Way, Windmill Road, Sunbury-on-Thames, Middx.
Phone: Sunbury-on-Thames 551
Cable: RCA London
Telex: 28608

W. H. Clarke, *Director, Film and Sound Systems Group*
G. E. Webster, *Manager, Magnetic Printing Division.* (*Phone Acorn 1046*) (*Continued*)

W. J. GERMAN, *INC.*

AGENT FOR THE SALE AND DISTRIBUTION OF

EASTMAN *Professional Films*

IN THIS DAY of speed and deadlines the importance and real values of quality materials is increasingly vital to success. To engage in a competitive venture with less than the best that is available to you is giving your competitor an advantage to which he is not entitled. Insist that from camera to screen you have every advantage that quality raw stock can provide . . . specify Eastman Professional Motion Picture Films. For true economy and a maximum of satisfaction for you and your client rely on Eastman Films, supported by the most experienced service and research staffs in the industry today.

FORT LEE, New Jersey
LONGACRE 5-5978

HOLLYWOOD
6677 SANTA MONICA BLVD.
HOLLYWOOD 4-6131

CHICAGO
6040 N. PULASKI ROAD
IRVING 8-4064



FILM PRODUCTION SERVICES: ENGLAND

RCA Great Britain Ltd.

SERVICE: Complete service for stripping and recording 35mm and 70mm release films from producers' 35mm sound masters, monaural, multiple or stereophonic sound masters employing up to six tracks. Film bonding facilities.

RANK FILM LIBRARY

1 Aintree Road, Perivale, Middx,
Phone: Perivale 6666
Cable: Gebescope, Greenford

R. Hodge, *General Manager*

SERVICES: 16mm sound recording and track transfers from 35mm, tape, disc optical or magnetic 16mm tracks. Recording studio. Editing and titling. Printing and processing. 8mm sound track recording.

SIXTEEN SERVICES LTD.

Kinocrat House, 85 Cromwell Road, London S.W.7
Phone Frobisher 2242
Cable: Kinocrat London

Gerald Cookson, *Managing Director*
Brian Gibson, *Technical Director*
Innes Watson, *Sales Director*
Odran Walsh, *Head of Script Department*

SERVICES: Studios, scripting, editing, animation, recording and post-synching, permanent technical crews. Associated companies provide complete production services, filmstrips, still photographic services, closed circuit TV presentations.

STANLEY SCHOFIELD PRODUCTIONS LTD.

6-8 Old Bond Street, London W. 1
Phone: Mayfair 4642/3
Cable: Eskofilms London

K. Rittener, *Director of Photography*
G. Pitt, *Chief Sound Engineer*
R. E. Eaves, *Chief Editor*

SERVICES: 16mm editing and sound recording. Complete production facilities available.

UNITED MOTION PICTURES, LTD.

36/38 Fitzroy Square, London W. 1
Phone: Langham 1171

J. P. Sheppard, *Director*
B. S. Hinchcliffe, *Director*

SERVICES: 16mm editing and sound recording, re-recording, dubbing, transferring. Complete production services available.

WORLD WIDE PICTURES LTD.

34 Cursitor Street, London E.C.4
Phone: Holborn 7666
Cable: Globepics London

James Carr; V. L. Price
Hindle Edgar; D. H. Kentish
C. T. Parris

SERVICES: A three stage studio with all ancillaries centrally located. Westrex sound, dubbing theatre, recording and transfer rooms. Editing facilities. Preview theatre.

YORKSHIRE FILM COMPANY LTD.

12 Queen Street, Huddersfield, Yorks.
Phone: Huddersfield 5335

F. Micklethwaite; C. Bradley

SERVICES: 16mm editing and sound recording. Full production facilities available. Cutting room; R. C. A. recording and dubbing 35/17.5/16/8mm transfers.

ZONAL FILM FACILITIES LTD.

Zonal House, Westfields Road, London W. 3
Phone: Acorn 6841
Cable: Zonagram London

SERVICES: Magnetic striping of all gauges of film, including processing with six track magnetic stripe and also four track CinemaScope magnetic stripe. Permafilm cleaning and preservation treatment. Perma-New removal process.

Location and Studio Equipment Rental Organizations

AUTOCUE (GREAT BRITAIN) LTD.

82 Chelsea Manor Street
London S. W. 3
Phone: Flaxman 5654
Cable: Autocue London

C. F. H. Bailey-Watson
J. E. Sturge; J. N. B. Whitney

SERVICES: TV prompting equipment, rental and services.

LOCATION FILM SERVICES

Goldhawk Studios, Godolphin Road, London W. 12
Phone: Shepherds Bush 3078
Cable: Losfac London

F. J. Hales; R. Bayley; B. A. Lee

SERVICES: Sound, camera and lighting equipment and crew rental for TV and film industries.

MOLE-RICHARDSON (ENGLAND) LTD.

Chase Road, London N. W. 10
Phone: Elgar 6834
Telex: 22127

J. Page
S. Pattman, *Rental Department*

SERVICES: Full range of cameras, arc and incandescent lamps, generators and operators. Microphone booms and prams, camera cranes, dollies, wind machines, cobweb spinners, fog makers and all associated accessories for sale or rent. Overseas branches in France, Germany, Italy and Spain. (See national entries)

Mole-Richardson Ltd.

SAMUELSON FILM SERVICE LTD.

25/29 The Burroughs, London N. W. 4
Phone: Hendon 0171
Cable: Samcine London

Sidney Samuelson; David Samuelson; Michael Samuelson

SERVICES: Cameras, sound, portable lighting, editing and grip equipment for rent. Sound recording and transfer. Cutting rooms.

Samuelson Film Services

SCREEN LOCATIONS LTD.

58 Clifton Hill, London N. W.
Phone: Maida Vale 6791

Peter Hennessy F.R.P.S.

SERVICES: Specialists in shooting sequences for overseas companies with or without overseas directors. Key technicians for features, documentaries, TV commercials. Arriflex equipment.

Libraries of Recorded Music for Film Production

BERRY MUSIC COMPANY LTD.

10 Denmark Street, London W. C. 2
Phone: Temple Bar 1653

U. S. Agent: Ad. Ascher, Emile Ascher Inc., 45 Fifth Avenue, New York 22, New York

R. Berry; R. C. Denton

SERVICES: Conroy recorded music library on tape or disc.

BOOSEY & HAWKES MUSIC PUBLISHERS LTD.

295 Regent Street, London W. 1
Phone: Langham 2060
Cable: Sonorous London

L. A. Boosey, *Chairman*
E. Roth, *Managing Director*

Boosey & Hawkes Ltd.

A. F. L. Bassett Silver, *Manager Recorded Music Department*

SERVICES: Publishers of music, musical literature and suppliers of recorded background music.

SYNCHRO RECORDED MUSIC LIBRARY LTD.

SOUTHERN LIBRARY OF RECORDED MUSIC LTD.

8 Denmark St., London W. C.
Phone: Temple Bar 4524
Cable: Southmusic London

D. Berry, *Managing Director*

SERVICES: Two libraries of recorded music on tape and disc for TV, radio, film and transcription use.

Preview Theatres & Screening Rooms in London, England

AB/PATHE

142 Wardour Street
Phone: Ger. 4314

Seating Capacity: 25
Screen Size: 5'8" x 4'3", CinemaScope
Projector Lighting: Xenon
Projectors: Phillips double-head, 35-mm and 16mm; Mixing facilities.

ACME

174 Wardour Street
Phone: Ger. 1889/5339

Seating Capacity: 23
Screen Size: 8' x 5'6", CinemaScope

Consultant Services

AUDIO-VISUAL CONSULTANTS

136 Grand Buildings, Trafalgar Square, London W. C. 2
Phone: Museum 0641

R. P. Rigg; J. L. D. Senior

SERVICES: Preproduction planning; scriptwriting services; negotiation of contracts; production liaison services; theatrical and non-theatrical distribution.

Projector Lighting: Arc
Projectors: Kalee 35mm doublehead, Simplex Ampro 16mm.

ADVISION

83 New Bond Street
Phone: Gro. 3342

Seating Capacity: 12
Screen Size: 5'7" x 4'2"
Projector Lighting: Xenon
Projectors: Zeiss 35mm doublehead, Debrie 16mm doublehead.

AUTOCRAT

33/37 Wardour Street
Phone: Ger. 6839

Seating Capacity: 10
Screen Size: 4' x 3'
Projector Lighting: Incandescent
Projectors: Bell & Howell 16mm

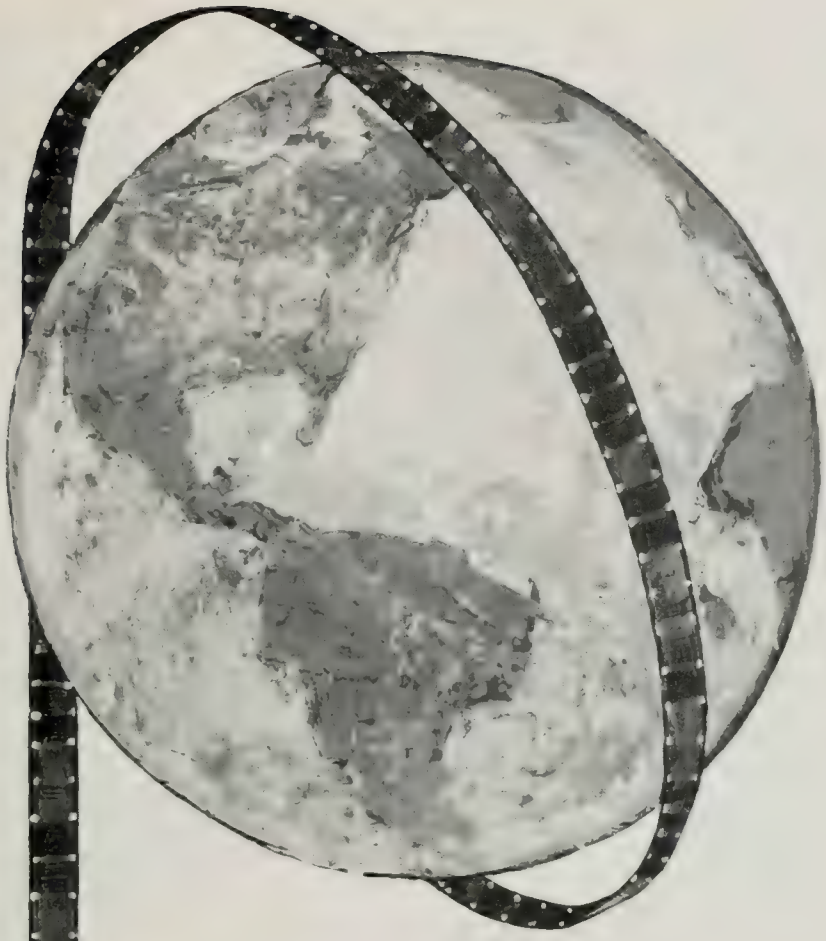
THE BRITISH COUNCIL

6 Hanover Street
Phone: Gro. 8011

Seating Capacity: 107
Screen Size: 8'11" x 6'3", CinemaScope
Projector Lighting: Arc
Projectors: Kalee 35mm; Bell & Howell 16mm.

—Continued

Copley Productions: Now Circling the Globe with Facts . . . on Film



Documentary films by Copley Productions now have worldwide distribution. In Austria and Argentina . . . Venezuela and Vietnam . . . in countries large and small, an exciting picture of American newspapers comes to life in color and sound on film. These same productions — dramatizing new techniques, ideas and experiences in the newspaper field — are available without charge to newspapers, universities, business and civic organizations in this country.

Please direct inquiries to the nearest Copley Productions distribution center:

Copley Productions
7776 Ivanhoe
P. O. Box 1530
La Jolla, California

Copley Productions
434 Downer Place
Aurora, Illinois

Copley Productions
A DIVISION OF THE COPLEY NEWSPAPERS

FILM PRODUCTION SERVICES: ENGLAND

Preview Theatres & Screening Room Facilities in London

CELLULOID THEATRE

84 Wardour Street
Phone: Ger. 2368

Seating Capacity: 43
Projector Lighting: Arc
Projectors: Ross 35mm/16mm.

CINE HOUSE THEATRE

8 St. Anne's Court
Wardour Street
Phone: Ger. 8467

Seating Capacity: 15.

COLOUR FILM SERVICES

Portman Close, Baker Street
Phone: Hun. 2881

Seating Capacity: 120
Projectors: Kodak 16mm.

CROWN THEATRE

86 Wardour Street
Phone: Gr. 5223

Seating Capacity: 70
Screen Size: 5′5″ x 9′7″
Projectors: Simplex 35mm/16mm.

FINANCIAL TIMES

Bracken House, 10 Cannon Street
Phone: Cit. 8000

Seating Capacity: 40
Screen Size: wide, CinemaScope
Projector Lighting: Incandescent
Projectors: Kalee 35mm doublehead; Bell & Howell 16mm.

HAMMER THEATRE

113 Wardour Street
Phone: Ger. 7582

Seating Capacity: 128
Screen Size: 6′1″ x 8′, CinemaScope
Projector Lighting: Arc
Projectors: Kalee 35mm.

GEORGE HUMPHRIES

71/81 Whitfield Street
Phone: Mus. 3636

Seating Capacity: 10

KAY, CARLETON HILL

72a Carleton Hill
Phone: Mai. 1141

Seating Capacity: 10
Projector Lighting: Arc
Projectors: Simplex 35mm; R.C.A. 16mm.

KINOCRAT

Kinocrat House, 85 Cromwell Road
Phone: Fro. 2242

Seating Capacity: 8
Screen Sizes: 3′ x 4′
Projector Lighting: Incandescent
Projectors: Bell & Howell 16mm.

MAYFAIR HOTEL

Berkeley Street

Seating Capacity: 45
Projector Lighting: Xenon
Projectors: Kalee 35mm; Bell & Howell 16mm.

McCANN-ERICKSON ADVERTISING

Fetter Lane, Fleet Street
Phone: Fle. 6543

Seating Capacity: 12
Projector Lighting: Incandescent
Projectors: Ross 35mm doublehead; RCA 16mm.

MERTON PARK STUDIOS

269 Kingston Road
Phone: Lib. 4291

Seating Capacity: 10
Screen Size: All ratios
Projector Lighting: Arc
Projectors: Simplex 35mm; A.E.I. 16-mm.

NATIONAL FILM THEATRE

South Bank, Waterloo
Phone: Wat. 3232

1. Seating Capacity: 20

Screen Size: 5′7″ x 4′1″, CinemaScope.
Projector Light: Arc
Projectors: Kalee 35mm; Bell & Howell 16mm

2. Seating Capacity: 500

Screen Size: 12′ x 9′ wide, CinemaScope.
Projector Lighting: Arc
Projectors: Kalee 35 and 16mm.

RADIANT PREVIEW THEATRE

171 Wardour Street
Phone: Ger. 4721

Seating Capacity: 13
Projector Lighting: Arc
Projectors: Simplex Doublehead 35-mm.

RANK FILM DISTRIBUTORS

127 Wardour Street

Seating Capacity: 60
Screen Size: 12′ x 9′, CinemaScope
Projector Lighting: Arc
Projectors: Kalee 35mm; Bell & Howell 16mm.

RENOWN

54-58 Wardour Street
Phone: Gr. 5706

Seating Capacity: 16
Projector Lighting: Arc
Projectors: Ross 35mm; R.C.A. 16-mm.

ROYAL COMMONWEALTH SOCIETY

Craven Street
Phone: Whi. 6733

Seating Capacity: 400
Projector Lighting: Arc
Projectors: 35mm/16mm.

SHAW FILMS

Royalty House, 72 Dean Street
Phone: Ger. 5791

Seating Capacity: 21
Projector Lighting: Arc
Projectors: R.C.A. 35mm; Bell & Howell 16mm.

STANLEY SCHOFIELD PRODUCTIONS

6/8 Old Bond Street
Phone: May. 4642

Seating Capacity: 25
Projector Lighting: Incandescent
Projectors: Bell & Howell 16mm.

STUDIO FILM LABORATORIES

71 Dean Street
Phone: Ger. 0831

Seating Capacity: 21

Studio Film Laboratories

Screen Size: 6′6″ x 4′4″
Projector Lighting: Arc
Projectors: Simplex 35mm double head; R.C.A. 16mm.

Preview Theaters Outside London

INDEPENDENT ARTISTS

Beaconsfield Film Studios
Beaconsfield, Bucks.
Phone: Beaconsfield 1563

Seating Capacity: 40
Screen Size: Wide, CinemaScope
Projector Lighting: Arc
Projectors: Ross 35mm.

TATLER THEATRE

Boar Lane, Leeds, Yorks.

Seating Capacity: 229
Screen Size: 18′ x 9′

WEST OF ENGLAND FILM UNIT

30 Broad Street, Bristol 1

Projector Lighting: Arc
Projectors: R.C.A. 35mm; Ampro mm.

SERVICES IN AUSTRIA AND DENMAR

AUSTRIA

—Film Laboratory—

WIEN-FILM GmbH

Siebenstern 31, Vienna 7
Phone: Vienna 44-76-41
Telex: 01-2824

SERVICES: Studios, 35mm, 16mm, b&w color laboratories; dubbing; recording, re-recording facilities; cutting rooms.

—Camera Hire—

MOLE-RICHARDSON (Deutschland) GmbH

Rosenhugel Studios, Vienna Mauer,
Wener Str. 100-106
Phone: Vienna 82-26-21

WIEN-FILM

Coblenzlgasse 32, Vienna 19
Phone: Vienna 36-22-52

—Recording Studios—

F.B.N.

Mollardgasse 34, Vienna 6
Phone: Vienna 43-03-78

HOELA

Nelkengasse 6, Vienna 6
Phone: 43-44-58

WIEN-FILM
(see above)

DENMARK

—Film Laboratories—

JOHAN ANKERSTJERNE

Lygten, 47-49, Copenhagen, N
Phone: Aegir 1700

SERVICES: 35mm, 16mm, b Eastman Color.

NORDISK FILMS TEKNIK

Redhavnsvej-Frihaven, Copenhagen
Phone: Tria 2601

SERVICES: 35mm, 16mm, b&w color laboratories; distribution; view theatre; sub-titles; studios.

—Camera Hire—

NORDISK ELECTRIC

Vitlis Beringsalle 5, Klampenborg, Copenhagen

—Recording Studios—

STADS RADIOFONIEN

Rosernornsalle, Copenhagen
Phone: Central 647

TIVOLIS CONCERTSALEN

Vesterbrogade, Copenhagen
Phone: Wi. 1001

Film Producers in Europe

• Producers of complete film listed in the Annual Production view issues of BUSINESS SCREEN first number of each calendar

Make lip-sync with the world famous NAGRA III

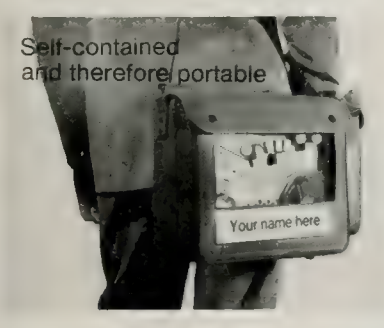
The NAGRA III is the self-contained professional tape recorder assuring independence, professional standard of performance, reliability, convenience and ease of use.



NAGRA III B:
list price in the US **$ 1045.–**

NAGRA III NP with pilot sync pulse head:
list price in the US **$ 1095.–**

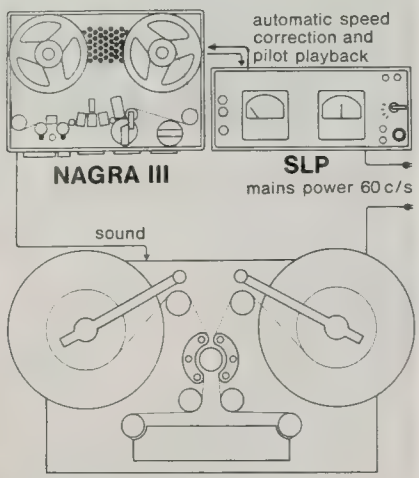
SLP SYNCHRONIZER
list price in the US **$ 295.–**



Performance

- 30 ÷ 16.000 ± 1.5 DB
- 58 DB ASA A signal/noise
- 0.1% peak wow and flutter
- Works from –13° to 122° F
- Micro imp.: 50–200 Ohms

The NAGRA sound-transfer system





Servo-loop speed control:
15", 7.5" (CCIR/NAB), 3.75"



Write for brochure and *new* dealer list to

KUDELSKI

6, ch. de l'Etang, Paudex – Lausanne, Switzerland

FILM PRODUCTION SERVICES: FRANCE

FRANCE

—Film Laboratories—

CAMPAGNIE LYONNAISE de CINEMA

274 Cours Emila-Zola,
Villeurbanne (Rhone)
Phone: Villeurbanne 87-98

C.T.M.

66 Rue Pierre-Timbaud,
Gennevilliers, Paris
Phone: Gre. 46-00

ECLAIR

8-16 Avenue De-Lattre-de-Tassigny, Epiney (Seine)
Phone: Plaza 39-60

G.T.C.

I Quai Gabriel-Peri,
Joinville
Phone: Gravelles 39-10

SERVICES: 35mm, 16mm, b&w, color, dubbing, recording, re-recording, special effects.

LIANO FILM

12 Rue Danicourt
Malakoff (Seine)
Phone: Ale. 36-76

L.T.C.

19 Avenue M-Franay,
Saint Cloud (Seine-et-Oise)

PARIS TELEVISION

12 Rue Du Fief, Boulogne-Billancourt
Phone: Molitor 19-43

SERVICES: 16mm b&w.

S.I.M.

128 Boulevard du Gal-Giraud
Saint-Maur (Seine)
Phone: Gravelles 61-50

SERVICES: 16mm, 35mm, b&w.

TIRAGE 16

69 Boulevard Pasteur
Montreuil-Seine
Phone: Avron 3550

—Equipment Hire—

CINELEC

8 Rue de Richelieu, Paris 1
Phone: Richelieu 8381

CINE LUMIERES DE PARIS

60 Rue Carnot, Boulogne, S/Seine
Phone: Molitor 4137

Mme. Lyne Bastide

CINE SERVICE LOCATION

19 Quai Carnot
Saint Cloud (Seine-et-Oise)
Phone: Molitor 7522

— Equipment Hire: France —

MOLE-RICHARDSON (FRANCE) S.A.

28-28bis Rue Marcelin-Berthelot
Montrouge-Seine
Phone: Alesia 1549
Cable: Molereng Paris

Rene Schell, *General Manager*
Liliane Frenkiel, *Rental Manageress*

SON ET LUMIERE

15 Avenue de la Porte des Ternes
Paris 17
Phone: Etoile 4242

TRANSPALUX

20 Rue Victor Hugo
Levallois, Seine
Phone: Per. 0754

—Recording Studios—

A.R.T.E.M.

7bis Rue du Mal-Joffre, Nice
Phone: Nice 81536

CINEMA-TIRAGE L. MAURICE

26 Rue Marbeuf, Paris 8
Phone: Elysees 0018

CINE SERVICES

71 Rue de Clignancourt, Paris 18
Phone: Orn. 5910

ECLAIR

16 Avenue de Lattre-de-Tassigny
Epinay, Seine
Phone: Plaza 3960

FILM ET SON

42 Rue Michel-Gachet, Marseille
Phone: Dragon 8663

FRANSTUDIO

2 Rue des Reservoirs
St. Maurice, Seine
Phone: Ent. 3840

L.T.C.

19 Rue Marius Franay
St. Cloud, Seine
Phone: Molitor 6920

POSTE PARISIEN

120 Champes Elysees, Paris 8
Phone: Balzac 7200

SOCIETE INDUSTRIELLE DE SONORISATION

22 Avenue de la Porte Champerret, Paris 17
Phone: Gal. 9611

• Listings of film producers in England and on the continent appear in our Annual Production Reviews.

Preview Theatres & Screening Rooms in Paris, France

CENTRE INTERNATIONAL DE FILM

59 Avenue Hoche, Paris 8
Phone: Car. 0710

CENTRE MARCELIN BERTELOT

28bis Rue St. Dominiques
Paris 7
Phone: Inv. 1073

CHAMBRE DE COMMERCE DE PARIS

18 Rue Yvres-Toudic, Paris
Phone: Bot. 7510

CINE SERVICES

71 Rue de Clignancourt, Paris 8
Phone: Orn. 5910

D.M.S.

15 Rue Saussier-Leroy, Paris 17
Phone: Wagram 4055

DISCINA

128 Rue de la Boetie, Paris 8
Phone: Elysees 1040

FILMAX

72 Ave. des Champes Elysees,
Paris 8
Phone: Balzac 0489

FILMS REGENT

63 Ave. des Champes Elysees
Paris 8
Phone: Elysees 6000

FRED JEANNOT

86 Rue de Sevres, Paris 7
Phone: Seg. 4076

GRAY FILM

27 Rue Dumont d'Urville
Paris
Phone: Kleber 9386

INFORMATION

36 Avenue Friedland, Paris
Phone: Wagram 8855

JANDEZ

68 Avenue des Termes, Paris
Phone: Eto. 7895

LE PETIT MARBEUF

34 Rue Marbeuf, Paris
Phone: Balzac 4718

MUSÉE GUIMET

6 Place d'Iena, Paris 16
Phone: Pas. 7446

PARIS TELEVISION

12 Rue du Fief
Boulogne-Billancourt
Phone: Molitor 7943

PATHÉ

6 Rue Francoeur, Paris 18
Phone: Mon. 7201

SALLE DE PROJECTION DE COLISÉE

44 Champes Elysees, Paris 8
Phone: Elysees 1605

S.M.E. GAUMONT

3 Rue Caulaincourt, Paris 18
Phone: Europe 7340

WASHINGTON CINEMA

3 Rue Washington, Paris 8
Phone: Elysees 2821

—Music Libraries—

CHAPPELL

85 Boulevard Haussmann, Par
Phone: Europe 4293

FILM PRODUCTION SERVICES: GERMAN

—Equipment Hire—

CINEQUIPMENT EUROPE EST.

Wagmullerstr. 21, Munich 22
Phone: Munich 224417
Dr. Bauerle, *General Manager*

MOLE-RICHARDSON (W. Germany)

Hofangerstr. 78, Munich 8
Phone: Munich 401827
Cable: Molereng Munich
Telex: 052/2544

Gisell Schneeberger

BERLIN NEUKOLLN

Harzerstr. 39, Berlin
Phone: Berlin 602831
Telex: 018-4025

Karl Sielaff, *Manager*

—Cutting Rooms/Sound Studio—

ARNOLD & RICHTER KG

Turkenstr. 69, Munich 13
Phone: 361881

U.F.A. UNIVERSUM FILM A.G

Viktoriastr. 13-18
Berlin Templehof
Phone: Berlin 700011

—Music Libraries—

METRONOME RECORDS GmbH

Oderfelderstr. 28, Hamburg 1
Phone: Hamburg 474014

ATLANTIK-FILM

Melhopweg 4, Hamburg Ohls
Phone: Hamburg 622379

(CONTINUED ON NEXT PAGE)



and you can take your movies anywhere. New General Electric Portable CINEMA LIGHT—needs no wall plug, no extensions. It's as portable as your camera.

Now, there's no excuse for taking poorly lighted movies. The new General Electric Portable CINEMA LIGHT makes it possible to light the scene anywhere. It's a home-movie light powered by a compact nickel-cadmium battery...a single-light unit that does the job of a bulky multiple-light bar, giving you a wide, smooth beam of controlled light anywhere. Indoors or out. (It takes you about sixty minutes to recharge the transistorized battery pack, and it can be recharged thousands of times.)

The lamp itself is amazing: its full 3-hour rated life will let you shoot more than 40 rolls of home-movie film; a built-in double reflector (completely sealed against corrosion) puts *all* the light where you want it; and the powerful beam spread gives enough coverage for both wide angle and telephoto lenses.

You get all this in a compact, smartly-designed unit that's as portable as your movie camera—proof that at General Electric the accent is on value. Ask for a demonstration of the new General Electric Portable CINEMA LIGHT at your favorite camera counter, and pick up a free copy of the 8-page guide that tells you all about it.

Progress Is Our Most Important Product

GENERAL ELECTRIC

FILM PRODUCTION SERVICES: GERMANY

WEST GERMANY

—Laboratories—

ARNOLD & RICHTER KG
Turkenstr. 69, Munich 13
Phone: Munich 361881

ATLANTIK-FILM
Melhopweg 4, Hamburg Ohlstedt
Phone: Hamburg 622379

BAVARIA FILMKUNST GmbH
Filmplatz 7
Munich Geiselgasteig

FILM-ATELIER-GOTTINGEN GmbH
Phone: Gottingen 24355

GEYER-WERKE GmbH
Filmgelande, Hamburg Rahlstedt
Phone: Hamburg 673956

BERLIN NEUKOLLN
Harzerstr. 39-46
Phone: Berlin 600171

ITALY

—Equipment Hire—

MOLE-RICHARDSON (ITALIA) S.R.L.
Via Del Velodromo 68-74, Rome
Phone: Roma 783827
Cable: Molereng Roma

George Gardner, *General Manager*
Umberto Marroncini, *Rental Manager*

Via Pestalozzi 18, Milan
Phone: Milano 474960
Cable: Molereng Milano

Giorgio Gozzano, *Manager*

TECHNIRAMA
Via Tiburtina, Rome
Phone: Roma 429076

SPAIN

—Laboratories—

CINEMATIRAJE RIERA S.A.
Hermanos Miralles 85, Madrid
Phone: Madrid 254582
Generalisimo Franco 468, Barcelona
Phone: Barcelona 273554

CINEFOTO
Lauria 86, Barcelona
Phone: Barcelona 277407

FOTOFILM S.A.E.
Traversa de Dalt, 117-119, Barcelona
Phone: Barcelona 353600

Laboratories: Spain

FOTOFILM MADRID
Pilar de Zaragoza 30, Madrid
Phone: Madrid 551604

—Sound Recording Studios—

FONO ESPANA
Claudio Coello 124, Madrid
Phone: Madrid 361003

ORO FILMS
Estudios E. X. A.
Cuesta Zarzal 1, Madrid
Phone: Madrid 340804

PARLO FILMS
Diputacion 96, Barcelona

VOZ DE ESPANA
Av. Tibidalo 18, Barcelona
Phone: Barcelona 284400

SPAIN

—Equipment Hire—

MOLE-RICHARDSON (ESPANA) LTD.
Alcala 32, Madrid 14
Phone: Madrid 322463
Cable: Molereng Madrid

Gregorio Sacristan, *General Manager*
Federico Vaquero, *Rental Manager*

REPORT FILM
Edifico Espana, Madrid
Phone: Madrid 477252

SWEDEN

—Animation Studios—

EUROPAFILM
Mariehall, Stockholm
Phone: Stockholm 282800



SWEDEN

—Equipment Hire—

EUROPAFILM
(See Animation Studios listing)

NORDISK TONEFILM
Jungfrugatan 7b, Stockholm
Phone: Stockholm 670135

SANDREW FILMATELJEERNA
Allstadion Stockholm
Phone: Stockholm 630600
Cable: Sandrewstudio

SVENSK FILMINDUSTRI
Filmstaden, Stockholm
Phone: Stockholm 272550
Cable: Filmstaden Solna

—Laboratories—

AGFA
Osmundsvagen 5, Stockholm
Phone: Stockholm 265454

FILMKOPIA
Norra Stationsgaten 79/81, Stockholm
Phone: Stockholm 234785

FILMLABOR
Regeringsgaten 109, Stockholm

SVENSK FILMINDUSTRI
(See Equipment Hire Listing)

—Sound Recording Studios—

EUROPA FILM
(See Animation Studios Listing)

NORDISK TONEFILM
(See Equipment Hire Listing)

SANDREW FILMATELJEERNA
(See Equipment Hire Listing)

SVENSK FILMINDUSTRI
(See Equipment Hire Listing)

—Sub-Titling—

TITRAFILM
Vasagaten 9, Stockholm
Phone: Stockholm 106836

Worldwide Production Facilitie

☆ Additional listings of film prod tion service companies in Asia, A ca and the Middle East are be assembled for publication in an e issue.

BUSINESS SCREEN INTERNATIO is the only film publication in world providing these reso guides to film producers and sp sors. Cooperation of compa abroad is cordially invited to h make these lists complete!

MANUFACTURERS OF FILM PRODUCTION EQUIPMENT

Motion Picture Camera Manufacturers

Andre Debrie Manufacturing Co.
4-29 112th Street, College Point 56, New York

U.S. distributors of the Andre Debrie Sinmor 16mm professional motion picture camera.

Arriflex Corporation of America
257 Park Avenue, South, New York 10, New York. Phone: SP 7-3200.

Branch: 7303 Melrose Avenue, Los Angeles 46, Calif. Phone: HO 2-6834.

Sole U.S. distributor of Arnold & Richter motion picture equipment, including Arriflex 16 and Arriflex 35 cameras and accessories.

Bach-Auricon, Inc.
6446 Romaine St., Hollywood 38, California. Phone: HO 2-0931.

Manufacturer of the Auricon line of 16mm sound-on-film motion picture cameras and full line of associated accessories.

Bell & Howell Company
7100 McCormick Road, Chicago 45, Illinois. Phone: AM 2-1600.

Manufacturer of professional motion picture cameras for newsreel, studio and photo-instrumentation, plus related accessories.

Eastman Kodak Company
343 State, Rochester, New York

Manufacturer of the Cine-Special and new professional Reflex motion picture cameras and related accessories.

Rank Precision Industries, Ltd.
Woodger Road, Shepherds Bush, London W. 12, England.

Manufacturer and distributor of professional motion picture and television camera equipment and related accessories.

Mitchell Camera Corporation
666 West Harvard Street, Glendale 4, Calif. Phone: CH 5-1085.

Agents: Mitchell Camera of New York, Inc., 521 Fifth Ave., New York City. Linten Mitchell Ltd., 715 North Circular Road, London N.W. 2, England. Nagase & Co., Ltd., 3, 2-Chome Kobuncho, Nihonbashi, Chuoku, Tokyo, Japan.

Manufacturer of Mitchell 16, 35 and 70mm standard and high-speed cameras for special requirements, plus all related accessories.

Paillard, Incorporated
10 Sixth Avenue, New York 13, New York. Phone: CA 6-8420.

Representing the Bolex line of 16mm professional motion picture cameras and related accessories.

A Convenient Directory of Camera, Lens, Sound, Lighting & Other Products & Accessories Important to the Producer and Laboratory

Pathe Products, Inc.
9 Pleasant St., Providence 6, Rhode Island. Phone: DE 1-5050.

U. S. Agents for Pathe Societe Commerciale et Industrielle. Pathe Webo-M 16mm reflex professional motion picture camera and accessories.

Specialized Cameras
(see descriptions in listings)

Beattie-Coleman, Inc.
1000 North Olive St., Anaheim, California.

Oscillotron camera systems and oscillioscope recording cameras.

Beckman & Whitley, Inc.
993 San Carlos Avenue, San Carlos, California. Phone: 591-8241.

Manufacturer of high-speed and photo-instrumentation equipment and accessories, including both framing and streak cameras.

Edgerton, Germeshausen & Grier, Inc.
160 Brookline Avenue, Boston, Mass. Phone: CL 7-9700.

Underwater cameras and accessories.

Benson-Lehner Corporation
14761 California St., Van Nuys, California.

16mm, 35mm and 70mm high-speed cameras and photo-instrumentation equipment.

Fairchild Camera & Instrument Corp.
(Industrial Products Division)
580 Midland Avenue, Yonkers, New York. Phone: GR 6-0201.

Aerial cameras and aerial reconnaissance systems; high-speed motion picture cameras and the Fairchild 8mm sound camera (with Fairchild 8mm sound-on-film projectors).

Flight Research, Inc.
P. O. Box 1-F, Richmond 1, Virginia

16mm, 35mm and 70mm multidata cameras; 70mm space camera and accessories.

D. B. Milliken Company
131 N. Fifth Avenue, Arcadia, Calif. Phone: EL 9-6691.

16mm photo-instrumentation cameras and accessories; underwater cameras and accessories.

Photo-Sonics, Inc.
820 South Mariposa Street, Burbank, California. Phone: VI 9-6251.

16, 35, and 70mm high-speed photo-instrumentation cameras.

Red Lake Laboratories
1900 Ralston Avenue, Belmont, California.

Electronic and high-speed cameras.

Richardson-Bowlds Camera Co.
2526 Ontario St., Burbank, California. Phone: VI 9-4626.

Manufacturer of specialized motion picture cameras and accessories.

Traid Corporation
17136 Ventura Blvd., Encino, California. Phones: TR 3-3373, ST 8-2210

High-speed motion picture cameras and photo-instrumentation equipment. Other cine accessories. See adv.

Wollensak Optical Company
(Division of Revere Camera Company)
850 Hudson Ave., Rochester 2, New York. Phone: CO 6-1000.

High-speed motion picture cameras and photo-instrumentation accessories.

Lens Manufacturers
(also see Bell & Howell, Kodak, Rank and other listed firms)

Arriflex Corporation of America
257 Park Ave., South, New York 10, N. Y. Phone: SP 7-3200.

U. S. distributor of Arnold & Richter lenses, tripods and other accessories. (also see camera mfrs.) See adv. these pages.

Bausch & Lomb, Inc.
(Photographic & Industrial Optics Dept.)
72262 Bausch St., Rochester, N. Y. Phone: LO 2-3000.

Manufacturer of optical products & lenses; special optical systems.

Elgeet Optical Company, Inc.
838 Rochester St., Rochester, N. Y. Phone: BE 5-8080.

Manufacturer of lenses; optical instruments and accessories. See Vicaudio adv. these pages.

Kollmorgen Optical Corporation
347 King Street, Northampton, Massachusetts.

Manufacturer of motion picture and television lenses, aerial camera lenses, and other optical photoinstrumentation systems.

Tiffen Optical Company
71 Jane St., Roslyn Heights, Long Island, New York.

Optics-mirrors, prisms, windows, vacuum coatings, photographic filters.

Wollensak Optical Company
(Division of Revere Camera Company)
850 Hudson Ave., Rochester 21, N. Y. Phone: CO 6-1000.

Lenses and precision optical systems. Also see specialized camera equipment section.

Carl Zeiss, Incorporated
444 Fifth Ave., New York 18, N. Y. Phone: PE 6-6070.

U. S. agents for lenses and precision optical systems.

Zoomar, Incorporated
55 Sea Cliff Avenue, Glen Cove, N. Y.

Manufacturer of Zoomar lenses; optics for TV and ITV, camera assemblies for photo-instrumentation.

Sound Equipment

Alex Laboratorios Cinematograficos S.A.
Dragones 2250, Buenos Aires, Argentina.

Rental of professional recording equipment.

American Concertone, Inc.
9449 West Jefferson Blvd., Culver City, California

Manufacturer of professional magnetic tape equipment and accessories

Ampex Audio Division
1020 Kifer Road, Sunnyvale, California.

Manufacturer of professional magnetic tape equipment and related accessories.

Bach Auricon, Inc.
(see listing under Cameras)

Manufacturer of sound-on-film recording equipment including single & multi-track recording on prestriped 16mm film.

Kudelski
6, ch. de l'Etang, Paudex — Lausanne, Switzerland.

Manufacturer of professional portable lip-sync tape recorders and sound systems including the Nagra III.

Magnasync Corporation
5546 Satsuma Avenue, North Hollywood, California. Phone: TR 7-0965. Cable: MAGNASYNC.

Manufacturer of professional sound recording equipment and sound systems; dubbers and interlocked reproducers for transfer work, assembly and magnetic mixing.

Precision Laboratories
Division of Precision Cine Equipment Corporation, 928-930 East 51st Street, Brooklyn 3, New York.

Manufacturer of sound editing equipment.

MANUFACTURERS & DISTRIBUTORS OF FILM PRODUCTION EQUIPMENT IN U.S.A

Sound Equipment:

Ryder Sound Services, Inc.

1161 North Vine Street, Hollywood 38, California.

Rental of magnetic sound recording equipment for production.

Reevesound Company, Inc.

35-54 36th Street, Long Island City 6, New York.

Manufacturer of Reevesound recorders for optical and magnetic motion picture sound track recording.

Stancil-Hoffman Corporation

845 North Highland Avenue, Hollywood 38, California. Phone: HO 4-7461.

Manufacturer of magnetic tape recording equipment.

Superscope Inc.

Audio Electronics Division

8150 Vineland Avenue, Sun Valley, Cal. Phone: 875-0810.

Manufacturer of professional portable tape recorders.

Television Associates of Indiana, Inc.

East Barber Avenue, Michigan City, Indiana.

Manufacturer and supplier of tape recording and sound accessories.

Westrex Company

Division of Litton Industries

6701 Variel Avenue, Canoga Park, Cal.

Manufacturer of sound recording and cutting equipment.

Animation Equipment Manufacturers

Animation Equipment Corporation

38 Hudson St., New Rochelle, New York. Phone: NE 6-8138

Branches: 7445 Sunset Blvd., Hollywood, Calif. Phone: HO 9-7080. 33 Liberty Lane, Addlestone, Surrey, England.

Manufacturer of the Oxberry line of animation stands, aerial-image equipment and all related accessories.

Caesar Manufacturing, Inc.

480 Lexington Avenue, New York 17, N.Y. Phone: YU 6-5920.

Photo Animation, Inc.

34 South West St., Mount Vernon, N. Y. Phone: MO 4-6069.

Portman animation stands, equipment and accessories.

Other Equipment Makers

• This source list will be supplemented from time to time on receipt of additional data.

Rental, Sales, Service for All Cine Equipment

Behrend Cine Corporation

161 E. Grand Ave., Chicago 11, Ill. Phone: MI 2-2281.

Branch: 9930 Greenfield Rd., Detroit, Mich.

Rental, sales and service of cine equipment; lighting, editing and sound equipment.

Birns & Sawyer Cine Equipment

6424 Santa Monica Blvd., Hollywood 38, Calif. Phone: HO 4-5166. Cable: Birnsaw.

Rentals, sales and service of cine equpiment and all related accessories. Specializes in Arri equipment.

Burke & James, Inc.

321 So. Wabash Ave., Chicago 4, Illinois. Phone: HA 7-8393.

Sales and service of photographic and cine equipment and all related accessories.

Camera Equipment Company, Inc.

315 West 43rd St., New York 36, N.Y. Phone: JU -1420.

Branches: 51 East Tenth Ave., Hialeah, Florida. Phone: TU 8-4604. 6510 Santa Monica Blvd., Hollywood, Calif. Phone: HO 9-8321.

National rental, sales and service of professional cine equipment, cameras, lights, recording, projection and editing equipment; consultation services. See adv. these pages.

The Camera Mart, Inc.

1845 Broadway (at 60th St.), New York 23, New York. Phone: PL 7-6977. Cable: Cameramart.

National rental, sales and service of professional cine equipment and accessories. See adv. these pages.

Camera Service Center

333 West 52nd St., New York 19, N. Y. Phone: PL 7-0906.

Rental, sales and service of cine equipment and accessories.

Florman & Babb, Inc.

68 West 45th Street, New York 36, New York. Phone: MU 2-2928.

Rental, sales and service of photographic, cine equipment, recording equipment and all related accessories. See adv. these pages.

Hollywood Camera Exchange

1607 North Cosmo Street, Hollywood 28, California.

Rental, sales and service of cine and photographic equipment, and related accessories.

Gordon Enterprises

5362 N. Cahuenga, North Hollywood, Calif. Phone: TR 7-2139.

Rental, sales and service of professional cine and photographic equipment and accessories.

National Cine Equipment, Inc.

209 W. 48th St., New York 36, N. Y. Phone: CI 6-0348.

Rental, sales and service of professional cine, photographic equipment and accessories.

S. O. S. Photo-Cine-Optics, Inc.

602 W. 52nd Street, New York 19, N. Y. Phone: PL 7-0440.

Branch: 6331 Hollywood Blvd., Hollywood, 28, Calif. Phone: 467-2124.

National rental, sales and service of cine, photographic equipment and all related accessories for the producer. See adv. these pages.

Specialists in Lighting Equipment Rental & Sales

Jack A. Frost

234 Piquette, Detroit 2, Michigan. Phone: TR 3-8030.

Canadian Office: 6 Shawbridge, Toronto, Canada. Phone: BE 2-1145.

Rental, sales and service of lighting equipment; also handles other types of production equipment; specializes in "package deals." See adv. these pages.

L. A. Stage Lighting Company

1451 Venice Boulevard, Los Angeles 6, California. Phone: DU 4-1241.

Rental, sales and service of lighting equipment and related accessories.

Masterlite Cine Rentals

7277 Santa Monica Boulevard, Hollywood 46, California. Phone: HO 5-7141.

Masterlite Cine Rentals:

Rental and service of lighting & grip equipment; other production services for studio and location film production.

Charles Ross, Incorporated

333 West 52nd Street, New York 19, New York. Phone: CI 6-5470.

Rental, sales and service of specialized lighting equipment including generator trucks & trailers, grip equipment and props. See adv. these pages.

Studio Lighting Company

2212 North Halsted Street, Chicago 14, Illinois. Phone: EA 7-2800.

Rental, sales and service of lighting equipment including lights, cable, boxes, and grip equipment. See adv. these pages.

Studio Lighting

Century Lighting, Inc.

521 West 43rd Street, New York 3 New York. Phone: CH 4-7050.

Manufacturer of Lekolite and Fresnel lens spotlights, floodlights and scoops and a variety of striplights; many other related accessories.

ColorTran Industries

630 South Flower Street, Burbank Calif. Phone: 849-5991.

Specializes in the manufacture of high-intensity light sources and systems, systems for explosion-proof atmospheres; absorbing and reflecting heat filters and other accessories.

General Electric Company

Lamp Division

Nela Park, Cleveland 12, Ohio.

Manufacturer of the Portable Cinelite Light and many other types of lighting equipment and accessories.

Lowell-Light Photo Engineering

421 West 54th Street, New York 19, New York. Phone: PL 7-2125.

Manufacturer of the Uni-6 lighting kit.

J. G. McAlister, Inc.

1117 North McCadden Place, Hollywood 38, California. Phone: HO 3253.

Bardwell & McAlister lighting equipment, generators; both sales and rentals.

Mole-Richardson Company

937 North Sycamore Avenue, Hollywood 38, California. Phone: OL 3660.

Manufacturer of specialized lighting equipment for motion picture and television studios.

Naren Industries, Inc.

2104 North Orchard Street, Chicago Illinois. Phone: DE 7-0446.

Manufacturer of lighting equipment and related accessories.

Novatech Corporation

282 Seventh Avenue, New York 1, New York.

Manufacturer of lighting equipment including the Nova Twin with quartz iodide lamps.

Slyvania Electric Products, Inc.

730 Third Avenue, New York, New York Phone: 551-1000.

Manufacturer of the Sun Gun professional light and accessories; other lighting equipment.

Westinghouse Electric Corporation

Lamp Division

Bloomfield, New Jersey.

Manufacturer of lamps for all motion picture and TV studio flood and spot light requirements.

Film Editing & Inspection Equipment

Editor Precision Equipment Co.
30 W. 46th St., New York 36, N. Y.
Film editing equipment manufacturer.

The Harwald Company
245 Chicago Avenue, Evanston, Ill. Phone: DA 8-7070.
Manufacturer of Inspect-O-Film line of professional film inspection equipment, with all related accessories and modifications. Also professional splicing equipment, film storage equipment, etc. See adv. these pages.

Hollywood Film Company
56 N. Seward St., Hollywood 38, California. Phone: HO 2-3284.
Branches: 122 W. Kinzie, Chicago 10, Ill. Phone: 644-1940. 524 W. 43rd St., New York 36, N. Y. Phone: LO 3-1546.
Manufacturer of precision editing equipment and accessories for professional cine use.

Kidde Machine Corporation
5 Farrand St., Bloomfield, New Jersey.
Manufacturer of Kidde inspection equipment and related film editing accessories.

Paulmar, Incorporated
144 W. Chicago Ave., Chicago 51, Ill. Phone: CA 7-5400.
Manufacturer of Paulmar line of film inspection equipment and related accessories.

Moviola Manufacturing Company
539 Riverton Ave., North Hollywood, California. Phone: TR 7-2173.
Manufacturer of Moviola editing equipment and all related editing accessories.

Neumade Products Corporation
20 W. 57th St., New York 19, N. Y. Phone: JU 6-5810.
Manufacturer of Neumade editing equipment.

Film Splicing Accessories

Permacel
New Brunswick, New Jersey.
Manufacturer of splicing equipment and Permacel film splicing tape.

Prestoseal Manufacturing Corporation
327 33rd Street, Long Island City 1, New York.
Manufacturer of film splicing equipment.

Film Reels and Cans

Compco Corporation
1800 N. Spaulding, Chicago 47, Ill. Phone: EV 4-1000.
Manufacturer of Compco line of film cans and reels for all sizes. See adv. these pages.

Comprehensive Service Corporation
245 W. 55th St., New York 19, N. Y. Phone: CO 5-6767.
Branch: 829 N. Highland Ave., Los Angeles, Calif. Phone: HO 2-0969.
Motion picture reels, cans, equipment and accessories.

Goldberg Bros.
3535 Larimer, Denver, Colorado.
Manufacturer of the Goldberg line of film reels and cans.

Motion Picture Enterprises, Inc.
Tarrytown 83, New York. Phone: ME 1-4767. in N. Y., phone: CI 5-0970.

Filmstrip Containers

Buckeye Stamping Company
555 Marion Road, Columbus 7, Ohio. Phone: 443-9458
Mfr. of filmstrip cans, etc.

Plastican Corporation
Box 157, Butler, New Jersey
Full line of plastic containers.

Richard Manufacturing Co.
5914 N. Noble Ave., Van Nuys, Calif.
Full line of plastic containers.

Fiberbilt Sample Case Co.
40 W. 17th St., New York 11, N. Y. Phone: WA 9-7772.
Manufacturer of Fiberbilt shipping cases for film requirements. See adv. these pages.

William Schuessler
361 W. Superior St., Chicago 10, Ill. Phone: SUperior 7-6869.
Manufacturer of complete line of film shipping cases for motion picture and sound slidefilm requirements; also glass slide, filmstrip and salon print shipping cases. See adv. these pages.

Camera Tripods

Quick-Set, Inc.
8121 North Central Park Avenue, Skokie, Illinois. Phone: OR 3-1200.
Manufacturer of full line of tripods, pan heads, stands, dollies, and mobile instrument positioning equipment.

TA Manufacturing Corporation
Cinema Products Division
4607 Alger Street, Los Angeles 39, Calif. Phone: CH 5-3748.
Manufacturer of Thomas fluid pan heads.

Film Laboratory Equipment Manufacturers

Andre Debrie Manufacturing Company
14-29 112th Street, College Point 56, New York.
U.S. distributors of Andre Debrie film processors and other lab equipment.

Bell & Howell Company
Professional Equipment Division
7100 McCormack Road, Chicago 45, Illinois.
Manufacturer of film printing equipment for motion picture laboratories, including 16mm, 35mm, 35/32mm, 65/70mm, and 70mm sizes.

Calumet Manufacturing Company
6550 N. Clark Street, Chicago 26, Illinois.
Manufacturer of print processors, mixing and storage tanks, washers, sinks, and other laboratory accessories.

Oscar F. Carlson Company
2600 Irving Park Road, Chicago 18, Illinois.
Manufacturer of Depue motion picture film printers, automatic light control boards and microfilm printers.

Computer Measurements Company
Division of Pacific Industries
12970 Bradley Avenue, San Fernando, California. Phone: EM 7-2161.
Manufacturer of Unicorn products, including the Unicorn solvent film cleaner, and the Unicorn automatic film splicer.

Filmline Corporation
43 Erna Street, Milford, Connecticut.
Manufacturer of black & white and color motion picture film processing equipment for 16mm, 35mm, and 70mm film.

Oscar Fisher Company, Inc.
P.O. Box 426, Newburgh, New York.
Manufacturer of processal "dry" spray immersion film processor; Mark film processors; other processing equipment.

Frank Herrnfeld Engineering Corporation
5716 Camille Avenue, Culver City, California.
Manufacturer of continuous and step motion picture printing equipment; also makes other testing and lab equipment.

Hi-Speed Equipment, Inc.
73 Pond Street, Waltham 54, Massachusetts.
Manufacturer of full line of Hi-Speed products for the laboratory including processing machines and related systems.

Houston Fearless Corporation
Westwood Division
11801 West Olympic Blvd., Los Angeles 64, California.
Manufacturer of Houston Fearless motion picture film processing machines and related equipment.

Hurletron Incorporated
Electric Eye Equipment Division
1938 East Fairchild Street, Danville, Illinois.
Manufacturer of automatic shutter control systems for high-speed motion picture printers; other lab accessories.

Lipsner-Smith Corporation
3475 West Touhy Avenue, Chicago 45, Illinois.
Manufacturer of the CF-2 Ultrasonic Film Cleaner.

JM Developments, Inc.
116-118 West 29th Street, New York 1, New York.
Manufacturer of precision motion picture film laboratory printer.

Macbeth Instrument Corporation
P.O. Box 950, Newburgh, New York. Phone: JO 1-7300. Cable: ARTDAY.
Manufacturer of motion picture laboratory equipment.

J. A. Maurer, Inc.
37-01 31st Street, Long Island City, New York.
Manufacturer of Maurer-Matic film processor, 16/35mm model and 70mm model, and other laboratory equipment.

OPTOmechanisms, Inc.
Engineers Hill, Plainview, New York.
Manufacturers of motion picture laboratory processors.

Photomechanisms, Inc.
15 Stepar Place, Huntington Station, New York.
Manufacturer of Rapidata Processing equipment (negative & positive).

Photo-Sonics, Inc.
820 South Mariposa Street, Burbank, Cal.
Manufacturer of Acme motion picture laboratory equipment.

Sickles Sales and Service Company
400 West Culver Street, Scottsdale, Arizona. Phone: WH 6-4323.
Manufacturer of slide duplicators, optical printers, color printers, film strip printers.

Uhler Cine Machine Company
15762 Wyoming Avenue, Detroit 38, Michigan. Phone: UN 1-4665. Cable: UHLCIMA.
Manufacturer of motion picture laboratory equipment.



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IFPA BOOKSHELI

as Reviewed by
Dr. Raymond Fielding, UCL

THE PICTURE HISTORY OF PHOTOGRAPHY

by Peter Pollack, Publ. by Harr N. Abrams. 624 pp. $17.50.

☆ Picture books bulk large in th annual publication of what or literary critic has called "Noi books" — those predominantly i lstrated publications which aren really books at all but which serv out their useful lives as Christma gifts, as decorative accessories fc the living room mantel piece, ar as indisputable evidence that th owner is doing well enough t spend $20 a volume for a real well printed work.

Most "Non-books" serve r greater function than as points departure for cocktail party co versations. Happily, this handson new pictorial history of photogr phy is an exception — all connoi seurs of the photographic imag whether motion picture or sti will wish to read and perhaps eve buy a copy of it.

A Work of Style and Taste

The division of the work in historical periods, the selection representative photographs (ov 600 of them), and the typograph cal design of the volume are executed with considerable sty and taste. What is even more in portant in a work of this sort that the photographs are accor panied by that rarest of pictu book ingredients — an intelliger readable, and soundly researchl text.

In a well planned picture vc ume such as this, the printed cor mentary provides just enough h torical information necessary f an understanding of those scient ic, economic, and artistic facto which have figured in the develo ment of the art, while at the sar time leading the eye of the read from one richly illustrated secti to the next.

Covers Four Historic Periods

The Picture History of Photo raphy is divided chronologica into four sections dealing, respe tively, with the beginnings of t art, the masters of the nineteer century, the artists of the mode era, and the state of contempora photography.

Each of these sections featu the best work of those photogr phers who figured most promine ly in the period's developmei

Daguerre, Niepce and Fox-Talbot during the laboratory period; Hill, Hesler, Nadar, Cameron, Brady and Muybridge in the nineteenth century; Stieglitz, Steichen, Atget, Adams, Weston and others in the wentieth.

The book concludes with a fifty-photograph survey of contemporary work throughout the world. From beginning to end the quality of the printing is consistently fine.

There are many oversimplifications and abridgements of historical detail, of course, particularly in the earlier sections, but considering the nature of the publication these can be overlooked.

The book will probably be most appreciated by those individuals who are either already familiar with the complicated chronology of photographic history and so do not need a fully documented treatment, or by those who have no familiarity at all with the subject and who will benefit from Pollock's carefully planned and easily grasped display of changing style, form, and subject matter during the last century and a quarter of photographic work.

Resignation of John Mahon Is Accepted by the Board

☆ The Board regrets to announce the resignation of IFPA President, John C. Mahon. Mr. Mahon is leaving his present position as motion picture producer of North American Aviation Corporation in order to accept a position as Associate Professor on the motion picture faculty of New York University.

Mr. Mahon returns to the academic community after a number of years in the commercial and non-theatrical film industries. Previous to this, he was a member of the motion picture faculty of the University of California, Los Angeles.

As an active member, John Mahon has played an important role in the growth and development of IFPA. In addition to his numerous committee assignments, Mr. Mahon served a term as Chairman of the Southern California chapter.

The Board takes this opportunity to congratulate Mr. Mahon on his new assignment which is a reflection of the increasingly strong ties between the industrial and university film producer.

A nominating committee has been selected by the Board of Directors to arrange for an election by the membership for Mr. Mahon's successor.

THE INDUSTRY FILM JOURNAL

National News-Letter of the Industry Film Producers Association

New England Chapter of IFPA Is Formed

A NEW CHAPTER of IFPA is now operating in the New England area. With its mailing address in New Bedford, Mass., the *new* New England Chapter offers a focal point for the enthusiasm for interchange of ideas and general discussion by industry film-makers, producers, writers, and others engaged in the field of business audio-visual communication in New England's rapidly growing space-age industrial area.

The formation of this new chapter gives us the opportunity to outline the steps required for any other groups interested in forming an IFPA Chapter. First, a formal application must be made to the IFPA National Executive Board, Industry Film Producers Association, Inc., P. O. Box 564, Hollywood 28, California.

This application should state the general area to be served by the new Chapter, the city around which this area will be generally situated, and must be signed by five active members of IFPA. Membership applications are available from the National Board and any five people who are active in "in-plant" communications activities can start the ball rolling in their area by sending such an application together with their checks for $12 to cover their first year's dues.

The National Board will then consider the application and, after due consideration, formally accept the new chapter.

Any one interested in the possibilities of forming other new IFPA Chapters is urged to contact Tony Gorsline, IFPA National Chapters Vice President, c/o Management Systems Corporation, 2043 Westcliff Dr., Newport Beach, California, for further information.

The IFPA National Executive Board wishes to extend its heartiest best wishes to the newest IFPA Chapter and suggests that all those in the New England area contact this new chapter by writing to: IFPA New England Chapter, P. O. Box 150, New Bedford, Mass.

What Ever Happened to the Documentary?

by Basil Wright

I HOPE THAT THE title on this page does not suggest that Documentary no longer exists, but rather that there have been a number of changes in the world of documentary film.

Though I am qualified to comment only from the British point of view — it was in Britain, after all, that documentary film was first used as a definite, organized method of communication. Most important, its use came at a crucial point in the development of the motion picture in the realm of public information and public relations.

During the twenties, with the increasing complexity of modern civilization, it became clear that the broad mass of people were getting much of their information and education from mass media, in particular the press and the motion picture, rather than from the edu-

(CONTINUED ON NEXT PAGE)

"Pat" Patterson is President of University Film Producers

☆ O. E. Patterson, Operations Head of the newly formed Academic Communications Facility at the University of California at Los Angeles, is the new President of the University Film Producers Association.

UFPA, a 300 member national organization of educational film producers, held its 16th annual



"Pat" Patterson Heads UFPA

meeting recently at Glacier National Park with Montana State University as host. It has scheduled its 1963 conference for the University of Miami, Coral Gables, Florida.

Patterson, a resident of West Los Angeles, has been active in university motion pictures for the past 10 years at UCLA, where he received his M.A. degree in 1951. He is a trustee of the University Film Foundation; Editorial Vice President of the Industry Film Producers Association; a delegate to the national Educational Media Council and a member of the Society of Motion Picture and Tele-

Members and guests of the University Film Producers Association at Glacier Park meeting.



UFPA Elects "Pat" Patterson:

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vision Engineers. He is a graduate of San Francisco State College.

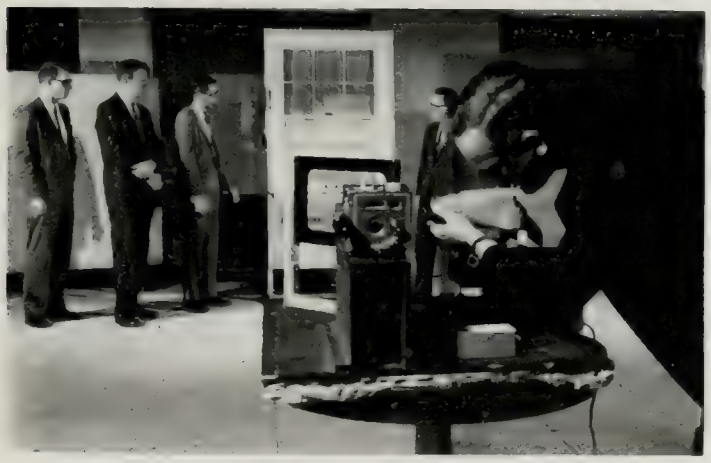
The Academic Communications Facility at UCLA is unique among universities in that it consolidates, within a single administration, all of the communications media.

A member of the International Liaison Center for Schools of Cinema and Television in Paris, France, the UFPA sends two delegates annually to the European meetings. In 1961, delegates from 15 foreign countries came to the United States under the auspices of the State Department to attend the UFPA conference, held that year in Berkeley, California.

DELAWARE VALLEY MEMBERS SEE JENKINS PROCESS SYSTEM



The Jenkins Front Process Projection System is explained to members of Delaware Valley chapter. Chairman Stallings (who presented paper) adjusts the slide projector; Val Berzins checks image brightness.



As still camera moves closer to optical axis of Maurer, increase in brightness becomes apparent. At optical axis, shadows will disappear. Spill image to left of window is also falling on the reflex screen material. Foreground subjects mask own shadows.

Multi-Screen Technique of Charles Eames Next Month

A key feature of your next issue is the illustrated story of noted designer Charles Eames and his effective multi-screen techniques, featured at Seattle's World Fair and in U.S. exhibitions in Brussels, Moscow, etc. It's all part of our big "Postscript Seattle" special section which also includes "Preface New York '64" and the story of what's ahead there!

What Ever Happened to the Documentary

(CONT'D FROM PRECEDING PAGE)

cationists themselves. Educational standards, it seems, had lagged behind the progress of civilization.

At the same time, the motion picture has been slowly recognized as a new art form. This happened first throughout Europe. New types of films appeared, such as the remarkable German films of the earlier twenties, then films by Eisenstein and others, making it clear that the motion picture was something to reckon with. And not merely as a method to entertain the masses, but for other purposes, too.

National Need, New Art Form

The documentary film movement, in other words, provided a form of expression which could meet a definite need in all nations, and, at the same time, develop a new art form.

At the university, I always intended to be a writer or a playwright, but the impact of motion pictures changed my mind. A large number of other young people had the same feelings. But, they were not all of them particularly encouraged by the average output from the British films and were open to other opportunities.

Thus, this movement wanted to do two things. First, it wanted to use films for public information and education and as a method of discussing the social, economic, political and other problems of the British Isles. Then, it wanted to experiment with the motion picture as an art medium.

These two goals really made it possible for the rapid and, indeed, almost sensational development of the documentary film between 1929 and 1939.

It is interesting to note that *Night Mail* was part of a program of films that were made not for the public, but for the purposes of internal communication. The idea was that one section of the General Post Office did not really know what was happening in other sections, so we made a number of films to fill this need. Several of such documentaries were highly successful at the box office.

Development in 30's Rapid

The development of the documentary film during the 1930's was extremely rapid. The art of public relations was developing at a fast pace in Great Britain and the impact of the films which we were making for the G.P.O. was considerable. And it is important to remember that Shell Oil, the British Commercial Gas Association, Imperial Chemical Industries, a other similar organizations took the idea of film to instruct lar groups on technical subjects.

But the Gas Association and o or two other organizations we much more interested in sociolo cal documentaries. They started make films of their own.

The first of three films ma was called *Housing Problems*, a dealt with the slums of Londo The second one, *Enough to Ea* was about the nutritional problen of the poor in Britain. A thi film, called *Children's School*, w on faulty physical conditions terms of school building and sea ing, the sort of thing under whi all too many British school ch dren had to live in those days.

Responsibility to Community

By producing such films, t Gas organization exhibited a sen of responsibility to the communi it was serving. Of course, it w very much to the interest of t Gas organization to have the slu pulled down, new apartment bloc built up, and schools rebuilt. Pe ple who eat better food need b ter things to cook on. All of the would involve the installation gas apparatus.

In view of the times, the pub relations of the electricity peop was rather old fashioned. Grad ally, they became enraged by t sociological films about gas, ar too late, tried to make similar film They were particularly enrag when the Gas organization act ally made a film in which th pointed out the advantages of bo electricity and gas!

Moved Outside Theater Walls

However, the important develo ment was that documentary filr had expanded outside the confin of the movie theaters. It is ve important to remember that no of this would have been successf had we not created our own d tribution.

John Grierson—the founder documentary in Britain—put for the new line of thought that the were more seats outside the ciner halls than there were inside. I said that the number of seats schools, universities, college women's institutes, unions, and s cialist get-together clubs amount to many millions, and this is ve true.

We were not necessarily maki films for public entertainment. number of our films would by th very nature have no place in supporting program in an ordina

notion picture theater. Therefore, e felt that good distribution would epend on our reaching the new *on-theatrical* outlets. No charge as made for these sponsored documentary films. The production organizations, as well as the government, circulated their catalogues idely, and the audience for documentaries grew very rapidly.

Ready to Serve in Wartime

This type of film filled a social eed, a need to disseminate information, and this fact was very important to Great Britain when the econd World War broke out. The ucleus of the complete machinery or distributing visual information ad already been created, and it ad vital and multifarious uses uring the war emergency.

Documentary organizations had o expand in order to meet the normous demand for films of very sort, from propaganda films own to very simple pictures aching people how to do simple asks. It was extraordinary to see ow the films were developed in is way and the practical uses to hich films were put.

In the middle of the war the ermans started dropping an enrely new form of incendiary bomb n Great Britain. The people in reat Britain were accustomed to ghting the old-fashioned type of cendiary bomb. The new bomb ould not be dealt with by the old ethods. It was necessary to teach em the new methods as quickly possible because the bombs ere still falling every night.

A film was made showing the ructure of the new weapon, owing how it could be fought, ow it could be extinguished. The m was made in a week and with- three weeks it had been shown all parts of Great Britain.

Decline Due to Exhaustion

After the war, documentary ms went into something of a deine and I think I know why. The rimary reason was simply and rely exhaustion. The output of ms during the war had been so gh and the number of people ailable to make the films had en so small, that there was a tural reaction. People seemed to ink, too, that the uses of the edium itself had been exhausted. ey reached for Formula A, B, C documentary according to the bject.

Secondly, a rather peculiar thing appened. If you remember, after e war, we had our first Socialist overnment. Now, in spite of the ct that the documentary move-

(CONCLUDED ON NEXT PAGE)

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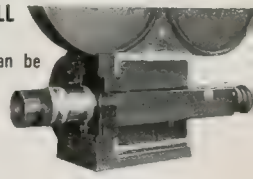
ALL CECO CONVERSIONS include a full (silent) film gate aperture and ground glass, and a removable academy (sound) matte in the finder system. A TV frame with center cross is etched on the ground glass. The image viewed is magnified about ten times in the Eyemo — ten and twenty times in the Mitchells and Bell & Howell Model 2709. Under most shooting conditions, no exposure compensation is necessary — yet the image you view is clear and bright even when the lens is stopped down substantially.

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(CONT'D FROM PRECEDING PAGE)

ment from 1929 to 1939 was carried on almost entirely by people such as myself who were considered left-wing and liberal, we were nurtured and looked after and encouraged by the British Conservatives, the "wicked capitalists."

If there was one thing Socialists did not understand, it was public relations. The caliber of films asked for by the new government became narrow-minded and rather stupid. Moreover, these new Socialist ministers did not know how to cope with the civil service and, in particular, the Treasury.

The Treasury Takes a Hand

Now, the Treasury in Britain viewed with alarm any increases in the amount of money needed for the making of documentary films. From their point of view, these films had cost an inconceivable amount of money during the war, and the Treasury was ready to take its revenge.

So, the Socialist ministers were encouraged to cut out this sort of work, and even when the Conservatives came back to power, the same feeling prevailed and the documentary movement was dealt an almost mortal blow by the abolition of "The Crown Film Unit," an act which even the Conservatives today realize to have been a mistake.

Britain Looks to New Era

So, you have a period in which documentary producers wait for a new generation to spring up. Despite prejudices within the government and even financial governmental attack on the documentary picture, a number of extremely distinguished documentary films are being made in Britain, both through government offices and by interstate commerce.

But it is not the same thing. It hasn't got the same interest, nor is it a true documentary movement with people all working together with similar ideas. Individual units now operate on their own, with little communication with each other.

However, the documentary trend in Britain spread to other territories. It spread to the United States before the war and persisted during the war years. Nearly all the time it was on the basis of the individual unit rather than the centrally organized group. But the British pattern was passed on to Canada during the war and is probably the one place where the original tightly-knit documentary idea still exists.

If you look at the world today,

What Ever Happened to the Documentary?

you'll see wide circulation of film for educational, informational, and instructional purposes.

Aid Under-Developed Lands

The use of films in underdeveloped countries is being more and more recognized as a vitally important factor. In those areas of the world where we have a high incidence of illiteracy, we also have high incidence of disease and of agricultural problems. Film can leap-frog the period between illiteracy and literacy. Film can be understood without being read. All over the world, as you know, experts are going to new countries to help them to set up their own documentary and informational film units.

I regard this as one of the most important things happening today and I'm delighted with its success. A great many people from the United States, I know, are engaged in this type of work.

To conclude, I'd like to say that there has been a change in what is required of documentary film. In the 30's we lived in a world where there were great disparities between the rich and the poor, where the economic situation had broken down. Film exposed these problems, discussed them and got other people to discuss them.

Today, concern about welfare has considerably diminished in my own country. People are better looked after in their youth, and adults better looked after in their old age; conditions of living are better and there is greater prosperity.

So, a great many issues with which documentaries used to be concerned are less important; th dramatic impact is gone.

At the same time, a considerab change has taken place in the ps chological mood of the averag citizen. The background of nucle warfare, and the irritation betwee labor and capital are the types matters today that bring about ps chological maladjustment.

In the Mood of Our Time

So the documentary needs look at the problem of individu psychology in the world toda The new school of British film d rectors, like Tony Richardso Karel Reisz, Jack Clayton, ar Lindsay Anderson, who make film like *Room at the Top, Saturd Night and Sunday Morning, Taste of Honey*, etc., are doing with feature films and actors.

But I still believe that the doc mentary film, made with imagin tion and sympathy about the ind vidual and his problems will rema with us as long as motion pictur exist.

The same philosophy is also a plicable to television. The need f this type of film, the need for i sponsorship, the need for enthus astic crews, directors and techn cians who want to make an im portant contribution will alwa exist and must always be fulfille

* * *

L&L "All Out" on Animation for Filmways-Shell Golf Films

• L & L Animation, Inc., Ne York producer's service organiz tion, is participating in an impo tant role in the second series *Wonderful World of Golf*, a Film ways, Inc., production for She Oil.

Having successfully met a rigo ous one-a-week schedule for ele en weeks last year, with art di grams, animation, animatio photography and opticals, L & was again chosen to provide th same services for the new serie which is scheduled to appear NBC in color.

Although the show had an e cellent reception last year, a vi orous campaign is under way make the new one even bette Filmways has assembled a fine a ray of production talent and L & Animation, as well as other ser ices concerned, is going all out improve its contribution. A ne tri-dimensional technique has bee devised to give more realism diagrammatic interludes. The u of this technique plus descripti animation will enable the view to better envision the "course" events along the fairways.



ullen, Training Films, TFI et Cinema Center of New York

Three well-known audio-visual rms in New York have centralled their creative and production cilities to provide a "one-stop" eadquarters for visual communiation requirements. Cullen Assoates, Training Films, Inc., and FI Productions have established he new unit which will function as ae "Cinema Center of New York." Located at 150 West 54th Street, ae new Cinema Center is a comlete building of slide, filmstrip, lotion picture and other presentaon production facilities. At TFI's eadquarters for the past 15 years, udios and offices have been exanded and remodeled for motion icture production as well as other isual communication activities.

In addition to studios for slide and filmstrip creation, the Cinema Center's new motion picture facilities include script conference, projection rooms, editing, and sound equipment, as well as animation cameras.

President of the new Cinema Center is Robert Lightburn, president of Training Films, Inc., and TFI Productions. Vice-president in charge of production is Edward Cullen, who heads the motion picture firm bearing his name. Cullen Associates, Training Films, Inc., and TFI Productions will continue to be owned and operated independently.

* * *

Icon Film Corporation a New Management System Subsidiary

☆ A new entrant in the factual film production field is the ICON Film Corporation, 2043 Westcliff Drive, Newport Beach, California. The studio is a subsidiary of Management Systems Corporation, which has bases of operation on the East and West Coast and in Washington, D. C.

President of ICON is Ingvar B. Grimsgaard, formerly on the staff of Management Systems where he produced films under contract to the U. S. Navy. Before joining the company, Grimsgaard was a staff producer in the motion picture unit of the Aeronutronic Division of the Ford Motor Company, supervising film work for the U. S. Army's Shillelagh missile program.

Senior staff producer at ICON is Anthony Gorsline, recently Conference Vice-president for the Industry Film Producers Association. Gorsline, whose experience includes staff positions at Aeronutronic, Douglas, Aerojet-General and other companies, has lensed, written, directed and supervised award-winning films in a wide range of areas.

The new subsidiary is currently on planning and production phases of films for the military, Teaching Systems Corporation and the U. S. Bureau of Mines.

* * *

Image Productions Will Make Animated, Live Action Films

☆ Organization of Image Productions as a new division of Animation, Inc., was announced by Earl Klein, president, at the Hollywood studio. It will deal in animated and live action films.

Heading the new division are Warren Williams in charge of production and Stanley Gerstein, director of Image marketing.



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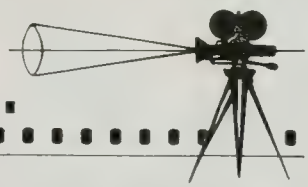
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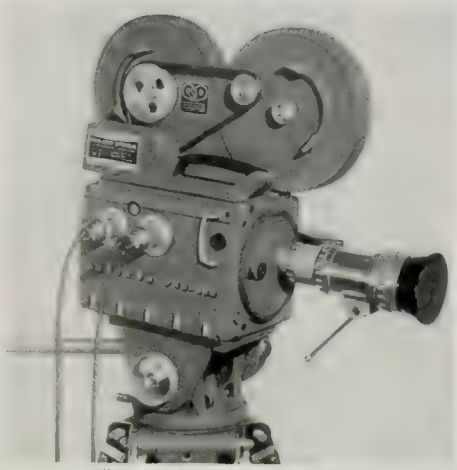
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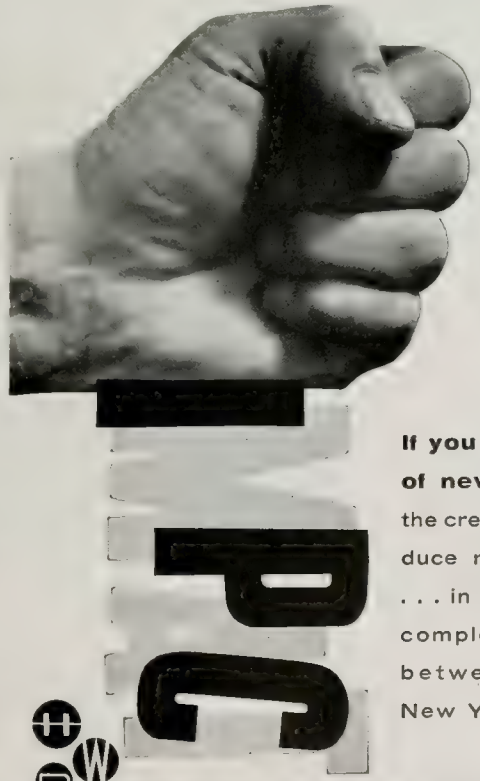


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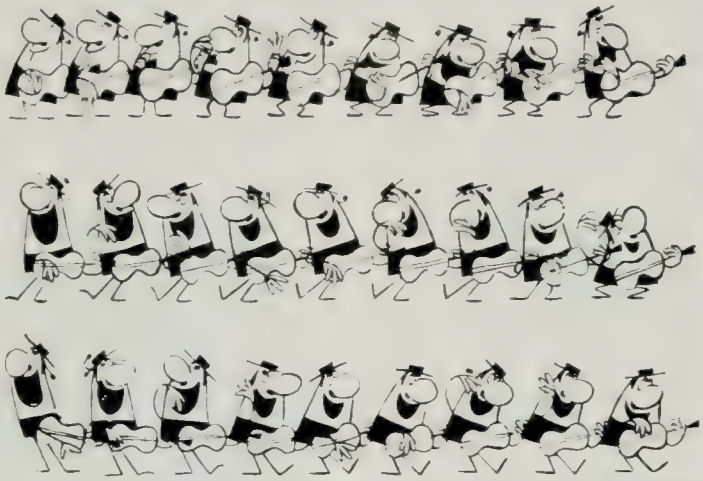
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DESIGN IN MOTION

by John Halas and Roger Manvell. Hastings House, 1962. 160 pages, illustrated. $15. In Britain: published by Studio Books (75/-).

Reference Shelf

Our European Editor Reviews a Film Man's "Book of the Year"



To express movement, hundreds of drawings are made; these are three movements from a short, "The Insolent Matador" by Halas & Bachelor.



John Halas, co-author of "Design in Motion" at his boar

This new volume by John Halas and Roger Manvell deserves to be recognized as a major work in motion picture literature. It deals with the animated film, not as a technical book—the same authors supplied that in "The Technique of Film Animation"—nor as a history of the cartoon film.

It is, in fact, the first up-to-date account of contemporary design in one of the most flourishing fields of modern art and for that reason will have considerable appeal for a very wide readership.

From the book we may understand what it is that motivates the creators of animated films, how they deal with their problems and how they are developing the newest of all graphic art forms.

Illustration Is Their Forte

As you turn the pages, it is immediately obvious that the authors are men who "think visually"—in pictures. On all but two of the 160 pages are 300 pictures and over 200 working drawings from 155 contemporary animated films, many of which have not yet been seen in the United States or Britain.

Reading the book is like talking to John Halas in person. One can almost see him chucking photographs down on the table as he discusses his favourite subject—"let me explain this with THAT" and another photograph bangs down—or there's a lightning sketch on the tablecloth to make the point quite clear.

Styles Out of 20 Countries

To show how the combination of graphic art and film-making is shaping up, the authors have drawn on the work of studios all over the world, because in more than twenty countries animators are developing their own individual styles and subjects.

For the first time we can see something of the overall evolution of the animated film, country by country. Today, animation represents the most advanced type of graphic design and use of colour. Styles range from meticulous realism to the abstract—from diagramatic designs in films on science—to the evolving colours of the impressionist.

Throughout the book we can trace the contribution which industry is making towards the development of the art. Discussing a tech nical problem, Halas and Manve say . . .

"Detail can only be absorbed the picture is relatively still. Mov ment and timing affect the style the drawing, texture and coloring —and to make the point Hal slaps down twenty-four color ce from the Ford Motor Company "Peacock" titles for the Tennesse Ernie Show animated by Playhou Pictures.

To explain abstract animatio perhaps the ultimate form of t art, industry supplies the illustr tions—Abe Liss's opening titles General Motors' *Wide Wide Wor* T.V. show.

To see how an animator con poses his picture Halas shows t complete storyboard of 210 dra ings of *For Better or for Worse*, 10-minute cartoon film sponsore by Philips of Eindhoven, Holla which was entered by Holland their national entry in the Intern tional Industrial Film Festival th year.

The influence of the Unite States on the art of film animatio is acknowledged by scores of illu trations from the great Disn films, classic cartoons and fro TV commercials including the ne skip-frame or "pixillated" tec nique.

From Canada we see the wo of Norman McLaren—and rour the world with illustrations fro Brazil, Britain, China, Czechosl vakia, Finland, France, German Holland, Hungary, Italy, Japa Mexico, Poland, Rumania, Russi Spain, Sweden and Yugoslavia.

Perhaps I am prejudiced in fav of animated films? Maybe so—they have been my favorite in mo ies since Felix the Cat—but th who does not enjoy a cartoon. *you* do you must have this book your shelves.

—Robinson P. Ri



How Optical/Effects' Specialists Serve You

"Tool of Producer" Says Harold Schieb of Cinema Research

THE OPTICAL AND SPECIAL EFFECTS house is the *tool* of the producer and is only good if it is used wisely and completely.

Although the business had a simple beginning several years ago, conditions have changed considerably since then. To be competitive, producers have to utilize every phase of optical and special effects services, which today have between $50-200,000 invested in equipment, to build the quality of their pictures. As a result of this need, special effects houses have been researching and developing new techniques on a continuous basis.

Strive for Realistic Ideas

We, at Cinema Research, have been in operation since 1947. Prior to this, while working with Wilding, Inc., I learned the importance of striving for realistic ideas when making industrial motion pictures.

Subsequently, we now have a service which combines Hollywood technique with specialized industrial film requirements. Through the years, we have served such notable producers throughout the country as Audio Productions, Jam Handy, Reid H. Ray Productions, Sutherland Productions and Wilding, Inc.

To best familiarize you with the growing role of today's film effects service, let us analyze various functions and operations at Cinema Research.

Begin at Story-Board Stage

From the earliest stage of production, we plan story-board conferences which enable us to get closer to the producer in helping him make a better picture. By discussing how and where special effects are to be used with both the writer and producer, we can, in turn, help the producer to save money and also gain the most benefit from the special effects that are utilized.

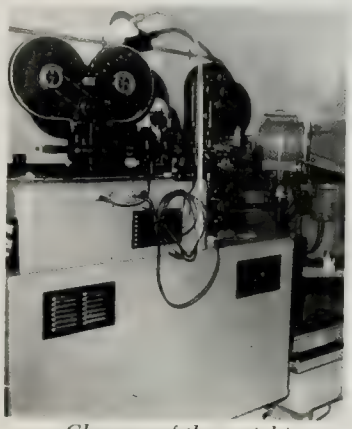
The writer, also, can plan the script more effectively when he is in on these storyboard conferences. We have too often seen examples of money spent on poor special effects which were not properly planned and had to be salvaged or sometimes redone.

In respect to optical printing, most modern houses have 16mm as well as 35mm, based on the fact that 16mm is now a professional medium. We handle any accommodation of enlargement or reduction whether it be 70mm, 35mm, 16mm or 8mm.

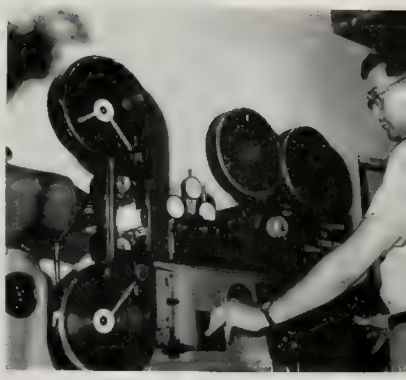
Cinema Research has, in recent years, designed and installed extensive matte equipment for matte shots, miniatures and matte paintings to further aid the producer in making a quality film. Using the traveling film matte, live action foreground is carefully blended with live photography backgrounds on film to produce authentic scenes at low cost. The aerial image matte combines artwork and live action in one photographic operation without the need for a photo film matte.

Extensive work is also done in the field of film correction. To solve the problem of shrinkage, we have devised special film movements and handling processes to permit duplicating brittle, shrunken films onto fresh safety stock.

We handle conversions of film viewing speeds from 16 fps silent to 24 fps sound use as well as varying degree of slowing or speeding of action in research and engineering studios by means of "hold-frame" and "skip-frame" combinations, and blending together of critical study positions.



Close-up of the aerial-image camera used by Cinema Research



One of the four Acme optical printers at Cinema Research is pictured in operation above.

Film Changes, Improvements

We do 16mm blowup to 35mm or other size films. Color, gamma and density corrections over and above normal printing ranges are undertaken to correct poorly shot or processed film. Conversions of daytime footage to night effects are performed in both color or black and white. Framelines, dirt in the aperture, and composition are corrected by rephotographing appropriate areas of the original frame to thousandth-of-an-inch exactness. In liquid gate printing, we remove all film scratches and abrasions on the original supplied to us.

Follow-Through into Printing

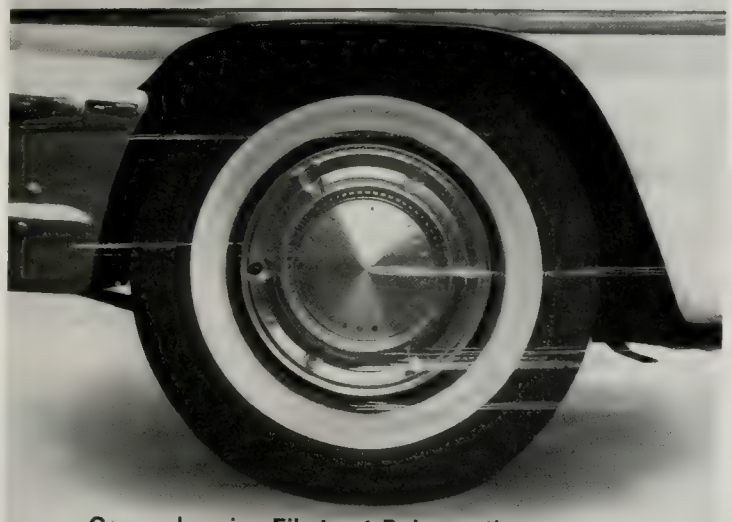
The job of the optical and special effects house is not finished, however, at this point. We also have the responsibility of following through on the job to make certain that the work is printed properly. We can, from our experience and knowledge of the field, advise the best labs for a particular type of work.

Before giving the film to the lab, we want to be sure that the dupe negative is capable of reproducing a quality print. To keep our producer customers abreast of new processes and techniques, we publish and mail a bi-monthly newsletter report. With the thought that "a better-looking job produces a better-looking product", we hope to enable the producer to obtain more business.

Development to Meet Future

It is apparent that the demand for effects has increased to such an extent that optical and special effects houses have had to maintain a building program of development to meet the increasing needs of the producer.

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Converting Electronic Images into Film for Projection is an Increasing Challenge; Here's How It's Being Met

Improving of Videotape-to-Film Transfer Being Achieved Through Constant Research

MEL SAWELSON is a veteran of the comparatively new process of video tape to film and vice-versa. As Vice President and General Manager of Acme Film Laboratories, he foresaw the future of tape, and guided his Company to its present stature.

Acme was the first film lab to install tape machines and associated equipment — a $500,000 gamble that is paying off since the process became an integral part of the film and TV industries.

Past President of Sports TV

Born in Los Angeles, Sawelson attended USC, where he majored in English. He is a current member of SMPTE, IFPA and is past president of Sports TV, which, under his leadership, became the Nation's No. 1 sports film company to handle exclusive rights to film Big Ten Conference football games.

He won the BILLBOARD award for the All-American Game of the Week. Mel sold out his interest in Sports TV so that he might devote his time exclusively to the lab operation.

"How does a film print look that has been transferred from video tape?" "It looks great; can't tell the difference from "live film", or "it looks bad, just like any other kinescope."

Evaluation of the Problem

This question is being asked more and more frequently with any number of different answers being given, ranging from excellent to bad. Why the difference of opinion? There is no simple answer, but let's take a few moments and evaluate.

Just as the original negative in conventional film determines the quality of the final print, so does the original recording in video tape determine, to great extent, the final outcome of the transfer. It is primarily for this reason that so many poor quality transfers are seen.

Film Makes Permanent Record

Many producers have a taped show, and, after many showings and much tape wear, decide to make a more permanent record of their production by having it transferred to film.

Naturally, the transfer quality is going to suffer because of so much use of the tape before the transfer is actually made. Each time a video tape is played, a small amount of video noise can be introduced. Each successive time the tape is played, a greater amount of video noise is introduced.

Noise Reduces Picture Quality

As a result, with each increased amount of noise, some picture quality is lost. Further, while tape looks satisfactory for tape playback, some producers do not take the special care required at the time of the original recording to insure a good quality film transfer.

On the other hand, a film transfer from a good quality video tape may often be favorably compared to "live" film quality. In these cases, particular care was taken at the time of recording to make the best possible tape for transfer. Lighting control, use of high quality image-orthicon television cameras, and a carefully optimized recording head are all essential.

Many Changes in Past Decade

What is the difference between today's film transfers and the "kinescopes" of ten years ago? The basic procedure is identical — a television film-recording camera photographs the picture which is fed into a picture monitor tube. However, techniques of today's television film recording have changed just as much as the industry itself.

New types of picture tubes are now in use, as well as advanced circuitry design and better recording cameras, plus the benefit of more stringent controls in both recording and laboratory processing.

For example, Acme tested many different types of picture tubes, a total of 77, and phosphori before a decision was reached as to what type of tube would best qualify to give optimum results.

After this extensive research and analysis, two or three type of phosphori were selected and pu into service. In striving to achiev even better results, Acme investi gated the use of a sub-strate tube



Giving dynamic leadership i new field is Mel Sawelso Acme V. P., General Manag

As a result, a manufacturer is cu rently producing such a tube on test basis. Although the tube is i an experimental stage, preliminar results have been outstanding an signify greatly increased quality tape transfers.

Lays Fine-Textured Phosphor

The advantage of this new tub is that a uniformly fine-texture phosphor is deposited on an ultr thin, optically-ground sub-strat glass plate. The ultra-thin sub strate does not allow the formatio of any noticeable halation effec and the suspended strate, with i glass to metal bond acting as heat sync, permits the normall temperature-sensitive phophorus t



PICTURES TELL THE STORY

At top of page: *a close-up of Acme's two Ampex Videotape recorders . . .*

* * *

At left below: *a partial view of the master control console at the Lab.*

* * *

At right below: *a bank of television film recorders. Note the dual picture recorder shown in the foreground.*



operate at a high degree of efficiency.

The phosphor is placed on the optical glass prior to its insertion into the tube. The sub-strate is then inserted into the picture tube, allowing approximately a 1½ inch recession from the actual face of the tube. The image is then reproduced on the phosphorus plate rather than on the actual face of the tube, allowing the camera a flat plane to photograph.

This technique results in a much higher definition of the picture unobtainable in conventional cathode-ray tubes. Although the tube is in an experimental stage, it will undergo further modification as different problems arise, and will eventually be reproduced in numbers.

Search for Quality Endless

In keeping abreast and ahead of the state-of-art, many modifications to equipment and revisions of service techniques are necessary. For example, Acme has four 16mm television film recorders which are constantly undergoing modification and redesign to maintain the optimum in tape transfer quality. No "down time" of the equipment is encountered to hamper any service, and no modification is incorporated until proven.

As each television film recorder reaches its peak of perfection in design, these changes are incorporated into the next recorder until all of the fine points are installed. This precision approach is constantly underway in an ever-trying desire to solve the most exacting transfer and processing problems.

Changes in Recording Camera

Acme has also influenced the advancement of television film recording cameras by submitting plans for modifying shutter housings, focal length regulation, and movement and pressure in camera gates. These changes have been incorporated into Vue-Tronic's RK 110 television film recorders which are currently in use at the laboratory.

The RK 110 is a good example of some of the sophisticated equipment incorporating Acme's innovations. It was designed to operate with any closed-circuit TV station. Proprietary design features have provided for maximum kinescope protection; have done away with shutter adjustment, electronic shutters, camera phase generators, etc., so that common shutter bar and picture splice distortion have been completely eliminated.

The recorder was designed by Vue-Tronics, Inc. in close co-ordination with Acme engineers and laboratory personnel. Acme and Vue-Tronics are currently engaged in the revolutionary development of a dual picture television film recorder that will permit maximum flexibility by merely shifting the camera by unique rack-over mount.

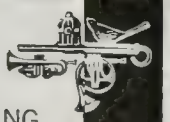
Also Transfer into 35mm

In addition to the four 16mm television film recorders and two Ampex video tape recorders, a 35mm service is also available for transferring only. The identical techniques utilized for 16mm services are used for the 35mm. A new RCA PR 32 optical sound recorder is also a part of this unique complex to give complete transfer and processing services under one roof.

The versatility and quality of these services and equipment are currently solving many problems for the industry. One such example is the transferring of MCA's International Showtime video tapes to film for distribution throughout the world. There were many problems involved in furnishing video tape for the foreign market, and the only solution was a high-quality tape to film transfer. Acme was the only lab that had this capability to provide the service.

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IAVA FALL MEETING AT WEST POINT:



IAVA President Jim Craig took active role in the sessions

(CONTINUED FROM PAGE 60)

cials on the Kraft television programs.

Bill Davis, Nationwide Insurance Co., thought AV men should do more as an avocation to advance audio-visual techniques, not only in their own companies, but among outside groups. He demonstrated new overhead projector techniques used in his work, and a wireless microphone.

Roy Mumma, U. S. Steel Corp (ret.), Technical Chairman of I.A.V.A., made his report in the form of a slide presentation showing the industrial audio-visual activity at the Seattle World's Fair this year.

Reports on Training Center

D. G. Treichler, Socony Mobil Oil Co., gave a progress report on the use of the training center at Socony Mobil headquarters in New York. Management has utilized more and more audio-visual facilities each year since the center was opened five years ago.

Dan Rochford, Standard Oil Co., (NJ), led an off-the-record case history discussion on the use of audio-visuals in solving management crises in consumer, employee and stockholder relations.

Speaking at the Annual Fall Banquet, W. R. McHargue (Vice-president, ret. E. R. Squibb & Sons) urged IAVA men to challenge their most cherished assumptions. He said new doctrines will be found by the men who "don't know that they know."

Challenge of Overseas Trade

The final day's activities opened with a report from Europe by Robinson P. Rigg, of the LONDON FINANCIAL TIMES, and European Editor of BUSINESS SCREEN. He urged American audio-visual men to prepare to communicate more and more with the nations of Europe as trade with the common market and "outer-seven" countries continues to increase.

W. B. Reynolds, Ohio Bell Telephone Co., told about the 250 speakers from all departments of his company who gave 5,000 talks to 250,000 people in Ohio last year.

J. T. McGarry, Wyeth Laboratories, demonstrated administrative forms which have been effective in his company's audio-visual department.

Willis Pratt, American Telephone & Telegraph Co., described testing procedures recently made on a film designed to recruit teenage girls for telephone work. Roy Vanderford, also of AT&T, showed ways of overcoming production problems in motion pictures by careful advance preparation.

Under the guidance of D. G. Treichler, Socony Mobil Oil Co., the audio-visual equipment and operations were most ably handled by John F. Prince, assisted by John Fredericks, both of John J. Tobler, Inc., audio-visual service.



Banquet address was given by W. R. McHargue who urged "challenge of accepted ideas"

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75 Programs Now Available of "The Twentieth Century"

☆ Seventy-five programs from the prize-winning CBS television series *The Twentieth Century*, are now available on a free-loan basis to clubs, churches, industries and other community organizations through the facilities of Association Films, Inc.

This film distribution program, the largest of its kind in the world, is sponsored by the Prudential Insurance Company of America. The company also sponsors the series on television.

21 Million Have Seen Films

Distribution of 16mm sound prints of selected programs from *The Twentieth Century* began in January, 1958, a few months after the series made its TV debut. Since its inception almost 21,000,000 persons have viewed the films in clubs, classrooms, auditoriums and other community meeting places. There have been more than 370,000 individual film showings. Biographies, World War II subjects and films on space, communism and sports are among the most popular.

To cope with the ever-growing demand, Prudential has increased the number of prints of those films that are most frequently requested.

New Series Within 6 Weeks

In addition to the films now in distribution, prints of new *Twentieth Century* programs, scheduled to go on the air in late October will become available approximately six weeks after their air date.

The Twentieth Century has received many national and international awards, probably more than any other public affairs series on television. Individual programs have received citations from Freedoms Foundation, Look Magazine, American Film Festival, Columbus (Ohio) Film Festival, the Department of Defense, and the Academy of Television Arts and Sciences (two Emmy awards).

The series is narrated by Walter Cronkite and produced by Burton Benjamin and Isaac Kleinerman for the Public Affairs Department of CBS News.

How to Book These Programs

Films may be requested through local Prudential agents, the company's headquarters in Newark, N.J., or Association Films, 347 Madison Avenue, New York.

YOU GET WORLDWIDE COVERAGE OF FILMS IN BUSINESS SCREEN

s Your Film a "Worse for Wear" Salesman?

Techniques of Film Rejuvenation, Vital to Hollywood and to Television, Also Important in Business Films

A Men's Wear Store recently conducted a survey to discover whether the freshness and natness of a salesman's appearce have a direct bearing on the ception accorded him. The reses clearly indicated that a shabsalesman registers an immedely unfavorable impression on s prospect.

When it comes to motion picre film, we find the same probin. The objective of the film is create a favorable impression r the ideas, the product, the lpfulness of the sponsor. Yet, a otion picture print, once in use, sily acquires a shabby appearce.

Blemished Film Loses Punch

The production may be excelt and the prints turned out by e laboratory perfect, but in the urse of handling and projection, ch print encounters various hazds that inevitably result in ratches and abrasion marks hich mar the projected image of e film. These blemishes, like a ppily dressed salesman, lessen e effectiveness of the film presitation.

An increasing number of indusal sponsors are becoming conious of the scratch problem and e asking what can be done about i The answer is: A great deal.

Film Is Receptive to Damage

The nature of the photographic mulsion, and likewise of the base, ake them receptive media for acmulation of scratches and dirt. print is called "dirty" when it ows fingerprints, oil spots, and bating matter attracted by static handling a projection.

Film can be treated to increase sistance to scratches and dirt. However, no film can be made scratch-*proof*. Scratches and abrasions will appear in a short time under normal use. When film is scratched during the first run—as freqently occurs—subsequent use of the film will make these scratches more and more apparent. The accumulation of dirt and scratches creates additional abrasions during the projection and rewinding of a film.

Cost Fraction of Replacement

Rejuvenating a print—removing scratches and restoring its original brilliant photographic quality—costs only a fraction of its replacement. It is not, however, a do-it-yourself proposition. It requires specialized work by professional technicians. Effective rejuvenation involves a sequence of chemical treatments that cause the scratches on both the emulsion and the base to mend, much as a cut on a person's hand would heal. Cut-through emulsion scratches that have removed the entire photographic image cannot be eliminated.

Film rejuvenation was originated by European motion picture laboratory engineers and was introduced in the United States in 1930.

This process immediately proved to be a life-saver for Hollywood producers. At that time, domestic exhibition prints were always made from the original negatives which became badly scratched before many prints had been made. Rejuvenation changed that situation providing an unlimited number of top-quality prints from the original negative.

Hollywood producers and distributors, and more recently the television syndicators, have found another money-making use for film rejuvenation.

By the restoration of used release prints for reissues and foreign distribution, new revenues are obtained from additional markets without increasing new print costs. Rejuvenated prints are seen on the screens of many first-run theatres.

Sponsors Are Now Attentive

Having established itself as a boon to the quality minded Hollywood producers, rejuvenation is now receiving the attention of industrial film sponsors, intent on deriving full value and quality from their investment in motion picture films.

The aim of the industrial sponsor differs from the theatrical producer in one important aspect. The industrial film is often intended for a limited, but very select audience. Extending the life of a business film is *not* a major problem. The reward: *confidence* on the part of the sponsor that each showing of his film retains all the crisp, sparkling value of the original.

Rejuvenation, when executed by expert technicians, supplies this confidence. As one film department head put it: "*It costs so little . . . it saves so much!*"

* * *

Showmanship: a *Constant* Goal

☆ We refer our readers to page 77 of this issue where some of the nation's foremost service organizations in the field of film rejuvenation are listed.

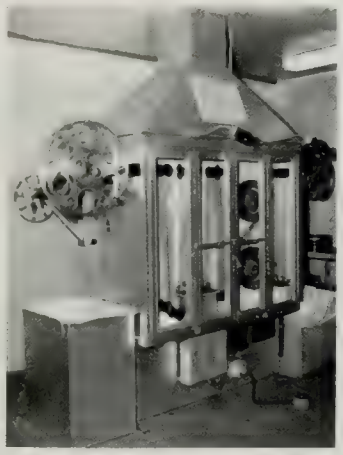
Nothing counts more than perfection on the screen when the sponsored film reaches its intended audience! Only through *constant* print vigilance, maintained by the distributor, can film results be *assured* for the sponsor.



Selecting film from inventory of rejuvenated prints for a TV station shipment (Rapid).



onstant print checks insure ratch removal. (Photo from apid Film Technique.)

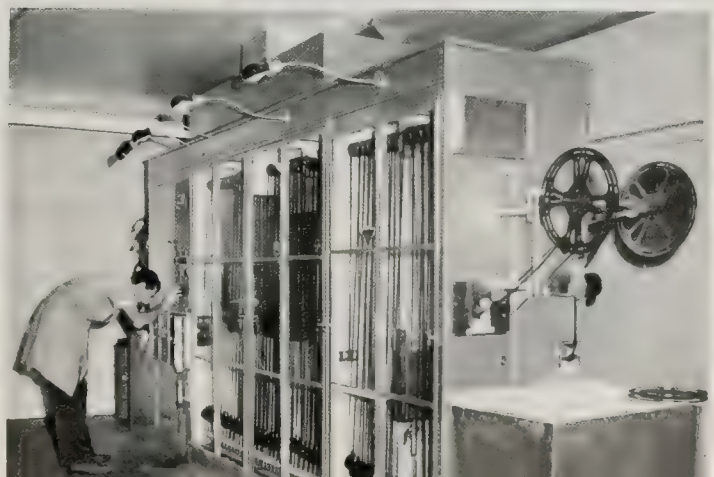


Second: *rejuvenation begins with thorough cleaning via a three-stage process; ultrasonic cleaning is last step.*



First step: *before treatment, every print is inspected by a skilled technician to assure that film can be restored to showing perfection. (Photos by Comprehensive Filmtreat, Inc.)*

Third step: *impregnation of film by chemicals which mend scratches, remove abrasion marks. Each side of film is treated separately. Emulsion layers are partly liquified to facilitate healing action. Film is then seasoned by impinged air; given protective treatment.*



BUSINESS SCREEN EXECUTIVE

NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS



—Mitchell's Charles Austin

Charles Austin in Marketing Post at Mitchell Camera

☆ Charles Austin has been appointed Marketing Manager for Mitchell Camera Corporation, Glendale, Calif., according to B. G. Tubbs, Vice-President.

Austin has been associated with Mitchell for the past dozen years, and has been an active cinematographer for over 10 years. For the past two years he has been President of #644 Cinematographers, IATSE. He holds active membership in the Society of Motion Picture & Television Engineers, Society of Photographic & Instrumentation Engineers, Academy of Motion Picture Arts & Sciences, Academy of TV Arts & Sciences, the Air Force Association, and the British Kinomatograph Society.

During World War II he served in both the Signal Corps and the Air Force, doing both documentary and aerial reconnaissance work.

In his new marketing role, Austin will be administrator of sales and marketing, with the goal of bringing to the cinematographer and film technician the most advanced and finest quality motion picture equipment.

* * *

Glenn Cota Is Vice-President of Manufacturing at Radiant

☆ Glenn L. Cota has been appointed manufacturing vice-president of Radiant Manufacturing Corp., Morton Grove, Ill. Adolph M. Wertheimer, president of the projection screen manufacturing firm, announced the appointment last month.

Since joining Radiant in 1961 as chief industrial engineer, Cota has been instrumental in establishing new quality systems and completing the company's automation program.

Shirley Hartman to Animation, Inc. as Administrative Head

☆ Earl Klein, president of Animation, Inc., has announced the appointment of Shirley Hartman as administrative head of the studio.

Miss Hartman brings with her an extensive background of animation and live-action production, having recently resigned as production coordinator at Parthenon Pictures. She was formerly personal assistant to Kirk Douglas during the filming of *Spartacus*, and also was affiliated for four years with Walt Disney Productions.

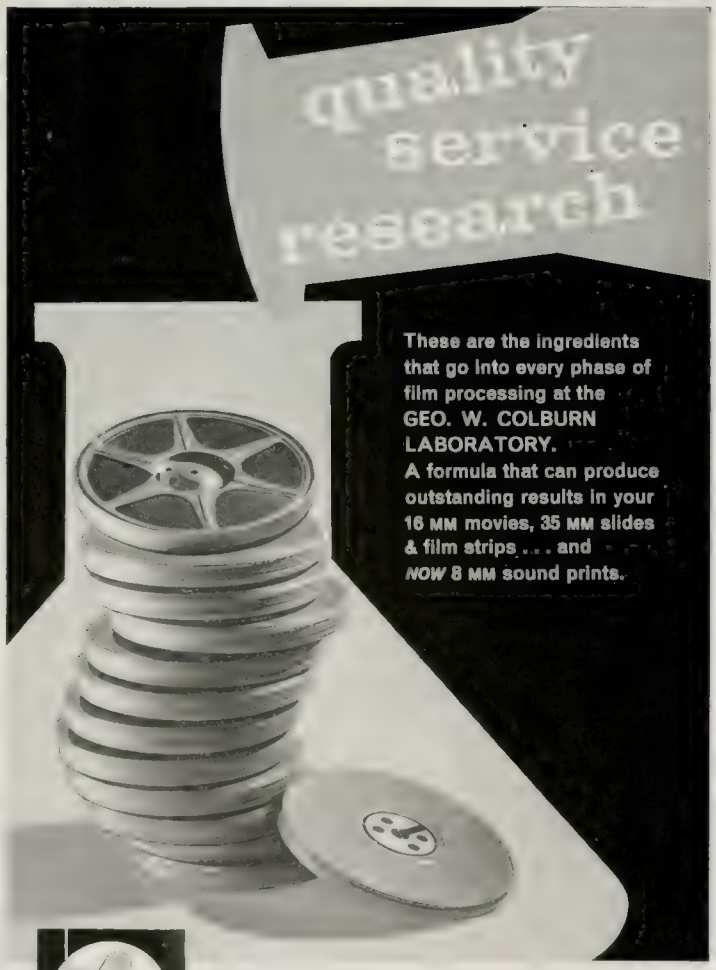
Animation, Inc., one of the most active animation studios, headquartered in Hollywood with branch offices in New York, Detroit, and Chicago, recently enlarged their production facilities to include live-action TV commercials, business and industrial films, and slidefilms.

In addition to her administration duties, Miss Hartman will also function as coordinator of sales, publicity and certain creative services.

* * *

Jack Moss in New Quarters

☆ Jack I. Moss, Inc., has moved to larger quarters, with projection facilities, at 19 West 46th Street, New York. The company offers a scriptwriting service to producers of industrial and educational slide films and motion pictures, and to companies with in-plant production facilities.





—Calvin's Lee Davis

Calvin Production Appoints Lee Davis to Vice-Presidency

☆ Lee Davis has been named vice president at Calvin Production Inc., of Kansas City. His appointment, effective October 1st, was announced by president Leonard Keck. Davis will head the company's newly-created Marketing Division.

Previously general manager of the firm which he joined in June 1958 as a director in Production Services, Davis subsequently held assignments as a writer-director and as manager of University Films, educational film production unit of Calvin. He is a graduate of Baker University with law school training at Southern Methodist University. His motion picture experience began while on active duty in the Navy.

* * *

Mary Dooling to Hollywood; Joins Ray Sackheim Agency

☆ Mary G. Dooling, an experienced personal manager from New York, has joined the Ray Sackheim Agency in Hollywood as an associate. Miss Dooling will specialize in building a select clientele for radio and television commercials and for industrial, educational and documentary pictures.

Previously director of Talent Inc. in Chicago, Miss Dooling has served major business film companies. Through that talent agency she helped to develop many prominent television announcers and product spokesmen.

* * *

Spangler Heads Niles Program

☆ The recently-organized Program Department of Fred Niles Communications Centers of Hollywood, Chicago and New York is headed by Larry G. Spangler. Spangler has been appointed supervisor of radio and television programs by company president Fred Niles.

THIRD INTERNATIONAL FILM FESTIVAL:

or consideration and recommendation to industrial sponsors who wish to make films for school audiences.

German Member of Inforfilm Reports 300,000 Showings

The second discussion was arranged by the Konferenz der Landesfilmdienste which is equivalent to the State Film Libraries in America. The Konferenz is the German member of Inforfilm, the international association of distributors of which Modern Talking Picture Service is the U.S. member.

Speaking for the Konferenz, Landrat Schwan of Bad Godesberg reported that there were twelve libraries in membership holding 800 titles of which there were 25,000 copies. Last year more than 300,000 showings had taken place in Germany which represents the most extensive non-theatrical distribution of films on the continent of Europe (excluding Britain) "from the prisons in Bavaria to the ships off Schleswig-Holstein!"

Ken Lockhart-Smith, chairman of the Film Producers Guild of London and of Sound Services Ltd., a British member, reported that Inforfilm had members in Belgium, Canada, Denmark, France, Germany, Great Britain, Netherlands, Sweden, Switzerland and U.S.A.

After two years of discussion, agreements on mutual distribution of films from the member nations had been reached and a full description was contained in a brochure "International Information Film Service", printed in English, French and German, which was available on request from the secretary, Jan Botermans, Inforfilm, 47 Avenue de l'Hippodrome, Brussels 5, Belgium, or from the national member organizations.

Luncheon Honors Festival Films Lensed in Agfacolor

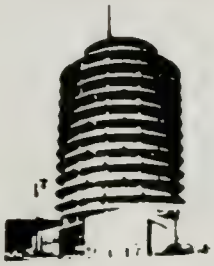
Germany's largest film stock manufacturer, Agfa, was host at a luncheon at which it was announced that five of the competing films were shot in Agfacolor; the in-plant films *Partnerschaft* (Siemens) and *Moltopren* (Farbenfabriken Bayer), award winner in category , and the outside productions *Stahlerzeugung nach Kaldo Verfahren* made by H.G.P. Films of Berlin for Demag AG of Duisberg, *Kommunikationen* made by Edgar Reitz for the German Post Office and *Neues Werkzeug* (Unda-Film for I.B.M.).

At the awards' ceremonies, West Berlin's mayor, Willi Brandt, commented on the power of film to help people understand each other and their problems, he referred to the faith in the free world of the two million West Berliners isolated in an island city 100 miles behind the Communist Iron Curtain and said that West Berlin would be happy to assist in any co-production sponsored by the industries of the democracies.

The awards were presented by Dr. Paulssen, president of the German Employers Confederation and Rene Arnaud, secretary general of the Council of European Federations of Industry, who presented the Grand Prix to Snr. G. Guiglia of the Italian Confederation of Industries who accepted the prize on behalf of the Italian nation.

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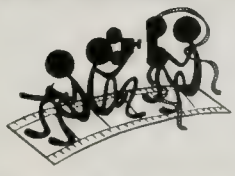


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(CONTINUED FROM PAGE 46)

deterrents to ready understanding are avoided.

Custom is a parallel to language. "American ways" may prove interesting to people in other countries, as they'd be viewed by a tourist. Some of them are not acceptable within the framework of custom and tradition of the country. Some American actions may be offensive, however innocent of intent, when it is suggested they have application for those in a foreign audience, even when it is sophisticated.

Three Approaches to Problem

For those who want to adapt films for use abroad, there are three ways of meeting the language problem. The first is the imposition of translated titles, ignoring the sound track completely. There have been enough U. S. entertainment films handled in this way to make this a permissible method, but it's a method which doesn't do the best possible job.

The second way is a careless track translation. Those who have seen the reverse of the situation — films made abroad and shown in this country — doubtless have been aware of dialogue from closed-mouthed people on the screen, and of actors mouthing silently while the track says nothing.

This can be funny to a perceptive audience — and most audiences, wherever they are, are perceptive. But the humor is comic, ludicrous, and it hardly creates a serious interest or an understanding receptiveness which certainly are needed by a sponsor.

Careful Dubbing Is Best Way

The third way is careful dubbing. While there are other capable firms who follow similar practices, the methods used by Foreign Language and Cinema Service are best known to us because we have developed and tested and used them over a long period. As your guide to dubbing, let us examine this method.

Where live sound has been used and lip synchronization is involved, the first step is comparison. The film to be dubbed is examined and compared frame for frame with the negative provided for that purpose. This insures that print and negative are identical. It is important because often alterations are made after a film has been finished. At this point a new negative and new prints are also made. Unwittingly, if the print from one negative and the altered negative should be provided — and it has actually happened — the results can be disastrous.

It Begins With Translation

With this done, the next step, and the first one for a film with narration, is translation. Expert translators are employed. They are and must be masters of both English and the foreign language involved. Making the qualification even higher, scripts involving any technical and or scientific subjects require thorough knowledge of the subject matter and of the equivalent terms in the particular foreign language involved.

With script in hand, a comparison of it is made with the speech track of the film to be dubbed. If any alterations have been made in the film, the script is corrected. In the rare instances where no script is available, one is made from the track itself.

At the same time, notes are made on any scene or speech situations which might fail to register with the intended new audience, or which could create unintended and unwanted resistance to the message of the film. These will get special attention, and recommendation will be given the producer and sponsor for minor cuts or verbal bridges, avoiding the need for remaking portions of the picture.

After this, the script is translated.

Translation of any material from English to most foreign languages requires more — and often longer — words. To synchronize it with the time-space and objects screened, the next stage must be adaptation. For narration films, the editing process is relatively simple. Two or more experts work on the translated material to find substitute words and expressions to convey the same meanings and ideas faithfully, within the limits imposed by the scenes on the screen.

Lip-Synchronization Complex

Adaptation of the film involving lip-synchronization is somewhat more complex. First, the syllables in each word and in each sentence of the English script are counted and noted. Careful note is made of the "opening" lip movement with which the first word in each sentence is uttered.

Next, the time consumed in uttering each sentence is measured to the split second. If dialogue or multiple conversation are involved, careful note is taken of the sex, type of personality, type of voice, inflections, pauses, laughs or chuckles, sounds and gestures of each of the actors in the film. This is essential if the sense of reality provided for American audiences is to be carried over to the new audience.

Edited Sentence-by-Sentence

Finally, the translated material is edited, sentence by sentence, to measure exactly the number of syllables for each sentence as in the original, and to contain every one of the characteristics on which the notes have been made.

With lip-synchronization work the print is cut into 30-foot lengths. These are looped and cued. The translated-adapted material, representing the speech track in each of the loops, is printed with white ink on strips and looped. These are projected at the top of the screen in synchronization with the looped film.

Rehearsal comes next. For the narration film, a narrator with the right voice is cast, and with the projector in use, he is rehearsed in the new language for pitch, diction, and speed of delivery to synchronize with the narration of the original.

With the lip-synch picture, the synchronized looped film and the print-written strip are projected with the sound track turned down — though for guidance both the director and those providing the new voices can hear it through ear phones. Each loop is run continuously and the narrators speak the lines assigned to them.

QUARTET

☆ **LITHO**—*sponsored by Amalgamated Lithographers of America, Local 1*

☆ **NEWSPAPER**—*sponsored by Bureau of Advertising, ANPA*

☆ **PROFITS IN THE BAG**—*sponsored by International Paper Company*

☆ **THE EYE OF THE BEHOLDER** —*sponsored by Bureau of Advertising, ANPA*

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JUdson 2-3606

When the director is satisfied that they are able to begin, speak, and end their assigned sentences in synchronization with the lip movements of the actors on the screen and with time, space, and object requirements, recording begins. This is done on ¼" magnetic tape, with several takes made under guidance of the director in the control room who provides pre-arranged signals.

To assure proper recording and to check for retakes needed for parts which may either exceed or fall short of the time-space-object requirements, the takes are played back.

Transfer to 35mm for Editing

OK takes are spliced and transferred to 35mm film for editing. The track is cut to synchronize with the film by an editor with knowledge of the foreign language, or with the assistance of one of the foreign language experts.

If the original film is 16mm or it is to be used abroad in that gauge, the track is transferred to 35mm, the new negative is developed, prints are ordered, and the picture is ready to begin its useful work in another land for a new audience and a new market.

One of the collateral services of Foreign Language & Cinema Service is the translation of literature which is part of the program using the film. Millions of dollars are spent each year in printed material for use overseas and many firms have found — sometimes too late — that they are misunderstood, the butt of ridicule and uncomplimentary jokes, in the markets of the world because of faulty, literal and inexpert translations.

Offer Overseas Market Data

Another service of importance to many who seek foreign markets is provision of information on the markets themselves. This will range from importance of the country as a potential consumer of the sponsor's product, characteristics of the people and of the industries concerned, population, sources of the nation's wealth, its income, general conditions concurrently prevailing there.

Yet another of the services, often of considerable value to the sponsor, is suggestion on distribution channels for films within the areas of the sponsor's interest. All these things round out a marketing "package" which simplifies and makes more successful any firm's entry into or expansion within the challenging and profitable field of foreign trade.

* * *

Styles to Direct Midwestern Sales for California Studios

☆ Hal Styles has been appointed Midwest Sales Manager for a group of four Hollywood production studios which, collectively, represent a wide range of production techniques. The companies: Jerry Fairbanks Productions of California, live action producer; Pacific Title & Art Studio, filmed animation; Hollywood Animators, a producer specializing in paper cut-out and paper sculpture technique; and International Video Tape, Inc., an independent video tape recording studio.

Although a native Californian, Styles is no new-comer to the Midwest, having previously made frequent visits to the area as national sales manager for other California companies. His background covers thirteen years' experience in both the agency field and in film production.

With headquarters in Chicago at 670 North Michigan Avenue, Styles will be responsible for client relations in the states of Missouri, Illinois, Wisconsin, Minnesota, Michigan, Indiana, Ohio, and Pennsylvania.

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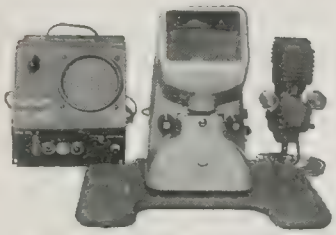
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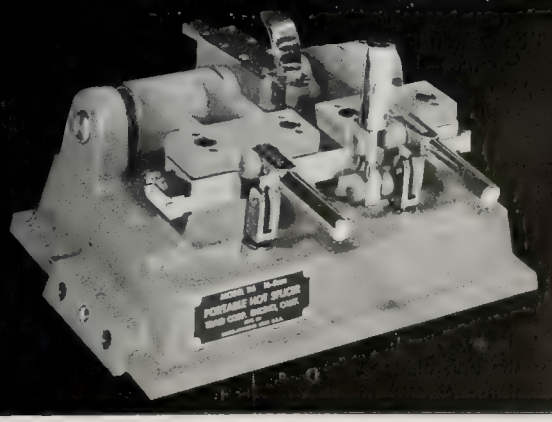
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AudioVisual Equipment TradeFair

a new portable movie light; a multi-purpose industrial camera

Power Cinema Light With a Power Pack Announced by GE

☆ A portable movie light weighing only eight and a half pounds with its rechargeable power pack has been announced by the General Electric Company's Lamp Department.

Called the "Portable Cinema Light," the unit consists of a nickel-cadmium battery pack (rechargeable in about 60 minutes) and a high intensity, sealed beam lamp. The cost will be less than $125.

The guide number of the GE Portable Cinema Light is 20 with ASA film 40. TV news photographers and others using ASA 160 b/w film can use a guide number of 40.

6,500 Candlepower Light

Cinema Lights are equipped with a wide-angle, 3400K, 6500 candlepower light source, the DWH lamp. Two other lamps are available as accessories. One, the DWJ, is designed primarily for "normal" lenses. The other, the DWG, is designed for telephoto lenses. Accessory lamps are easily interchanged.

Two major innovations in lamp manufacture make possible Cinema Light's small size, according to Lester W. Dettman, Manager of Marketing of the GE Photo Lamp Department.

Silver has been used as a reflector for the first time on a PAR 36 lamp. The use of silver increases the efficiency of the lamp by 10 per cent over conventional sealed beam lamps.

Has Light-Collecting Cup

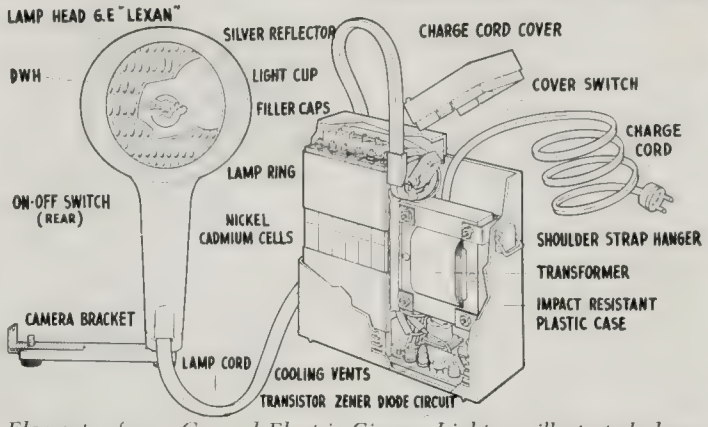
GE engineers designed a light-collecting "cup" in front of the filament that catches what normally would be wasted light and puts it back into the beam. This improvement increases useable light by about a third.

Without these improvements, the compact battery pack (2-1/2" by 6-1/2" by 6-1/2") would have to be nearly a third heavier than it is, Dettman said.

The battery is recharged by plugging it into household current with a cord contained in the battery pack itself. The lamp glows faintly as the unit charges.

A transistor circuit turns off the charger when the battery is fully charged and the glowing lamp turns off. No harm is done if the unit is left plugged in, however. Cinema Light will hold its charge for a month or more.

It is easy to tell if the unit is charged after a period of disuse



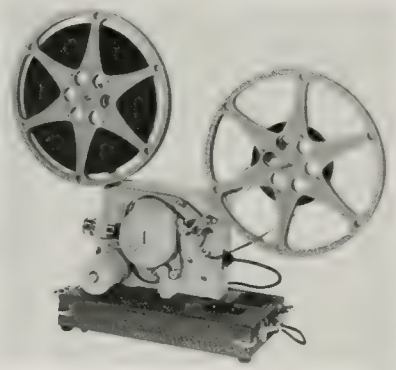
Elements of new General Electric Cinema Light are illustrated above.

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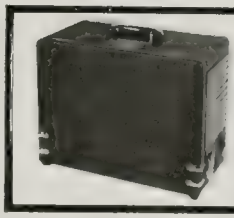
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Movie-Mite performance, coupled with its quiet operation and ease of handling, has made Movie-Mite a preferred projector for showings to audiences of from 1 to 150.



COMPACT—It is lightweight, compact, easy to thread, safe, and economical—Yet, it is rugged, thoroughly professional and precision made. Everything, including the speaker, TV type screen, and 800 foot take-up reel, fits compactly in one case—approximately 8 x 12 x 15 inches—weight 28 lbs.

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Executive & Sales, 8811 Puritan Ave., Detroit 38, Michigan
Manufacturing & Service, 1939 Central, Evanston, Illinois



—GE's Portable Cinema Lig

. . . the owner simply plugs t unit into a wall outlet. If the Ci ema Light is still charged, t lamp glows for a few seconds the unit charges, then goes out i dicating a full charge. A sing charge lasts a minimum of s minutes lighting time.

Same Cells Used in Space

The six nickel-cadmium batte cells in Cinema Light's batte case are of the "pressure-relie cell" type, like those used succes fully in the U.S. space progra Their advantage over "sealed cel batteries is their ability to take quick charge and put out hi power at intervals literally tho sands of times.

Cinema Light has 64 individu parts and represents major cont butions from nine separate co ponents of the General Electr Company. More than 10,000 e gineering man-hours were devot to its design and developme

* * *

New Polaroid Camera Converts for Multi-Purpose Photography

☆A new multi-purpose industri camera which instantly conver from making on-the-spot Polaro Land prints and transparencies shooting conventional 4 by color or black-and-white films h been marketed.

The camera features an ey level reflex viewer which provid comfortable and accurate framin and focusing. Available are fi interchangeable lens and shutt combinations. This makes possib a wide range of applications i cluding small object photograph photomicrography, macro-phot graphy, gross specimen (medica photography, X-ray and w chart copying.

The camera head floats on column-and-easel assembly f easy positioning at any height. T head is fitted with a roll-film ba for Polaroid Land prints slides, and it also accepts co ventional or Polaroid Land 4 film pack or cut film holde

AudioVisual Equipment TradeFair

two projectors for overheads; viewtape and production tools

New 3M Overhead Projector Features Portability, Versatility

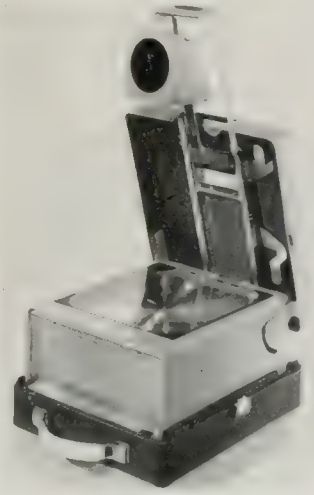
☆ A new overhead projector designed to serve as a versatile, low-cost personal presentation system has been announced by Minnesota Mining and Manufacturing Company.

Incorporating new concepts in optical design, the company said the new device fits into a self-contained carrying case the size of a portable typewriter, yet retains all the major features of the largest-size models.

Called Thermo-Fax model 60 Portable Overhead Projector, it may be used in fully lighted rooms and is tailored to the needs of persons on the go who want to communicate ideas and facts in a concise, easy-to-understand manner.

The new projector features a controllable tilt head which permits easy positioning for unobstructed viewing, yet leaves the projection table horizontal at all times for comfortable operation.

Weighing 19½ pounds, the unit has an F3.5 lens and a 10 by 10 inch projection table. Dimensions



— 3M's Overhead Projector

are 14 by 14½ by 7⅜ inches encased. It opens out to 14 by 14½ by 9 inches and measures 27 inches to the top of the projection head. For additional data, write for New Product # 1, BUSINESS SCREEN, 7064 N. Sheridan, Chicago 26, Ill.

Slides Can Be Titled in Seconds with Viewlex's Slide Scriber

☆ Slides can be titled in just seconds with the new Slide Scriber introduced by Viewlex, Inc.

This product permits the slide shooter to title every one of his slides, in his own handwriting, or with precise lettering guides, directly on each slide.

Just as easily as you write your name, you inscribe a title beneath every one of your slides (the transparency itself is untouched). And when slides are projected, titles are projected, too.

The Slide Scriber is a boon to industrial, sales, educational, religious and medical slide users, the



— Viewlex' Slide Scriber

manufacturer believes. For additional data, write for New Product # 2; BUSINESS SCREEN, 7064 N. Sheridan, Chicago 26, Ill.

Portable Viewtape is Fully Automatic for Sight-Sound Presentation

Viewtape is a fully-automatic sight-sound presentation unit made by Viewlex, Inc. This portable unit utilizes 35mm filmstrip projection synchronized to dual track magnetic tape sound, with the entire program operating automatically from start to finish.

Large, bright, built-in screen permits desk top viewing by one or a group in a fully lighted room. Compact attache case design and light weight construction makes it easy to carry.

The tape reproducer unit pulls out drawer-style. A large 8 by 10 inch viewing area moves into po-



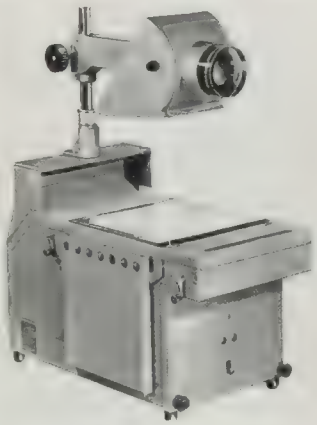
— The portable Viewtape

sition automatically as case is opened. Carrying case is 15 inches long, 15 inches wide and 6 inches high. Weight of the unit is 21 pounds. For additional data, check New Product # 3; BUSINESS SCREEN, 7064 N. Sheridan, Chicago 26, Ill.

New Vu-Graph Overhead Projector Features Tilt-a-Matic Lens

☆ Popularity of the low-silhouette overhead projector has steadily increased. Users have found one disadvantage — to raise the projection image they must tilt the projector. Often, this makes it difficult to write or work with transparencies and actual experiments on the projection stage.

This problem has been solved by the new Beseler Vu-Graph 7750th, a low silhouette overhead projector. Featuring a tilting lens design, it offers all the advantages of the low silhouette; yet it enables the user to raise the projection image up to 19 degrees, without raising the projector head or projector base.



— New Beseler Vu-Graph

To raise the projection image, the user simply turns a knob on the side of the projector head. Just the lens assembly is raised, and by coupling the lens to the mirror, the proper optical relationship is maintained. For additional data, check New Product # 4, c/o BUSINESS SCREEN, 7064 N. Sheridan, Chicago 26, Ill.

Nagra Unit is Self-Contained Professional Tape Recorder

☆ Nagra III B is the new self-contained professional tape recorder made by Kudelski, Paudex-Lausanne, Switzerland. The unit's motor and amplifiers can run from self-contained cells or batteries, or with suitable accessories, off the mains or vehicle batteries.

Nagra III B has three tape speeds. The speed can be changed by a selector switch on the left of the apparatus. Every detail has been carefully designed to make the unit as easy to use as possible — with emphasis on silent running.

The manufacturer says the apparatus has wide possibilities and can be considered as a proper studio in miniature. For additional data, write for New Product # 5, BUSINESS SCREEN, 7064 N. Sheridan, Chicago 26, Ill.



— Nagra III B Recorder

New Porta-Dolly is Sturdy, Compact and Completely Portable

☆ New on the market is a porta-dolly developed by Countryman-Klang Film Productions in Minneapolis.

Designed by Tom Countryman to fill the need for a dolly that is sturdy, completely portable and small enough to fit into a compact station wagon, the porta-dolly has a 360 degree boom.

It is constructed on the same principles as a racing car, with emphasis on light-weight materials properly stressed. The only casting in the entire unit is the aluminum plate where the camera head

The Audio-Visual Equipment Trade Fair:

A CONVENIENT REQUEST FORM FOR PRODUCT DATA

- ☐ NP # 1: Thermo-Fax Overhead Projector.
- ☐ NP # 2: New Viewlex Slide Scriber unit.
- ☐ NP # 3: The Portable Viewtape for Slidefilms
- ☐ NP # 4: New Beseler Vu-Graph for Overheads
- ☐ NP # 5: The Nagra III B Tape Recorder.
- ☐ NP # 6: Porta-Dolly of Countryman-Klang.
- ☐ NP # 7: Photo-Optical Data Analyser.
- ☐ NP # 8: The Fireball Reflector for Outdoors.
- ☐ NP # 9: Spring-Load Polecat for Lighting
- ☐ NP # 10: GE Portable Cinema Light data.

ATTACH LETTERHEAD & MAIL TO THE NEW PRODUCTS DESK
c/o Business Screen, 7064 Sheridan Road, Chicago 26.

(CONT'D FROM PRECEDING PAGE) fits. Otherwise, welding is used throughout.

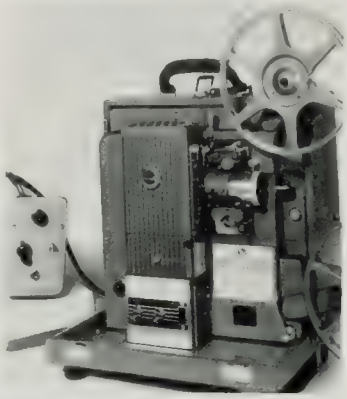
A hand pump pre-loads an accumulator, so the porta-dolly can be used even in the field. Control valves are within easy reach of the cameraman, for convenience of a small crew.

A small, inexpensive adaptor ring converts the camera plate in minutes from 35mm or TV head to any 16mm head. For additional data, write for New Product # 6, BUSINESS SCREEN, 7064 N. Sheridan, Chicago 26, Ill.

* * *

Modified 16mm Projector Fills Need for Photo-Optics Analysis

A 16mm projector adaptation utilizing an exclusive electro-optical design for flickerless projection at speeds from "still" to 24 frames per second has been announced by L-W Photo, Inc., Van Nuys, California. The model, 224 Photo-Optical Data & Analyser, has full



Model 224 Photo-Optical Data-Analyser Projector

remote control of forward, reverse, single-frame projection and frame speeds of 2, 4, 6, 8, 16 and 24 fps.

Constant-speed motor-driven blower and heat filtering system was designed to prevent film damage, even during prolonged single-frame projection. A daylight projection viewer is built into the case, utilizing a special front-surface mirror and a "black" translucent screen for desk top viewing. A 5-digit (add and subtract) frame counter is incorporated. Check NP # 7 for additional data.

* * *

New Product Simplifies Cleaning

☆ A new product called "Clean Tips" solves the problem of cleaning and oiling normally inaccesible areas in electronic and mechanical equipment. Made by Robins Industries Corp., Flushing 66, N. Y., the new item can also be used in workshops. The kit consists of slender wooden shafts tipped with cotton. Price is 75 cents for a package of 100 swabs.

* * *

Fireball Reflector Offers New Slant for Outdoor Illumination

A new approach to outdoor reflector lighting techniques — Ralph Hoge's Fireball Reflector — is now being offered for sale by Florman & Babb, Inc. New York.

The Fireball is fabricated of tv pressed aluminum sheets bond to plastic materials and joined t gether at all four sides. The te ture of the aluminum is form by pressing with lenticular di which form a myriad of ti prisms and magnifies the ligh gathering power of the reflector

The envelope formed by t two joined reflectors is suspend from the frame and an air val is tapped into one side. By pum ing air into the envelope, the r flectors will "belly-out," resulti in diffusion and spreading of t reflected light beam. As a resu the beam can be focussed and co trolled by the volume of air ju like a spotlight.

The Fireball reflector surfa can be easily washed and polishe and it is said to be lighter, steadi and brighter than conventional r flectors. It is priced at $250 at & B.

* * *

Polecat Provides New Way to Support Lights and Reflectors

☆ A new product with a descri tive name—spring-loaded Polec provides a new way to suppo lights, reflectors, and backgroun without fastenings of any kind floor, wall or ceiling.

Polecat is a 1½" telescopi column of anodized aluminu with a spring mechanism in top. It is quickly adjusted to stuc or location ceiling height and c be moved easily from place place by springing it in and c of place with one hand.

This new "silent assistant" w support 500 pounds, but weig only 5 pounds. It can't mark flo or ceiling, can't be knocked ov and takes up no more floor spa than a silver dollar.

A wide variety of fittings (fro 65 cents up) is available, such crossbars to support no-sea paper and light brackets. Thr models for various height ceilin are priced at $17.95, $21.9 $24.45. For additional data, u Request Form NP # 9.

* * *

Three-Quarter Size Tripods, Dollies Offered by Quick-Set, In

☆ Three-quarter size tripods a matching dollies as additions Hercules and Gibraltar lines h been announced by Quick-S Inc.

These tripods are identical construction, and, except for t lengths of legs, in size, to t standard tripods. They accept of the pan heads available for t standard size tripods. Full ele tor travel has been retained.

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Chaite Studios to Supply Art For Alexander Productions

☆ Alexander Productions, Inc., of New York city, an affiliate of the Alexander Film Co. of Colorado Springs, has joined forces with the Alexander E. Chaite Studios in Manhattan. According to Alexander Productions' president Michael Palma, Chaite will create television storyboards and general film design for clients of his company.

Founded 15 years ago, Chaite Studios has a permanent staff of 50 artists and photographers working in all phases of graphic design.

* * *

Valley Studios, Inc. Formed by MacGowan in Rochester, NY

☆ A new Rochester, New York-based production company is Valley Studios, Inc. Headed by Andrew MacGowan, Jr., a veteran of Eastman Kodak's Informational Films department, the new facility is located at 3894 Buffalo Road. Over 7,800 square feet will house sound stages, recording and editing facilities and offices.

Associated with MacGowan as officers of the new company are Paul Benning Davis of Buffalo, Robert F. Gaertner, former Paramount Pictures' executive, and Richard Floberg of Rochester.

* * *

Sturm Joins Norwood Studios; Heads New Animation Division

☆ An animation division has been added to Norwood Studios, Inc., Washington, D.C., which promises to match the firm's live film production, Phil Martin, president and executive producer at Norwood, announces.

Bill Sturm, of Hollywood and New York, has been appointed to direct Norwood's new division. Sturm, who began drawing Felix, the Cat and Popeye when he was 17, has earned thousands of credits including opening sequence in *Gulliver's Travels, Fantasia, Dumbo* and other productions.

For five years during World War II he directed production of Navy training and slidefilms.

* * *

Allan Green New V.P. at Orbit

☆ Allan Green has been appointed vice-president in charge of production for Orbit Productions, Inc., New York.

Prior to joining Orbit, Mr. Green was associated with Camera Equipment Company as a technical motion picture consultant. In 1960 he co-produced with Bert Stern the color feature, *Jazz on a Summer's Day*, which was the recipient of awards at the Venice and Cannes film festivals.

* * *

SVE Names a Senior Editor

☆ A new senior editor who will plan, edit and supervise additions to the extensive Society for Visual Education, Inc. filmstrip library is Dorothy Helen Johnson. Mrs. Johnson's appointment was announced in October by John C. Kennan, president of SVE.

Shoemaker is Vice-President at Double Sixteen Company

☆ Robert L. Shoemaker has been named vice president and member of the firm of Double Sixteen Co., film producers, Wheaton, Ill., James Canon, president, announces.

Shoemaker formerly was manager of the Salesmate division of Charles Beseler Co., East Orange, N. J., and sales promotion manager and audio-visual division manager of Dukane Corp., St. Charles, Ill. He is the author of *The Theory of Automated Selling* and has been a pioneer in many phases of the industrial and educational film fields. He was one of the founders of the National Institute for Audio-Visual Selling.



Bob Shoemaker joins the Double Sixteen Company



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Public Service Films' TV Status Improved

THE STATUS of the public relations public service film on television has been much improved since Federal Communications Commission ground rules on the subject have taken effect. Local stations that formerly might have broadcast public service films with credits snipped out are now careful to leave them in. The stations have found, as well, that these "sponsor" credits are entirely acceptable to audiences, in fact, even enhance the prestige of the film as good programming material.

Judy Dupuy, editor of the recently reissued "TV 'Free Film' Source Book", reports that recent surveys of the Broadcast Information Bureau, which publishes the Source Book, show that the present high quality of public relations films make them most valuable to stations for filling required public service time.

"Straight Sell" Doesn't Sell

Miss Dupuy reports that industry has recognized the fact that "straight sell" in public service film doesn't sell, and that industry now takes the public service route of getting across its story. "Where this film is well programmed," states Miss Dupuy, "it has a rating story that is frequently better than live public service presentations produced locally because there's so much more money spent on it."

4,485 titles are indexed and cross-indexed in the Source Book, with over 100 of the titles being series of 13 or more programs. There are 900 new titles in the 532 page volume, with 14 being hour films, 292 being half-hours, 465 being quarter-hours, and 129 being ten minutes or less.

Over 60% Are Color Films

Over 60% of all public relations titles listed are in color, with most new films being shot in color, although many firms make b/w prints for TV release. 1,227 advertisers are using the TV public service film medium currently according to this compilation.

The "TV 'Free Film' Source Book", one of the film availabilities service to stations and advertisers, is published by the Broadcast Information Bureau, 535 Fifth Avenue, New York, and costs $20 per copy.

* *

Plans in Work for Portman Animation Seminar in April

☆ Plans are being made to expand next year's Portman Animation Seminar & Workshop from three to four days. Participants at this year's meeting held at Grossingers' Country Club felt that too much information and discussion was packed into the three day session.

Attended by 80 key motion picture personnel from industry, government and educational institutions, this year's seminar featured the following speakers: Ken Drake, Training Films, Inc., who spoke on overall animation department projection flow; Maurice Levy, Eastern Effects; Don Capano, S. O. S. Photo-Cine-Optics, Inc.; Bob Tinfo, Tinfo Technical Animation; Nat Bukar and Dave Sage, Sage, Bukar & Larisch; Warren Portman, Photo-Animation.

The Seminar next year will be held at Grossingers' from April 22nd through April 25th, 1963. Program and registration forms are available from Jean Cramer, Photo-Animation, Inc., 34 South West St., Mount Vernon, N. Y.

* * *

Form Alexander Productions

☆ Alexander Productions, Inc., has been formed in New York City for the production of TV commercials, theater screen advertising and business films. The new company will use the facilities of Alexander Film Company in Colorado Springs, but creative control will emanate from New York.

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Definition of an Architect

A Good New Picture Shows Creative Role

SPONSOR: Pittsburgh Plate Glass Company.
TITLE: *An Architect at Work*, 28 min, color, produced by Dynamic Films, Inc.

☆ In the past decade, the face of America has changed more radically than in any other comparable period of history. Levelling the old and outworn, creating the new and efficient, this sweeping change in our public buildings, in our schools, churches, factories and office buildings has been brought about by architects — gifted men who have searched for truth and given it form.

This is the message of a new motion picture presented by Pittsburgh Plate Glass Company, which describes the work of architects in shaping our environment. The film focusses on two of the nation's 25,000 registered architects, Tom Stanley and George Dahl, and their work in creating the new First National Bank Building in Dallas.

Designs Merge Utility With Beauty

Stanley and Dahl are seen in person as they discuss plans for the new building with the bank's building committee and its chairman, John Dunlap, a senior Vice President of the First National of Dallas. Later, we see the problems of creating the 52-story building to meet the needs of the bank, not only now, but in the future; the task of making a utilitarian structure, but at the same time a beautiful one.

As in many new buildings, the First National in Dallas will be constructed with glass exteriors, following the rich heritage of Saarinen Wright, Corbusier and Mies van Der Rohe. Over eight acres went into its outside walls

Sponsor Serves Customers — and Itself

Pittsburgh Plate Glass performs a real service for its principal customers — architects and engineers — in this film. The company believes that in this climate of service it can best state its case as a leading supplier of building materials, and also enhance the sales of these materials.

An Architect at Work was supervised for PPG by Michael Batenberg, Director of Information Services, and Robert C. Daley, Chief, Product Information Section. It was produced for Dynamic by Walter Lowendahl and written by Arnold Perl.

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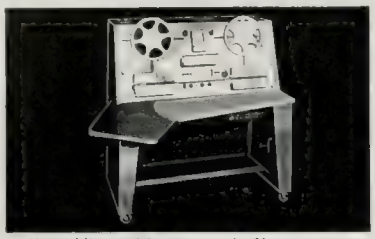
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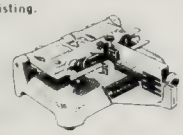
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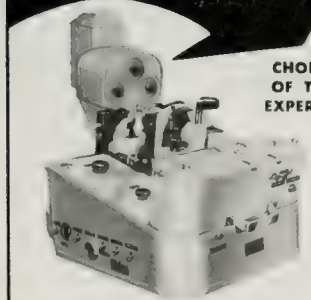
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THE EDITORIAL VIEWPOINT:

(CONTINUED FROM PRECEDING PAGE TWELVE)

"Steel by Stopwatch' An Outstanding New Picture, Is Sponsored by Jones & Laughlin

Those who have seen it, report unanimously that the new Jones & Laughlin Steel Corporation's 27-minute color film, *Steel by Stopwatch* is an exciting new visualization. Produced by a former top Hungarian film maker, Jules Potocsny (now with Continental Motion Picture Company in Cleveland, Ohio) the film shows the introduction of the important new basic oxygen furnace steelmaking process.

Its primary target audience is in the research institutes and among potential J & L clients. The film shows the operation of and processes involved in the company's new 230-ton BOF furnace, explaining the new methods which make 230-ton heats of steel in 40 minutes. After "tapping," the research center of J & L is visited and constant improvements being made in the process are noted.

An original score, composed by Zoltan Roznyai, first assistant to Leonard Bernstein, conductor of the New York Philharmonic Orchestra, adds much to an already excellent motion picture.

* * *

A Primary Editorial Goal: the Cataloging of All Available Free, Rental Film Subjects

☆ Which brings to mind that existing motion pictures and slidefilms, sponsored by industry and trade groups, *are a tremendous resource at hand*. We're giving top editorial priority to our Film Guide program, acquiring new automated listing and tabulation equipment to better control the immense amount of data which we have accumulated since the publication of our big Index of Training Films. Special Resource Guides, like our Sales Manager's Film Guide and the Film Guide for Management, are being implemented with other specific listings to be made available at low cost to spur group use of these valuable pictures. The libraries of national film distributors (see page 79 of this issue) are being explored for other combined guides to free loan films available from industry.

A key to all this is that these films spur *projector purchases*, when available (as they are) in both 16mm and 8mm sound and for sound slidefilms. *They also spur use of existing equipment* in plants, offices and in the community. Existing free-loan and low-cost rental films of industrial-business interest can help the Manpower Development and Training Program (see above); they can help in vocational guidance; they are invaluable in the safety education work being done on all levels.



"I know the script called for a long shot, Hanson, but you dollied a little too far!"

We cannot think of a single more important goal than the immediate cataloging and publication of more individually useful Film Guides and we hope to accomplish much in this area in the months ahead.

* * *

Official Film of the Seattle World's Fair Is Produced by Mariner; Offer Sound Prints

☆ The official film of the Seattle World's Fair, produced by Mariner Films, Inc., of Seattle, is being offered on a print sale basis following completion of a four-week engagement at the Fifth Avenue Theater in the Fair's home city.

The 13-minute Eastmancolor picture has no narration. The sound track consists of music, sound effects (including actual sounds of the Fair) and it thus permits overseas showings without translation. Bud Jones of Mariner is credited with a top-quality, artistic effort on this exciting, timely film subject.

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FAMILY CIRCLE'S PICTURE:

(CONTINUED FROM PAGE FIFTY-FIVE)

the monopoly of the crossroads stores — because it was the only one around and the tyranny of distance and time made it into a true monopoly.

FAMILY CIRCLE, distributed in supermarkets all over the country, is offering this interesting and informative film to its food merchant customers as a public service. It points out that chain supermarkets earn just over a penny (1.38 cents) on each dollar we spend. From the ends of the earth they gather, wash, cool, transport, handle, store in warehouses, haul in trucks, and display in stores the food we eat. The average family of four spends about $1600 a year in food stores — and the chain supermarket gets to keep just $22.40.

That's a pretty good bargain we're getting.

* * *

☆ *The Good Ol' Days* uses amusing old footage of grocery stores at the turn of the century, some fascinating stop motion work with dolls, and mouth-watering up-to-date food photography to tell the supermarket story with great effect. Sixty prints are now circulating among general audience groups.

* * *

Tele-Monte Carlo Is Only One of Two Commercial Outlets to French Audience

☆ Princess Grace's little state on the Mediterranean, better known to us as Monte Carlo, operates one of the two commercial TV stations which French people can see (up to now there was no commercial TV in France).

Tele-Monte Carlo covers the lush pastures of the Riviera and most of the advertising is local but Esso and Mobil-Oil use the station for "spots." Sponsors of public relations films may also use the station as a distribution medium. The transmission cost of a 26 minute film is about $950.

* * *

P. S. to Bell System Story on Page 56; Five New Science Films in Plans Stage

☆ Five more short science films have been planned: John Sutherland is doing one on the Bell Labs' Guidance System; Chuck Couch is producing a cartoon on such far-out guesses of tomorrow as the "picture-phone"; and Owen Murphy is doing one on the optical maser. Others in the future may be on hearing and speech, and the electronic central office.

The varying lengths, styles and subjects of the new Bell System science series will offer the opportunity for showing singly or in various combinations as audience group interests dictate. As additional shorts are released the flexibility will increase. Their brevity, style and outstanding photography also make them ideal for theatres and television.

* * *

National Board of Fire Underwriters Film to Motivate Employee Interest

☆ A new 15-minute color film, *Are You Sure?* is being released by the National Board of Fire Underwriters to motivate employee interest in plant fire prevention programs. Board offices are located in Atlanta, Berkeley, Chicago and in New York City.

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, JULY 2, 1946, AND JUNE 11, 1960 (74 STAT. 208) SHOWING THE OWNERSHIP, MANAGEMENT AND CIRCULATION OF Business Screen Magazine, published eight times annually at six-week intervals at Chicago, Illinois, for October 1, 1962.

1. The names and addresses of the publisher, editor, managing editor, and business managers are:
Publisher: O. H. Coelln, Jr., 7064 Sheridan Road, Chicago 26, Illinois.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock.) Business Screen Magazines, Inc., 7064 Sheridan Road, Chicago 26, Illinois; O. H. Coelln, Jr., 7064 Sheridan Road, Chicago 26, Illinois; Robert Seymour, Jr., Box 398, Southhampton, New York; Mr. and Mrs. Dale D. McCutcheon and Catherine Baker, Evanston, Illinois.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: (None).

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: 7,376

O. H. Coelln, Jr.
Publisher

Sworn to and subscribed before me this 12th day of October 1962.

Wm. H. Casey
Notary Public

(My commission expires Aug. 14, 1966.)

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Association Films, Inc., 347 Madison, New York 17.

Buchan Pictures, 122 W. Chippewa St., Buffalo 2, N. Y.

Crawford, Immig and Landis, Inc., 480 Lexington Avenue, New York 17, New York.

The Jam Handy Organization, 1775 Broadway, New York 19.

National Cinema Service, 71 Dey St., N.Y. 7, WO 2-6049. N.Y.C. RCA audio-visual distributor

S. O. S. Photo-Cine Optics, Inc., 602 W. 52nd St., New York 19.

Training Films, Inc., 150 West 54th St., New York 19.

Visual Sciences, 599BS Suffern.

United World Films, Inc., 1445 Park Ave., NY 29, TR 6-5200

• PENNSYLVANIA •

Appel Visual Service, Inc., 963 Liberty Avenue, Pittsburgh 22.

Audio-Visual Equipment Rental Service, International Film Center, Sales and Repairs, 1906 Market St., Philadelphia 3, LOcust 3-7949.

Oscar H. Hirt, Inc., 41 N. 11th St., Philadelphia 7, WAlnut 3-0650.

James Lett Company, 221 N. Second St., Harrisburg, CEdar 3-5651.

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

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• GEORGIA •

Colonial Films, 71 Walton St., N. W., JA 5-5378, Atlanta.

United World Films, Inc., 287 Techwood Dr., NW., Atlanta.

• LOUISIANA •

Delta Visual Service, Inc., 715 Girod St., New Orleans 12. Phone: JA 5-9061.

• MARYLAND •

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The Jam Handy Organization, 230 N. Michigan Ave., Chicago.

Midwest Visual Equipment Co., 3518 W. Devon Ave., or 27 N. Franklin St., Chicago.

United World Films, Inc., 542 S. Dearborn St., Chicago 5.

• MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit Zone 11.

• MISSOURI •

Swank's, Inc., 621 N. Skinker Blvd., St. Louis 30, Mo.

• OHIO •

Academy Film Service, Inc., 2100 Payne Ave., Cleveland 14.

Films Unlimited Productions, 137 Park Ave., W., Mansfield.

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Fryan Film Service, 2929 Prospect Ave., Cleveland 15.

Sunray Films, Inc., 2005 Chester Ave., Cleveland 14.

Twyman Films, Inc., 329 Salem Ave., Dayton.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

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• CALIFORNIA •

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The Jam Handy Organization, 305 Taft Building, 1680 N. Vine St., Hollywood 28.

Photo & Sound Company, 5515 Sunset Blvd., Hollywood 28.

Ralke Company, Inc. Audio-Visual Center 849 N. Highland Ave. HO 4-1148, Los Angeles 38, Calif.

S. O. S. Photo-Cine Optics, Inc. 6331 Hollywood Blvd., Hollywood 28.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.

United World Films, Inc., 7374 Melrose Ave., Los Angeles 46

SAN FRANCISCO AREA

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Photo & Sound Company, 116 Natoma St., San Francisco 5.

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Cromars' (formerly Audio-Visual Center) 28 E. 9th Ave. Denver 3.

Davis Audio-Visual, Inc. 2149 S. Grape St., Denver 22.

• OREGON •

Moore's Motion Picture Service, 1201 S. W. Morrison, Portland 5, Oregon.

United World Films, Inc. 5023 NE Sandy Blvd., Portland 13

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Association Films, Inc., 1621 Dragon Street, Dallas 7.

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Mickey Schwarz to Produce in Manhattan, Toronto Studio

☆ Mickey Schwarz, producer-director of filmed television commercials, has established production centers in New York and Toronto.

Mickey Schwarz Production Inc., will be based at 419 East 54 Street, New York, in a compact studio including sound stage with permanent cyclorama, editing and projection facilities and administrative offices.

Concurrently, Schwarz has formed Academy TV Film Productions of Canada at 433 Jarvis Street, Toronto. Associate Producer Ruby Renaut is heading the Canadian office.

Mickey Schwarz has been a motion picture producer, director and editor since 1937. He has operated as an independent since November, 1961, after four years as a producer-director for MPO Videotronics. Prior to that, he was in Hollywood as a director.

* * *

Valentino Offers Music Catalog

☆ The 7th edition of the Major Mood Music Catalog for 1962-63 has been announced by Thomas J. Valentino, Inc., 150 West 46th Street, New York 36.

The catalog lists over 800 selections of music for use in films for documentary, industrial or television. Many new titles, end titles and bridges are listed. The Record Library of this background music catalog now includes 206 records. Works of three new composers added to the Valentino staff are covered in the new source.

* * *

Stevenson Film Productions Formed in Norman, Oklahoma

☆ Stevenson Film Productions has been formed in Norman, Oklahoma, by Carl G. Stevenson. The new company will produce motion pictures and sound slidefilms for business and industry.

A former motion picture project officer with the Air Force, Stevenson most recently has been on the staff of the University of Oklahoma as a producer-director. Dwight V. Sain will head the creative writing department.

* * *

Cole Names Glunz a V. P.

☆ Gordon E. Cole, president of Cole Film Productions, Rochester, New York, has announced the appointment of Russell J. (Bud) Glunz as a vice-president. He has served as executive producer for the past two years and is a former senior cameraman for the National Film Board of Canada.

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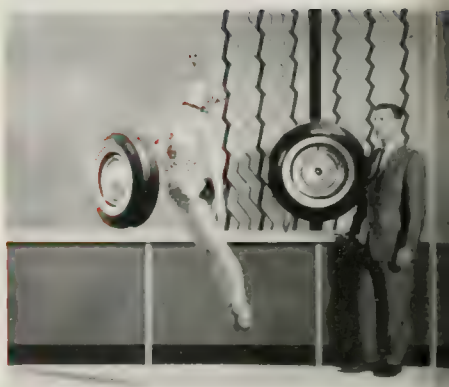
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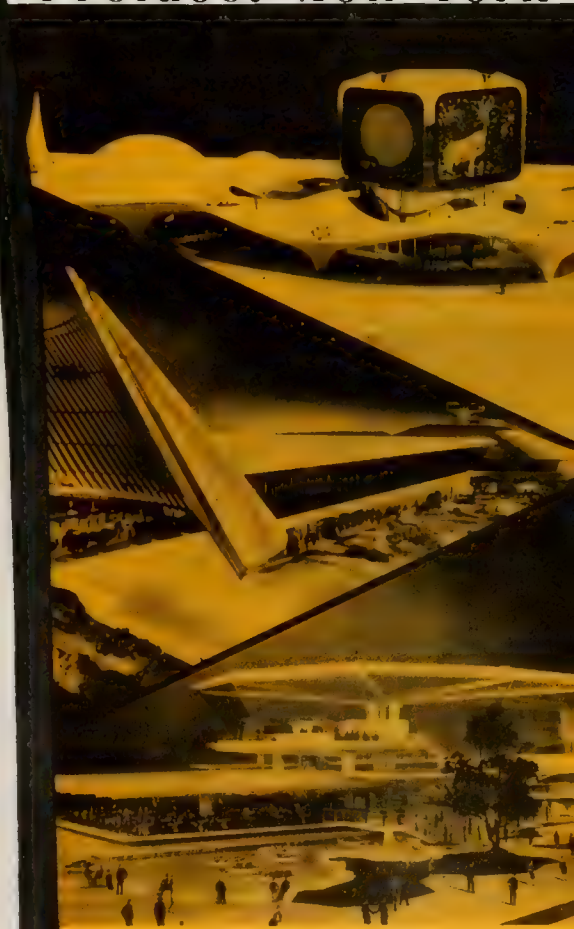
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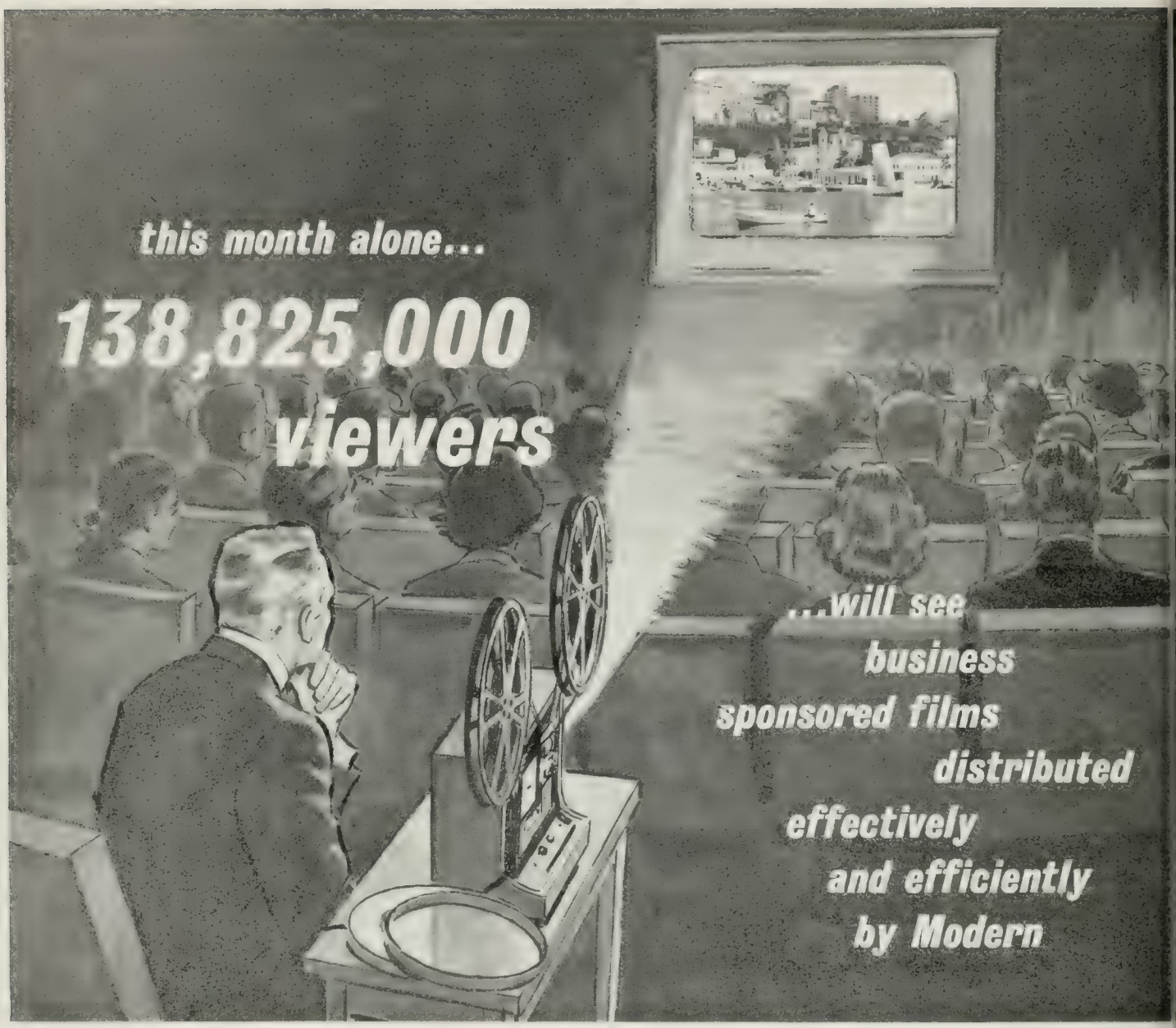




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New York World's Fair Report
Audio-Visuals' Role in '64
Filmed Reports of Fair Events
Plus: the Cine Awards' Story
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As you read this, business-sponsored films distributed by Modern are being viewed in churches and clubs . . . before community groups, industry employees, and schools . . . in moving picture theatres and on TV. The conservative estimate above of Modern's viewing audience for December is based on definite bookings. Whether you want your sponsored film to reach one segment of this huge audience or a combination of segments depend upon Modern's experience-in-depth to delineate the audience, arrange the bookings, get the film there on time (thanks to thirty strategically located libraries) and provide you with IBM-tabulated reports.

A business-sponsored film cannot do its job until it is seen by people. To have it seen by most people at lowest cost . . . consult with Modern.

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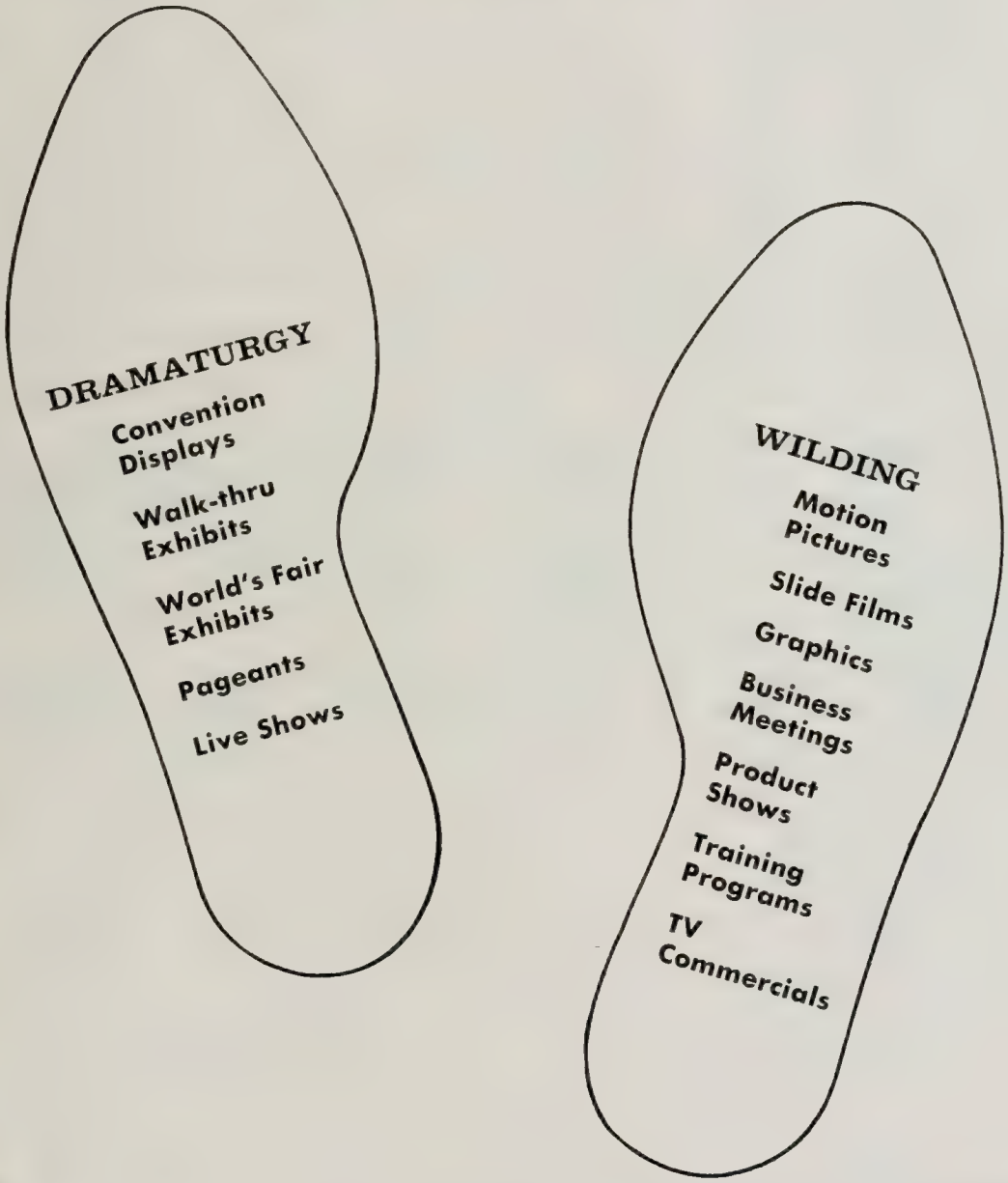
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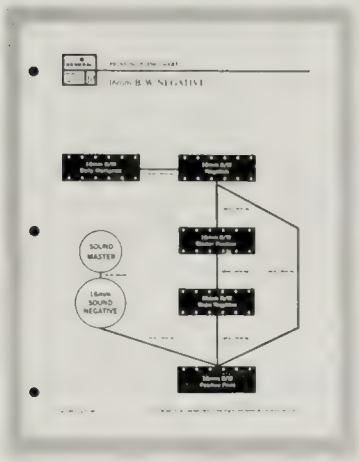
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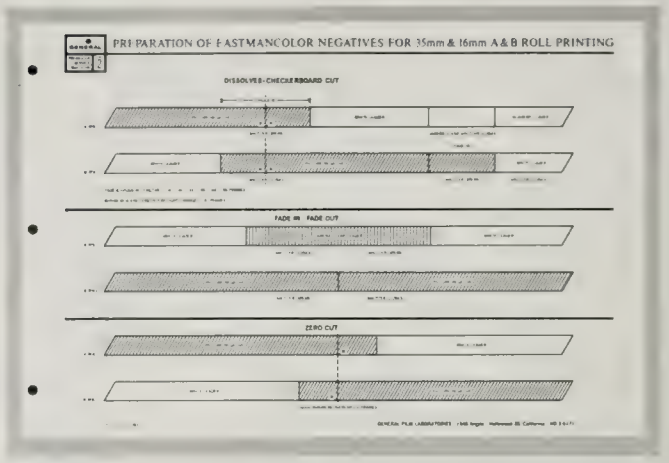


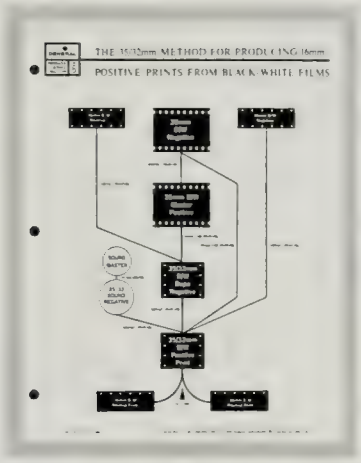
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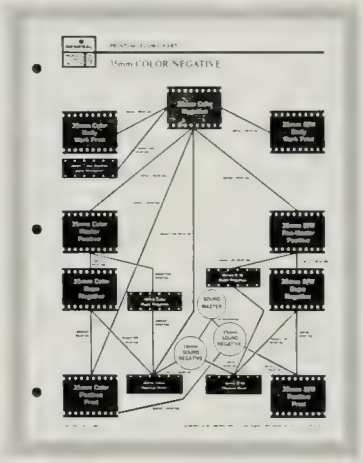
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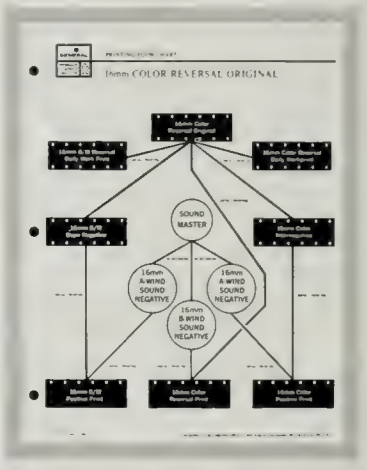
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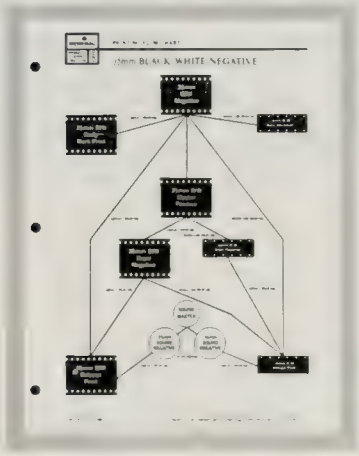

16mm B/W NEGATIVE
SOUND MASTER
16mm SOUND NEGATIVE

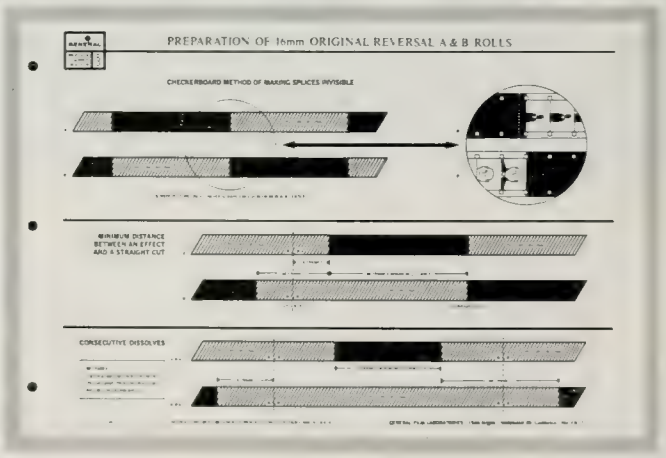

PREPARATION OF EASTMANCOLOR NEGATIVES FOR 35mm & 16mm A & B ROLL PRINTING
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FADE IN FADE OUT
ZERO CUT

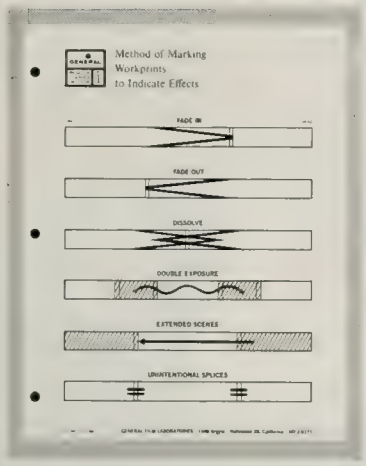

THE 35/32mm METHOD FOR PRODUCING 16mm
POSITIVE PRINTS FROM BLACK-WHITE FILMS

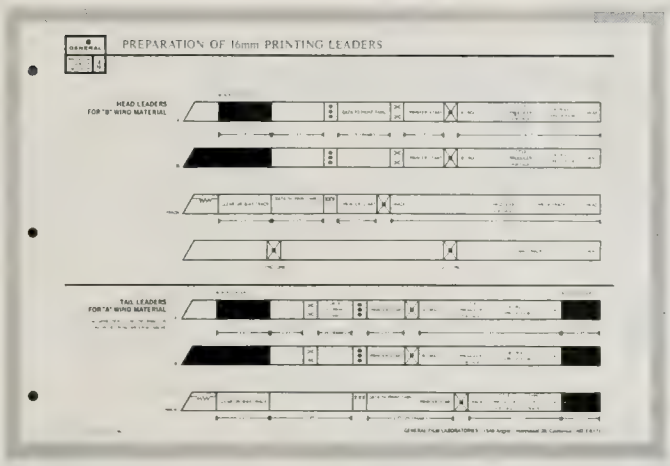

35mm COLOR NEGATIVE

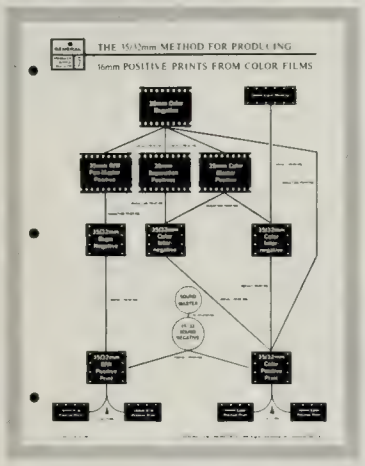

16mm COLOR REVERSAL ORIGINAL
SOUND MASTER
16mm A-WIND SOUND NEGATIVE
16mm A-WIND SOUND NEGATIVE
16mm B-WIND SOUND NEGATIVE

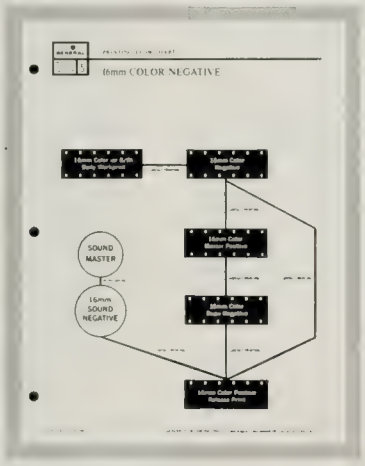

35mm BLACK-WHITE NEGATIVE

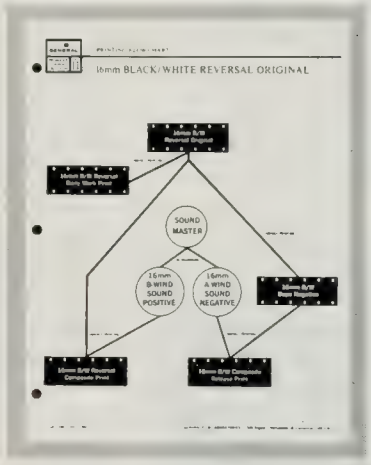

PREPARATION OF 16mm ORIGINAL REVERSAL A & B ROLLS
CHECKERBOARD METHOD OF MAKING SPLICES INVISIBLE
MINIMUM DISTANCE BETWEEN AN EFFECT AND A STRAIGHT CUT
CONSECUTIVE DISSOLVES











Charts fit 8 1/2" x 11" binder

2-4

These charts should be in your files

Who knows when somebody might ask you a question like "What's the minimum overlap on a zero cut?" Or, "How many generations will we have in those prints?"

Sure, you'll know the answer, but why bother? Show him one of these Producer Service Bulletins we just put out. They don't cover every situation, but they try!

Four of the twelve are editing charts. They show how to mark workprints to indicate effects, how to prepare 16-mm and 35-mm film for A & B Roll printing, and how to prepare 16-mm printing leaders.

The other eight are printing flow charts. They illustrate the steps required in different types of printing, from the camera stock to the release prints. All are punched for a three-ring binder (the big ones fold to fit.)

We'll be glad to send you a set of these charts, as long as we have them in supply. Let us know. If you feel inclined to tell us, we'd like to know what you do in your job. It helps us plan advertising.

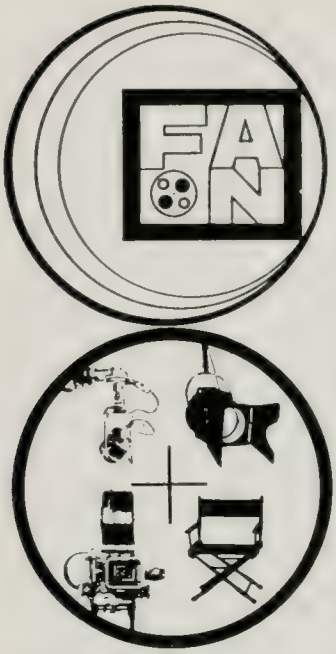
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BUSINESS SCREEN

THE BUSINESS MAGAZINE OF AUDIO AND VISUAL COMMUNICATION AND JOURNAL OF THE INDUSTRY FILM PRODUCERS ASSOCIATION

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CHICAGO OFFICE OF PUBLICATION
7064 Sheridan Road Building, Chicago 26, Ill.
Telephone: BRiargate 4-8234-5

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Issue Seven, Volume Twenty-Three of Business Screen Magazine, published Nov. 30, 1962. Issued 8 times annually at six-week intervals at 7064 Sheridan Rd., Chicago 26, Illinois by Business Screen Magazine Inc. Phone BRiargate 4-8234-5. **O. H. Coelln, Editor and Publisher.** Subscription $3.00 a year; $5.00 two years (domestic); $4.00 and $7.00 foreign. Second class postage paid at Chicago, Illinois and at additional mailing office. Entire contents copyrighted 1962 by Business Screen Magazines, Inc. Trademark registered U. S. Patent Office. Send editorial and subscription inquiries to Chicago.

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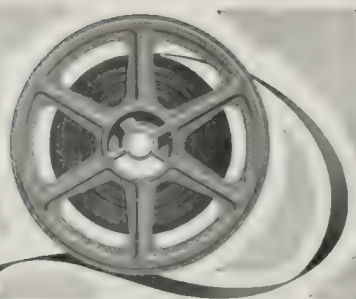


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New York Prepares for the Big Show in

Exhibitors' Plans Reveal Wide Use of Audio-Visuals to Win and Hold Fair Audie

THE NEW YORK WORLD'S FAIR of 1964-1965, now an unfinished 646 acres of noisy pile-drivers, air compressors and irate motorists irritated by the unending traffic jams, figures to be the biggest show in the history of the world when it opens on April 22, 1964, in Flushing Meadow Park.

According to Thomas J. Deegan, Jr., Chairman of the Executive Committee of the Fair, "The projection of 70 million paid admissions — a forecast made for the Fair by the nation's leading bankers, and hence, conservative — is the largest single box office ever attempted in history for a single attraction in a period of two six-month seasons.

Comparative Attendance at Other Fairs

"The most recent total figures on comparable events are the Brussels Exposition in 1958 with 42 million admissions in a single five-month season; the American National Exhibition in Moscow in 1959 with an attendance of nearly three million in ten weeks; the Russian Exposition at the New York Coliseum in 1959 with 1,100,000 attendance in 42 days; and the last New York World's Fair in 1939-1940 with 47 million paid admissions in two six-month seasons. The Seattle Fair, open since April 21, has run 17 per cent over estimates—a good omen for New York."

Already in the construction stage on Flushing Meadow are buildings of the Bell System, Du Pont, Eastman Kodak, Electric Power and Light, Ford, Festival of Gas, IBM, General Motors, Sinclair Oil, Travelers Insurance, the Port Authority Heliport, New York State, the Vatican City and Hong Kong. In all 65 foreign exhibitors, 30 states and 38 industrial concerns are slated for exhibits thus far. The Fair is about 71 per cent allocated, and should be up to 100 per cent within the next few months. Other industrial exhibitors whose buildings have not yet been started are: Coca Cola, Continental Insurance, Formica, General Electric, Liebmann Breweries, National Cash Register, Pepsi Cola, Simmons, Johnson's Wax, Schaefer Brewing, Scott Paper, U. S. Steel, Chrysler, Greyhound, Mobile Homes, SKF Industries and United States Rubber Company.

Bell Takes Visitors Through Theaters

The Bell System Exhibit will be in the form of a floating wing, 400 feet long, 24 feet above the ground and supported at only four points,

The New York Fair exhibit of Gas, Inc. will be a pure white building with walls of air.



and will occupy a 105,000 square-foo Visitors to the building will be seated in r chairs which will take them through a of theaters in which the story of comm tions will be dramatized. They will hear rator speaking through binaural speake in the wings of the chairs. In addition theaters, the building will contain a lar with exhibits of man's first space comm tions efforts.

Walt Disney Enterprises is working number of projects for presentation to po exhibitors at this time. Disney is also des the General Electric Exhibit.

Among the state exhibitors, New Jerse New York have indicated that they plan t struct theaters in their pavillions.

Many Exhibit Plans Not Yet Complete

For the most part, plans of the ind exhibitors have not been determined fu this date, or are being kept under wraps. ever, there are many indications that visual media will play an even more imp role in the coming Fair than they did in 1962 and at New York in 1939-40.

* * *

Filmed Reports on the F

Series Being Produced by John Can

THE NEW YORK WORLD'S FAIR 19 has contracted with John Campbell Byram, Conn., to make periodic film r of the Fair. The second in a series of the ports is now receiving wide distributio television through all Telefilm libraries sociation Films, Inc.

Narrated by Bob Considine, *Preview, York World's Fair* 1964-65 ranges fro trees and paths of the exposition's 64 park site in Flushing Meadow Park t finished show of shows in a dramatic u ing of exhibitor's pavilions, models and struction already underway.

Opening with a glimpse of the 12 Unisphere symbol of the Fair's purpo "peace through understanding", Con takes the viewer on a dramatic tour of and who goes into the making of a W Fair — its people, products, governmer dustry, fun, sports, shows and above dedication to international friendship.

Answering the question of "What World's Fair?", Robert Moses, preside the Fair, defines it as an "Olympics of ress". Also emphasizing the importan this World's Fair is a host of visitors i ing the man and woman on the street, no of stage, screen and government, and f Presidents Hoover, Truman and Eisen on stage at the Fair grounds.

From the initial shovel-wielding ope to the final show place that will be view an estimated 70,000,000 visitors to the this preview film gives the audience a

(CONTINUED ON FOLLOWING PAGE E

"Impact at point-of-sale...amazing!"*



* quotation from Videotronic 8 users. Write us for copies of our fan mail.

automatic 8 mm sound motion picture repeater projector... MPO Videotronic 8

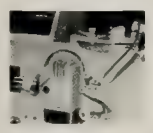
Now, salesmen, training directors and exhibitors can show motion pictures as easily as turning on a TV set! Show them in daylight on a prospect's desk or to a large conference room group. Show them in a display or a trade show exhibit. Show up to 15 minutes of 8 mm sound film over-and-over with no operator, no rethreading or rewinding. Show your films on a big, self-contained screen. Show them with unmatched brilliance and clarity in picture — the brightest picture available — and clear undistorted sound.



EASY TO CARRY
Light as a portable typewriter, the Videotronic 8 weighs only 19¾ lbs. Smart, luggage-type case makes it easy to carry, and easy to take along



VIEWING
Self-contained, fold-out rear projector screen for daylight, desk-top viewing. Finger-tip mirror adjustment for conventional screen projection.



NEW FILM LONGEVITY
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Film comes to you in a preloaded plastic magazine. Rewinds film automatically during projection. Stop and start anywhere in the film.

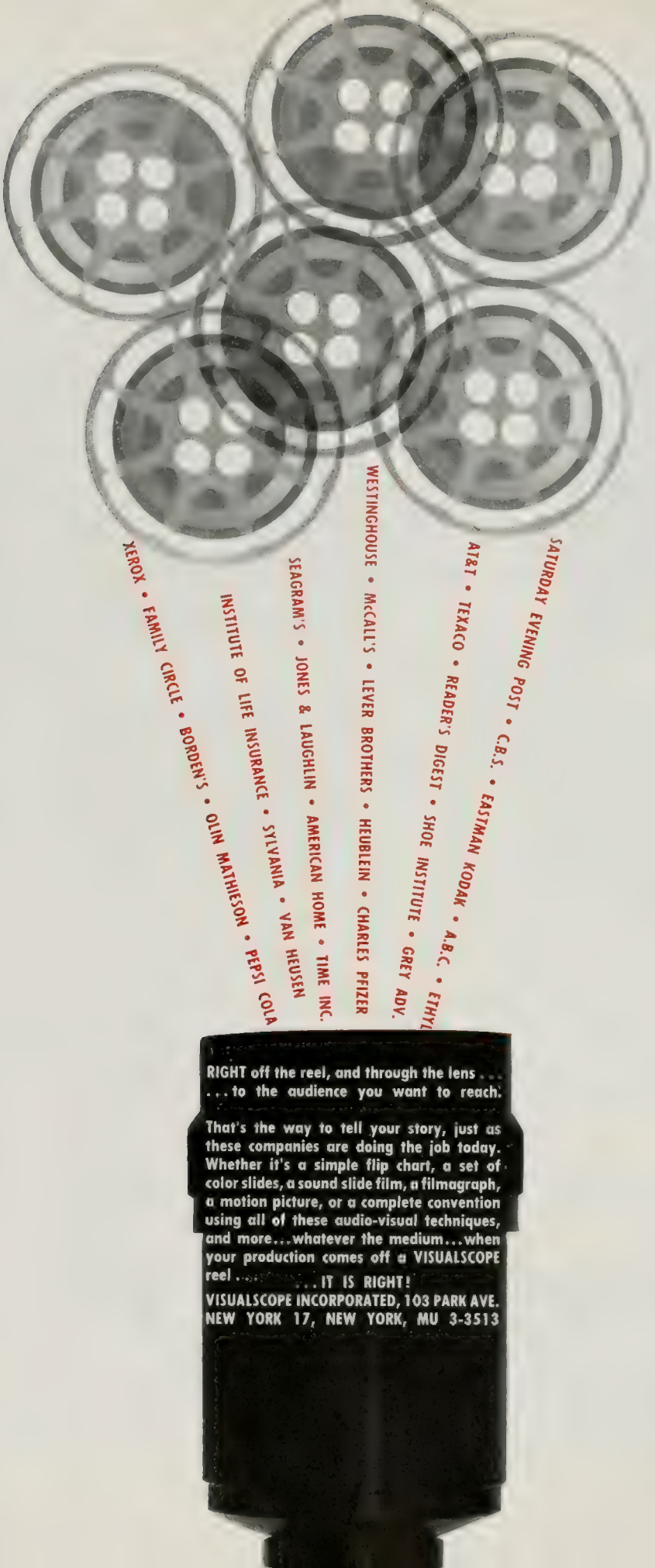


PATENTED GUIDE ARMS
gently shape the film coil so that a friction-free space is created in the center of the magazine. The film loop is fed to the projector without tension.

PREPARATION OF 8 MM FILMS: To start your program with the Videotronic 8, MPO, world's largest producer of sponsored films for industry, can make a new, inexpensive 8 mm sound film for you . . . or convert your existing 16 mm films to 8 mm. And 8 mm prints cost less!

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PREVIEWING NEW YORK F

(CONTINUED FROM PRECEDING PAGE
picture of international exposition histo
the making.

A fair is industry, too, and this is port
with predictions of the 1939-40 World's
that have come true and scenes of indu
history that is about to be made withi
air walls housing exhibits of the Gas Ind
the Tower of Light exhibit, the fascir
dinosaur museum of Sinclair Oil, the
sentations of the latest in Better Living
American Interiors and other exciting ex
that will soon rise at the Fair.



Port of New York's exhibit model.

"Wrap-Around" Film for the Fai

☆ The Port of New York-New Jersey E
Building and Heliport at the New York
of 1964-65 will have as its central feat
spectacular "wrap-around" motion pi
placing the audience at its center as the di
tic story of the port unfolds.

The Ralke Company, Inc., Los Angele
been awarded contracts to design, instal
maintain the 360-degree motion picture e
ment. Plans call for continuous showin
a 15-minute color film, projected on a s
13½ feet high and 195 feet in circumfer
with audiences up to 400 persons place
that every portion of the circular show
rounding them will be visible.

Announcement of the Ralke selection
made by S. Sloan Colt, Chairman of the
York Port Authority, at the Board's r
(September) meeting. Ralke-designed e
ment was featured at Brussels and Seattle.

TOM BYRNES

Writer

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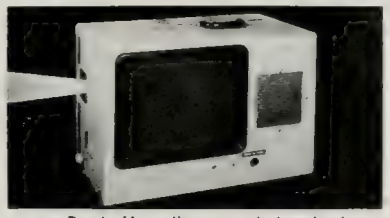
FOUR WAYS YOU *SELL* MORE WITH THE

BUSCH 4A

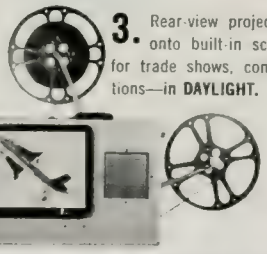
BUSCH Cinesalesman CONTINUOUS PROJECTOR



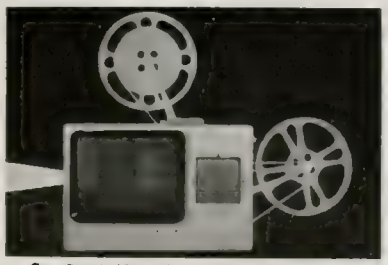
1. Cinesalesman gives perfect demonstrations in daylight. **Your** salesman gets the order.



2. Busch 4A **continuous** projector showing to large groups for training programs, film previews, etc.



3. Rear-view projection onto built-in screen for trade shows, conventions—in **DAYLIGHT.**



4. Busch 4A used as a standard movie projector with built-in reel arms extended.

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214 South Hamilton St. • Saginaw, Michigan
Please send literature ☐ Arrange demonstration ☐
Name_____ Position_____
Company_____
Address_____
(Please attach copy of your letterhead)

HIGHLIGHTS FROM THE NEWS

22 Million View General Motors' Films in '61; Company Releases 22nd Annual Catalog

☆ Motion pictures sponsored by General Motors were shown to 409,000 audiences last year, reaching 16 million persons. In addition, there were 98 television showings with an estimated 6.4 million viewers. The figures were disclosed by Anthony G. De Lorenzo, GM vice-president in charge of the Public Relations' Staff, as the company issued the 22nd edition of its catalog of free loan films.

GM's 1963-model film catalog lists 48 16mm sound films, highlighted by the recently-released, *American Thrift*, produced by The Jam Handy Organization and latest in the company's series of "Great America" films. The new catalog is available from General Motors Corporation, Public Relations Staff Film Library, GM Building, Detroit 2, Michigan.

* * *

Glen Glenn Sound Names Clayton Fox as Vice-President in Charge of Business Affairs

☆ The appointment of Clayton Fox as Vice-President in charge of business affairs for Glen Glenn Sound Co., Hollywood, has been announced by the company's board of directors.

A former assistant to the vice-president at Desilu Productions, Mr. Fox served for 11 years in the same capacity at the Columbia Broadcasting Co. He resides in Burbank.

* * *

News of People and Pictures at Presstime:

☆ Ralph Sogge is the new Marketing Manager at the Magnasync Corp., Hollywood. He was formerly director of customer services.

* * *

☆ Entry deadlines for the 3rd International Broadcasting Awards competition sponsored by the Hollywood Advertising Club have been extended to January 1, 1963 for U.S. entrants and to January 15th for overseas competitors.

* * *

☆ The Educational Film Library Association is holding a special Film Evaluation Workshop in Chicago on January 24-25. Advance registration form and programs may be obtained from EFLA at 250 West 57th Street, New York 19, N.Y.

Why not? It's more sensible than making your own titles because you spend more yearly for your film than you spend for your titles. It's doubtful if your film will be very professional looking but . . . in all probability . . . neither will your do-it-yourself titles!

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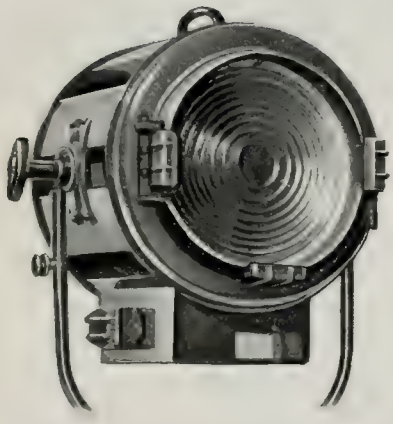
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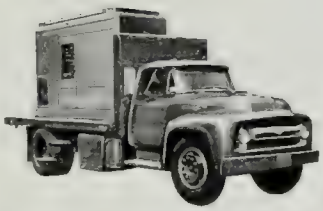
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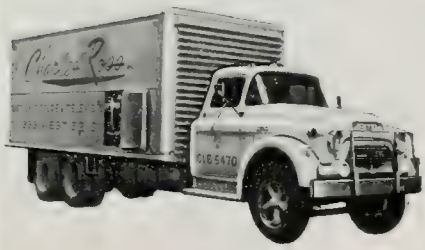
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He also has a flawless delivery, a photographic memory for sales features, and a continually cheerful disposition.

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Moviematic and Duolite models by Kalart/Victor are designed to show your films under the exact conditions you want. For example, the built-in screen permits the use of film in a person-to-person sales situation. And the repeater magazine—a Moviematic feature—eliminates rewinding and rethreading so your show can start at the flip of a switch.

Projectors are available on a purchase, lease, or lease-to-purchase basis. Almost any arrangement can be made whether you need a single projector or a fleet. For complete information, including the name of your nearest dealer, write to Victor Animatograph Corp., Dept. 3T

KALART VICTOR

Moviematic and Duolite Projectors formerly made by TSI

VICTOR ANIMATOGRAPH CORP., DIVISION OF KALART, PLAINVILLE, CONNECTICUT

SMPTE Elects Officers for the Coming

President-Elect Reid Ray Assumes Office on Januar

Reid H. Ray, president of the Reid H. Ray Film Industries, St. Paul, Minn., has been named president-elect of the Society of Motion Picture and Television Engineers.

Mr. Ray will succeed John W. Servies, vice-president of the National Theatre Supply Company in New York, on Jan. 1, 1963. He has been a member of the SMPTE since 1929. A Fellow of the Society, Mr. Ray is completing a two-year term of office as executive vice-president.

A Long Record of Service

During his membership, Reid Ray has been active in Society affairs, having served as convention vice-president, chairman of the sustaining membership committee, chairman of the inter-society liaison committee, member of the nominations committee and a member of the membership committee. He also has been a member of the board of governors.

Ray received a B.S. in Commerce degree from the State University of Iowa in 1923. Since then, he has been active in the film industry in many capacities (cameraman, editor, writer, director and executive in sales management), and has for many years been president of the organization which bears his name.

Name Three Vice-Presidents

Other officers elected by national mail ballot are: executive vice president - Ethan M. Stifle, manager, East Coast Division, Motion Picture Film Dept., Eastman Kodak Co., New York. Editorial vice president — Herbert E. Farmer, faculty, University of Southern California.

Convention vice president — George W. Colburn, president, George W. Colburn Laboratory, Highland Park, Ill. Secretary — Robert G. Hufford, physicist, Motion Picture Film Dept., Eastman Kodak Co., Hollywood, Calif.

Seven to Board of Governors

The following members were elected to the 1963 SMPTE board of governors: For the Eastern Region — Max Beard, chief, Photography Division, United States Naval Ordnance Laboratory, Maryland, and Joseph T. Dougherty, technical representative, E. I. du Pont de Nemours and Company, New York.

For the Central Region — Kenneth M. Mason, manager, Motion Picture Film Dept., Midwest Division, Eastman Kodak C cago, and James L. Wasse tor, marketing, Professiona ment Division, Bell and Chicago.

For the Western Region liam E. Gephart, Jr., p General Film Laborator fornia, and Ralph E. Lov engineer, The Westrex C California.

For the Canadian Re Roger J. Beaudry, vice dent-general manager, Deluxe of Canada, Toronto.

New officers and g will take office on Jan. 1

* * *

Melvin H. Jacobs Is Ele President of Technicolo

The election of Melvin cobs as president of Tech Inc. has been announced rick J. Frawley, Jr., chai the board of directors ar executive officer.

Jacobs, one of Tech largest stockholders, heads shall-Burns division. Jo Clark, Jr., former presid comes a consultant to Tec Inc., and remains as a direc

* * *

Ad Experts in London, See Best of U.S. Comm

The winners from thi American TV Commerci tival were shown to adverti production executives in P London last month. Festiva tor Wallace Ross introdu hour-long compilation of t ners as well as an addition tion of entries that illustrate trends and techniques in A television advertising.

One large trade showi held in each city, with ad individual showings for and advertisers.

Ross discussed with pr of the international ad film held alternatively in Can Venice the possibility of ing its 1964 or 1965 event York during the World's F the American Festival as

Key agency and advert visors to the American met last month to discuss p next year's competition, wh be developed into a natio cast.

OTHER INDUSTRY NEWS-E ON PAGES 16, 20, 22 A

TECHNICAL • TRAINING • FARM • EDUCATIONAL • MEDICAL . . . and

Corporate image is corporate action. It is motion, on the go or in reverse, because every business is going and growing or it is going to be no business in the long run. Public relations motion pictures present a corporate image doing something worthy, progressive, pro-consumer-ish or just plain good neighborly. Public relations motion pictures mirror a company's good notions and forward motions.

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Port of New York Authority
Smith Kline & French Laboratories
Texaco, Inc.
Union Carbide Corp.
U. S. Navy
Western Electric Co.
Westinghouse Electric Corp.

—and many, many others

AUDIO PRODUCTIONS, INC.

FILM CENTER BUILDING • 630 NINTH AVENUE • NEW YORK 36, N.Y.

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Frank Beckwith
L. S. Bennetts
Alexander Gansell
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Ansco sets America's standard in films that meet the need for speed



You see the fast-breaking action sooner on New Super Hypan Reversal film! (Film speed 200, forcible to 400)

This black-and-white reversal film is the thing news-beats are made of. You save negative printing time and processing. Cover any action with film speed to spare (Normal 200 or boost it to 400 with forced development.) And be sure of this—your fastest action shots will project beautifully without objectionable grain . . . even when you use this film at higher speed. With Super Hypan Reversal you cover all assignments and see them faster with all the sharpness and detail you want.

ANSCO—America's first manufacturer of photographic materials . . . since 1842.

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Binghamton, N.Y.
Super Hypan Reversal

THIS IS A BEST SELLER...

IT GOES ANYWHERE, SELLS ANYTHING on 8mm Sound Motion Pictures

Whether you sell in a show room or board room, you'll find the Cinephonic Repeating Sound Movie Projector to be the best sales assistant your men ever had.

□

The Cinephonic can show and tell your story at a moment's notice . . . at any point of sale. It weighs just 15 pounds, probably less than your briefcase. You simply pick it up and go . . . to the right prospects in the right place. Show your story to one viewer, a dozen or a hundred at a time.

□

Cinephonic is complete in its own case, even to its screen. It works at the turn of a knob, shows brilliant movies; plays crisp, vibrant voice and music. Your film, in an automatic cartridge replays thousands of times. You can count your cost in pennies per showing.

□

Are you preparing a new film, or do you already have a winner? In either case — see and hear the Cinephonic now. See how your story can reach more of the right people in the right place. It can help you to sell more of what you're selling.

□

For a demonstration in your office, write or call:

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580 MIDLAND AVENUE, YONKERS, N.Y.
INDUSTRIAL PRODUCTS DIVISION



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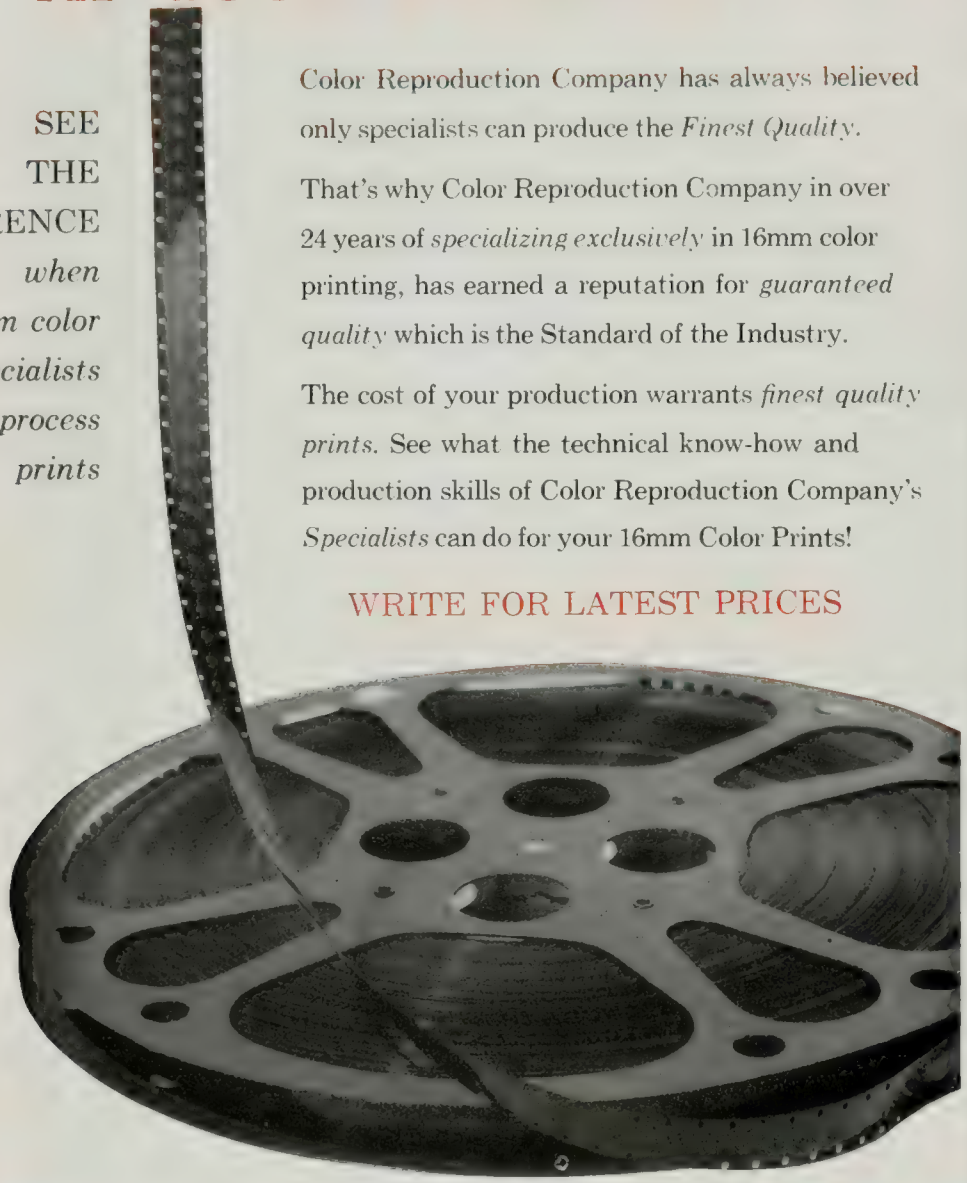
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Color Reproduction Company has always believed only specialists can produce the *Finest Quality*.

That's why Color Reproduction Company in over 24 years of *specializing exclusively* in 16mm color printing, has earned a reputation for *guaranteed quality* which is the Standard of the Industry.

The cost of your production warrants *finest quality prints*. See what the technical know-how and production skills of Color Reproduction Company's *Specialists* can do for your 16mm Color Prints!

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Travel Film Prize Honor W
By "Souvenirs from Sweden

Souvenirs From Sweden 16mm color sound film, dis uted by the Swedish Film Ce department of Creativision, 1780 Broadway, New York has won the Grand Prize at annual International Travel Festival.

Twenty four countries pa pated in the festival and 54 were submitted for judging.

The winning entry, spons by the Swedish Institute of St holm, received the silver cup phy donated last year by the of Cannes, France. The av was made to Birger Nordholn the Swedish National Travel fice at the American Society Travel Agents' 32nd Travel gress in Las Vegas recently.

Purpose of the Film Festiv to stimulate travel promoter produce more effective visual to encourage more travel, to quaint travel agents with the est and best visual aids, and to courage travel agents to use visual aids in their promotion tivities.

Souvenirs From Sweden is b made available to clubs, sch churches and other groups well as TV stations in both 16 color and black and white pr Free loan prints may be requ ed from the Swedish Film Ce a department of Creativision 1780 Broadway, New York 19

* * *

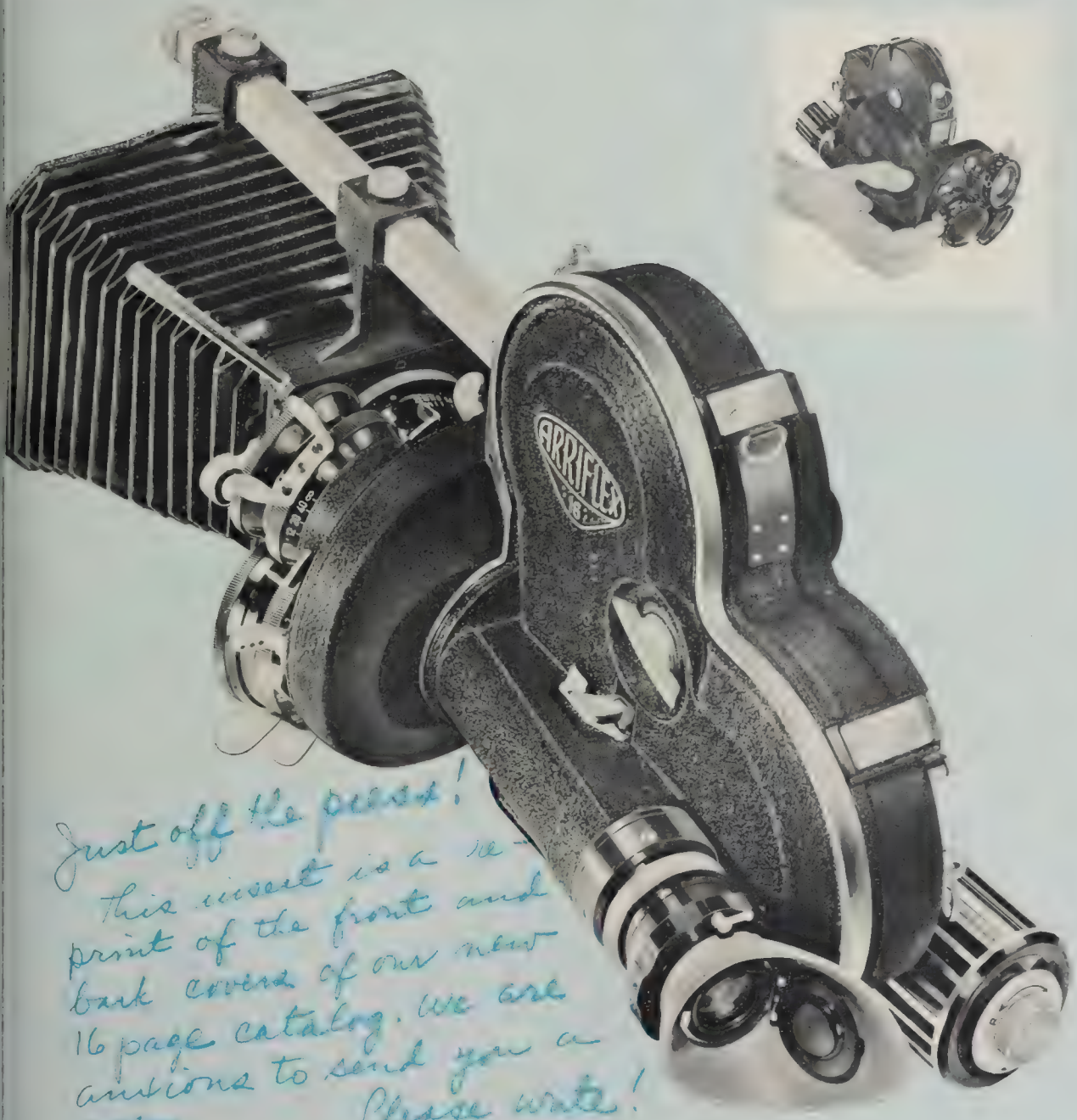
N Y U Film Seminar Series Opens in Manhattan Nov. 27

The Television, Motion Pict and Radio Department of York University has announce new series of motion picture s nars on the topic of "The Film Art," which will be given by Bobker, President of Vision sociates, New York. The lect will explore the impact of s major film makers on the art of film.

The schedule of dates and to is as follows: November 27, *Strawberries*, Bergman; Decen 4, *Shoeshine*, de Sica; February *Forbidden Games*, Clement; M 5, *Rashomon*, Kurosawa; Apr *La Strada*, Fellini; May 7, *H shima, Mon Amour*, Resnais. Bobker gave the first talk in series, *Seventh Seal*, Bergman October 16.)

All the lectures are on Tues evenings from 7-10 PM in Washington Square Room in L Student Center. The series is to all members of the Unive and the film industry.





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Travel Film Prize Honor W
By "Souvenirs from Sweden
"Souvenirs From Sweden" 16mm color sound film, dist uted by the Swedish Film Cer department of Creativision, I 1780 Broadway, New York C has won the Grand Prize at annual International Travel F

APPLICATIONS – from MISSILES to MICROBES

Thousands of satisfied Arriflex users throughout the nation are our best recommendation.
Here is just a partial list . . .

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Bragg, No. Carolina; U.S. Navy, Motion Picture Officer, Hollywood 28, California; U.S. Navy Ordnance Test Station, Pasadena, California; U.S. Navy Underwater Sound Laboratory, Fort Trumbull, New London, Conn.; U.S. Naval Ordnance Lab., White Oak, Silver Spring, Maryland; U.S. Coast Guard Headquarters, Washington 25, D.C. • FEDERAL AGENCIES: U.S. Senate Recording Studio, Washington 25, D.C.; National Bureau of Standards, Washington, D.C.; Dept. of Defense, Washington, D.C.; U.S. Department of Agriculture, Washington 25, D.C.; Office of Civil Defense, Battle Creek, Michigan; U.S. Information Agency, Washington, D.C.; National Aeronautics & Space Administration, Langley Field, Virginia; Federal Aviation Agency, Washington, D.C. American Foundation for the Study of Man, N. Y., N. Y.; Armour Research Foundation, Chicago, Ill.; Bartlett Research, Inc., Detroit, Michigan; Ordnance Research Laboratory, University Park, Pennsylvania; Rockefeller Institute, New York, N. Y.; Bell Telephone Labs., Murray Hill, New Jersey; Brookhaven Nat'l. Labs., Upton, New York; Oak Ridge National Lab., Oak Ridge, Tenn.; Union Carbide Nuclear Co., Oak Ridge, Tenn.; Argonne National Labs., Idaho Falls, Idaho • CHURCHES & RELIGIOUS CONGREGATIONS: Baptist Foreign Mission Board, Richmond, Virginia; Missions Televised, Inc., Burbank, California; Protestant Radio & TV Center, Atlanta, Georgia; Reorganized Church of Jesus Christ of L.D.S., Independence, Mo.; United Presbyterian Board of Nat'l Missions, New York, N. Y. • SCHOOLS, COLLEGES & UNIVERSITIES: University of California, Berkley, California; Los Angeles State College Foundations, Los Angeles, Calif.; California Inst. of Technology, Jet Propulsion Lab., Pasadena, California; Yale University, New Haven, Conn.; University of Miami, Radio, TV & Film Department, Coral Gables Florida; University of Georgia, Athens, Georgia; University of Chicago, Chicago, Illinois; Purdue University, Lafayette, Indiana; Iowa State University, Iowa; Kansas University, Kansas City, Kansas; Johns Hopkins University, Baltimore, Md.; University of Maryland, College Park, Maryland; Boston University, Boston, Mass.; Harvard University, Boston, Mass.; Massachusetts Institute of Technology, Lexington, Mass.; University of Michigan, Ann Arbor, Michigan; Rutgers University, New Brunswick, New Jersey; Princeton University, Princeton, New Jersey; New York State University, Brooklyn, New York; Rensselaer Polytechnic Inst., Troy, New York; Ohio State University, Columbus, Ohio; University of Texas, Houston, Texas; University of Virginia, Charlottesville, Virginia • AERONAUTICS & SPACE: American Airlines, Flushing, New York; Bendix Aviation Corp., Eclipse-Pioneer Division, Teterboro, New Jersey; Convair, San Diego, California; Douglas Aircraft Co., Santa Monica, California; Goodyear Aircraft Co., Akron, Ohio; Grumman Aircraft Corp., Bethpage, New York; Kaman Aircraft Co., Bloomfield, Conn.; Lockheed Aircraft Corp., Marietta, Georgia; North American Aviation, Columbus, Ohio; McDonnell Aircraft, St. Louis, Missouri; Pan American World Airways, San Francisco, California; Republic Aviation Corp., Farmingdale, L. I.; Trans World Airlines, Kansas City, Missouri; United Air Lines, San Francisco, California; Aerojet Corp. of America, Sacramento, California; Raytheon Company, Bedford, Mass. • COMMUNICATIONS: CBS News, Motion Picture Productions, New York, New York; DuMont Television Network, New York, New York; National Broadcasting Co., New York, New York; Natural Science TV Project, Drumlin Farm, South Lincoln, Mass.; TV Spot, Cedar Rapids, Iowa; Westinghouse Electric Corp., Photo & TV Service, Pittsburgh, Pa.; Movietone News, New York, New York; Time, Inc., New York, New York; National Geographic Society, Washington, D.C.; British Commonwealth Int'l. Newsfilm Agency, New York, New York; The Curtis Publishing Co., Philadelphia, Pa.; Life Photo Labs., New York, New York • STATE AND Chicago Park Dist., Chicago, Illinois; Colorado Dept. of Highways, Denver, Colorado; Northern Indiana Public Service, Hammond, Indiana; Kenosha Public Museum, Kenosha, Wisconsin; Michigan State Highway Dept., Lansing, Michigan; New York Police Dept., New York, N. Y.; New York State Department of Commerce, Albany, New York; Ohio Dept. of Highways, Columbus, Ohio; Texas State Department of Health, Austin, Texas; Commonwealth of Virginia, State Board of Education, Richmond, Virginia; Massachusetts Audubon Society, South Lincoln, Mass.; National Wildlife Federation, Washington, D.C. • INDUSTRY: Allstate Insurance Company, Skokie, Illinois; American Car & Foundry Industries, Berwick, Pennsylvania; American Cyanamid Company, Bound Brook, New Jersey; American Machine & Foundry Company, Springdale, Conn.; American Motors, Detroit, Michigan; Armstrong Cork Company, Lancaster, Pa.; Chrysler Corporation, Detroit, Michigan; Corning Glass, Corning, New York; Dow Corning Corporation, Midland, Michigan; E. I. du Pont de Nemours, Wilmington, Delaware; The Firestone Tire & Rubber Company, Akron, Ohio; Ford Motor Company, Dearborn, Michigan; General Electric Co., Syracuse, New York; General Motors Corp., Detroit, Michigan; I B M, Oswego, New York; International Harvester Co., Chicago, Illinois; Kimberly-Clark Corporation, Neenah, Wisconsin; LeTourneau Westinghouse Co., Peoria, Illinois; Mitre Corporation, Lexington, Mass.; Pillsbury Mills, Inc., Minneapolis, Minn.; Radio Corp. of America, New York, New York; Remington Rand, New York, N. Y.; R. J. Reynolds Tobacco Co., Winston-Salem, North Carolina; Santa Fe Railroad, Chicago, Illinois; Shell Development Co., Emeryville, California; Standard Oil Company of Indiana, Whiting, Indiana; U.S. Borax & Chemical Corporation, Los Angeles, California; Union Pacific Railroad, Omaha, Nebraska; United States Steel Corp., Pittsburgh, Penna.; Western Electric Company, Princeton, New Jersey; Westinghouse Electric, Sunnydale, California . American Medical Research Foundation, Dayton, O.; Mallory Inst. of Pathology, Boston City Hospital, Boston, Mass.; College of Physicians & Surgeons, New York, N. Y.; Henry Ford Hospital, Detroit, Michigan; Dartmouth Medical School, Dept. of Cytology, Hanover, N. H.; Inst. of Ophthalmology, New York, New York; Jefferson Davis Hospital, Houston, Texas; Johns Hopkins Hospital, Baltimore, Maryland; Montefiore Hospital, Bronx, New York; National Institute of Health, Bethesda, Maryland; N. Y. Bellevue Medical Center, Dept. of Ophthalmology, New York, N. Y.; New York Eye & Ear Infirmary, New York, N. Y.; St. Joseph Hospital, Orango, California; Stanford Medical Center, Palo Alto, California; U.S. Public Health Service, Communicable Disease Center, Atlanta, Georgia; Smith, Kline & French, Philadelphia, Pa.; Harvard University Medical School, Boston, Mass.; N. Y. University Medical Center, New York, New York • FILM PRODUCERS: Marvin Becker Films, San Francisco, California; Borden Productions, Concord, Massachusetts; Bray Studios Inc., New York, N. Y.; Calvin Productions, Kansas City, Missouri; Campus Film Productions, New York, N. Y.; Candid Camera Co., New York, N. Y.; Capital Film Service, East Lansing, Michigan; The Carson Co., New York, N. Y.; Cavalcade Productions, Chicago, Illinois; Chicago Film Studios, Chicago, Illinois; Coleman Productions, New York, N. Y.; Columbia Picture Corp., Hollywood, California; Coronet Instructional Films, Chicago, Illinois; Craven Film Corporation, New York, N. Y.; Walt Disney Productions, Burbank, California; Douglas Productions Inc., Chicago, Illinois; Elliot, Unger & Elliot, New York, N. Y.; Filmways, Inc., New York, New York; Fiore Films, Jersey City, New Jersey; Rex Fleming Productions, Santa Barbara, California; Forde Motion Picture Productions, Seattle, Washington; Hartley Productions, New York, N. Y.; Max Howe Productions, Rapid City, South Dakota; Iversen-Ford Associates, New York, N. Y.; Dallas Jones Productions, Inc., Chicago, Illinois; Ray Krantz Films, Seattle, Washington; Larry Lansburgh, La Canada, California; MPO Productions, New York, N. Y.; J. Ray McDermott & Co., Inc., New Orleans, La.; Fred A. Niles Productions, Chicago, Illinois; On Film, Princeton, N. J.; Harry Pritchett Associates, New York, N. Y.; Republic Studios, No. Hollywood, California; George Ryan Films, Inc., Minneapolis, Minnesota; State Film Productions, Milwaukee, Wisconsin; Sturgis Grant Productions, Inc., New York, N. Y.; Van Praag Productions, New York, New York; Alfred Wagg Pictures, Washington, D.C.; Weston Woods Studio, Weston, Conn.; Wilding, Inc., New York, N. Y.



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A-12-50/652

CINE Presents Festival Awards

Committee on International Non-Theatrical Events Honors Winners of Overseas Film Festival Awards at Gala Affair

N THE NIGHT of November 13th, before a VIP-glittering dience in the nation's capital , forty-two American-produced tion pictures, their producers d sponsors, were honored for ards received at 16 internation- film festivals during the current r.

The annual awards affair was nsored by CINE (the Committe on International Non-Theatri- Events), the U.S. organization ich was formed at the request overseas countries sponsoring tivals to serve as the official co- linating agency for American tries.

68 Receive "Golden Eagles"

In addition to the honors bestwed upon the fortunate few, NE also awarded 68 of the covd new "Golden Eagle" certifies for films entered in this year's mpetition; these were chosen m 188 motion pictures submitd to CINE screening committees 1962 festival consideration.

The Committee's black-tie af-, which attracted well over 500 ople, was held in the National ucation Association's auditori- ; the exhibition was preceded a reception and dinner for embassy officials, sponsors, producers and CINE members.

National Chairman John Flory conferred the new "Golden Eagle" certificates on producers and sponsors who came to Washington from all parts of the country.

Edinburgh Awards Are Presented

Edinburgh's International Film Festival certificate awards were presented by Michael Robb, Information Minister of the British Embassy; presenting the honors won at the Venice International Film Festival was Gian Luigi Milesi Ferretti, Minister of the Italian Embassy. For the other festivals around the world, winners were recognized by Wilbert H. Pearson, Motion Picture Service, United States Information Agency. Mr. Pearson is also Chairman of the Interdepartmental Committee on International Motion Picture Events for the U. S. government.

As a prologue to the evening's program, the highly-honored film, *Mark,* produced by Washington Video Productions, was screened for the enthusiastic awards audience. Producer George F. Johnston later received both Edinburgh and Venice awards for the picture.

Welcomed by NEA President

Following this preview, Mrs. Hazel A. Blanchard, President of the National Education Association, welcomed those in attendance with a plea to remember that the government needs the help of industry to build real international understanding. "Let your film be an ambassador abroad," was the theme of her brief address.

In like vein, Mr. Pearson reminded those in the film industry that their pictures were an important factor in projecting a "variety of bright and clear images overseas."

Excerpts from the following "Golden Eagle" films were also screened: *Sunday on the River,* produced by Gordon Ray Hitchens; *Liquid Jazz,* produced by

(CONTINUED ON PAGE 32)



chael Robb (left) presents an Einburgh Festival award to VP producer George Johnston his prize entry, "Mark."



At CINE awards: Wilbert H. Pearson, Motion Picture Service, USIA (left), presents Montevideo Film Festival grand prize to Frank Oberkoetter, Eastman Kodak Company, for their entry, "Color Collage."



Above: John Flory, National Chairman of CINE (left) visits with Ambassador Myron Cowen, official U. S. delegate to the Edinburgh Film Festival of 1962. Mrs. Cowen is pictured at extreme right above.

Below: Michael Robb, C. M. G., Information Minister of the British Embassy (left) and Mrs. Robb (right) chat with Rev. Michael Mullen.





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Highlights in the NEWS of Communication

Dramaturgy, Inc. of Cleveland, Is Acquired by Wilding, Inc.

☆ Wilding, Inc. has announced acquisition of Dramaturgy Inc. of Cleveland, Ohio. H. Williams Hanmer, president of Wilding, said that by combining their present services with those of this leading industrial show and display house,



C. Rankin Bingham

Wilding will offer a complete service to the field of business communication.

C. Rankin Bingham, president of Dramaturgy, will retain his position and operate this company as a division of Wilding. Bingham is credited with being one of the early producers of the modern musical industrial show. His original works in the appliance, automotive and beverage fields are well known in the trade.

Dramaturgy's design of the Mobil "Driver Game" at Seattle provided one of the more popular exhibits at the Century 21 Exhibition. Their "Enchanted Forest" appliance display at Pacific Ocean Park in Santa Monica was an industry first. Ballet dancers lead over a million people a year through the scenery of a completely programmed 10-minute musical commercial. Over 200 applauding viewers are "processed every" 10 minutes.

* * *

U. S. Sponsors a National Tour of Teaching Machine Exhibit

☆ The first major exhibit of teaching machines and programmed instruction procedures is now on a nationwide tour which includes six principal U.S. cities, the U.S. Office of Education has announced.

Cities and dates for the tour are: Louisville, Ky., Nov. 1-3; New Orleans, La., December (one week); St. Joseph, Mo., Jan. 31-Feb. 2, 1963; Atlantic City, N. J., Feb. 16-20; Oklahoma City, Okla., March 30-April 3; Denver, Colo., April 21-26.

The displays, occupying more than 1,000 square feet, will give training leaders and other interested visitors an opportunity to appreciate by personal experience the progress made in the development of modern educational media since the National Defense Education Act was passed four years ago. Visitors can, in effect, become actual students, working on machines and other instructional materials as they move through the demonstration area.

Highlights of the Exhibit

The exhibit is highlighted by the following features:

Tape recordings of students and teacher reactions to programmed instruction.

Films of children at work in automated learning situations.

Descriptions and samples of all teaching machines currently on the market.

Case histories of program usage in school systems.

A library of academic programs, and a collection of vital research findings in programmed instruction.

Defense Act Provided Impetus

This new educational technology received impetus under the National Defense Education Act. Part of this legislation provides funds to conduct, assist, and foster research and experimentation in the educational uses of television, motion pictures, tape recordings, and similar media for more effective teaching.

Since the beginning of the program, nearly $10 million has been obligated for the support of 169 research projects to determine the most effective way of using communication devices for educational purposes. In addition, over $4 million has been earmarked to familiarize schools, universities, and the general public with developments in the new teaching techniques.

Under the auspices of the Educational Media Branch of the U.S. Office of Education, the touring exhibit was prepared by the Center for Programmed Education, Inc., a nonprofit educational organization.

Invitations to view and take part in the exhibit were sent to teachers, school administrators, industrial training directors, and other interested citizens within a 250-mile radius of each city on the itinerary.

THE MAN WH REPRESENTS YOU TO YOU EMPLOYEES



You can indoctrinate men wh as your supervisors with you ideals and aspirations . . . ar these men to express you people they supervise.

You can help them inter better understanding of co policies, enhance loyalty ar velop a sense of greater re bility with

"THE SUPERVISO AS A REPRESENTAT OF MANAGEMENT

This is just one of *eight* pc *sound slidefilms* that save a l time and effort for the busy tive, assuring accurate trainir no chance of misunderstandi

"SUPERVISOR TRAINING HUMAN RELATIONS

Write today for other titles in the series and details concerning a preview.

Guided **FILM** *Missiles*

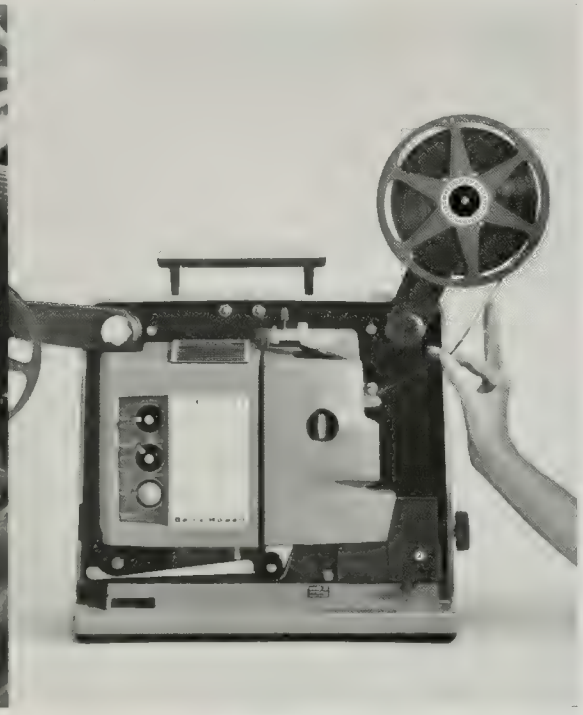
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PICTURE

6108 Santa Monica Boulev Hollywood 38, Californic

BELL & HOWELL PRODUCTS ARE AVAILABLE IN CANADA THROUGH CANADIAN DEALERS / SPECIALIST AUTOLOAD FILMOSOUND ARE TRADEMARKS OF BELL & HOWELL COMPANY





Before

Finger-fumbling could 'lose' your audience before the show ever began!

After

No 'amateur night' presentations with this automatic 16mm sound projector!

Bell & Howell's new Specialist Autoload Filmosound projector threads itself (no other 16mm sound projector does)! See how this ease and dependability can make your films work more effectively for you!

Threading a 16mm sound projector used to be a finger-fumbling job. Distracting, time-wasting threading delays sometimes destroyed the effectiveness of film presentations.

Now the new Bell & Howell Specialist Autoload changes all that! This one threads itself—sprockets, film gate, sound head and all—automatically! And because threading is precise, film-flutter and off-key sound are also prevented automatically.

In addition, you get all the other advantages of the Specialist . . . light weight . . . brilliant picture . . . reverse . . . single frame viewing . . . rugged Bell & Howell construction.

Bell & Howell
FINER PRODUCTS THROUGH IMAGINATION ©

BELL & HOWELL, Dept. BS-11
7100 McCormick Rd., Chicago 45, Illinois

☐ I would like a demonstration of the new Specialist Autoload Filmosound projector. Please have my Bell & Howell A-V representative arrange for an appointment in my office.

name .....
position .....
company .....
address .....
city ..... zone ..... state .....

MAIL COUPON NOW FOR FREE, NO-OBLIGATION DEMONSTRATION IN YOUR OFFICE ▶

PARTHENON PICTURES
HOLLYWOOD

NOVEMBER • DECEMBER
RELEASES

"TELEVISION IN EDUCATION"

Definitive documentary on ETV in the nation's schools. Synch. color, 27-minutes. —**American Tel & Tel Co.**

° ° °

"COMMUNICATIONS SERVICES FOR E T V"

A forthright, direct-sell tool to promote closed-circuit ETV installations, to be installed by the telephone company. Tria/Scope, synch. color, 26 minutes. —**American Tel & Tel Co.**

° ° °

"HAPPY HOLIDAYS . . . ALONG THE POTOMAC"

Things to see, do and enjoy in Washington. A "different" travelogue. Color, 28-minutes.
—**American Oil Company**

° ° °

"THE INFORMATION OPERATOR"

Skill-training and motivation. Color, 25-minutes. —**Bell Telephone System**

° ° °

"THE LENDING OFFICER"
and
"OPENING NEW ACCOUNTS"

Personnel-training sound slidefilms, in color, for the: —**Bank of America.**

° ° °

"COMMUNICATIONS GT&E"

An across-the-corporation film for the 91,000 employees of **General Telephone & Electronics Corporation** (including Sylvania.)

° ° °

"THE HARDESTY CASE"

Motivational film for Ford car salesmen who ought to also sell light trucks. Photoplay format; "kidding on the square" entertainment treatment; black and white, 35-minutes.
—**Ford Marketing Institute.**

° ° °

"INVITATION TO A BOX"

Direct-sell product film for a new system of retail customer packaging. Light; contemporary treatment. Color, 12-minutes.
—**Continental Can Company.**

PARTHENON PICTURES
Cap Palmer Exec. Producer
2625 Temple St. · Hollywood 26
DUnkirk 5-3911

WASHINGTON FILM COMMENTARY

by Mary Finch Hoyt

Washington Correspondent for Business Screen

"Crisis on the Kanawha" Latest in Series on Water Pollution

. . . Another one of a series of seven important films showing the degradation of rivers by industrial pollution has just been released to the public by the Ohio River Valley Water Sanitation Commission.

In the words of John C. Geyer, Chairman, Department of Sanitary Engineering and Water Resources, the Johns Hopkins University:

"Public agencies and private industries have long been struggling with water pollution. 'Clean Rivers' has become the goal of many citizens clubs and groups. 'Keep Our Rivers Beautiful' is now heard on television and radio in school and at home. But how many people have seen at close hand the rivers that drain our industrial cities? People do not go to vacation where factories are."

Tours Urban Industrial Complex

Crisis on the Kanawha is a trip into and through a great metropolitan industrial complex. Here pollution is the nightmare everybody hears about but with which only an unfortunate few must live with night and day. Here one can see how troublesome a trouble spot can be. This visit is not a pleasant experience, but most enlightening.

The almost endless chain of sewer outfalls spilling to the River makes one wonder where is the point of beginning and where the end. *Crisis on the Kanawha* tells where lies a beginning — in cooperation, leadership and public interest.

Measures for Pollution Control

This documentary film shows the problem and it shows measures planned and works built to bring pollution of the Kanawha under control. Much of this type of activity is behind the scenes. The waste treatment plants are always behind the factories. It is difficult for student and layman alike, not only to grasp the problem, but also to visualize the planning and research and to see the construction, which, at whatever pace, is nevertheless moving toward a reduction of pollution in the Kanawha River.

In an eight state crusade, the Ohio Valley Commission has placed major emphasis on educational efforts to generate public support for this problem. Films like *Crisis on the Kanawha* are serving as specific tools for explaining the complications and unpleasantness which the Ohio valley area has faced.



Waste treatment plants are helping fight river pollution; industrial scene in "Crisis on the Kanawha."

These Ohio Commission films have been thoughtfully written by Richard Burgin, beautifully lensed by Theodore Jones and expertly directed by Stuart Finley. A brochure which includes a copy of the script of this latest picture and data on sale prints of the entire series is available from Stuart Finley, 6926 Mansfield Road, Falls Church, Virginia.

* * *

Church Aid to Refugees Is the Theme of This Episcopal Film

. . . The joining of churches in world service is basically the activation of Christ's teaching. And in our age of refugees — who flee from iron curtain countries, famines, earthquakes, and floods — the churches are challenged to unite, indeed.

The Refugee Story is a new 20-minute color film which shows how Christ's word has been implemented in a refugee camp in W ern Germany. Sponsored by National Council of the Episc Church, it describes the "hold operations of dislocated per who, for one reason or other, not be immediately "re-settled normal society.

How these static, linge hordes of people are cared fo the National Council of the E copal Church, Church World S ice, the National Council Churches, and CARE, is the t theme of the motion picture.

Raymond Massey hosts the which documents the plight German refugee family force remain in a camp while ot move out into the world. H lessly bound together in red and regulations, they stoutly i that "to be safe and togethe enough." But it is the spiritual material aid from church gr which really gives dignity meaning to their lives.

Photographed in West Be the remarkable faces of actual ugees gives this film partic poignancy. Charlie Byrd's m is haunting. The picture was p duced by Potomac Films, Inc Washington, D.C. Script was Jarvis Couillard. It was ph graphed and directed by Garner, edited by Sylvia Betts

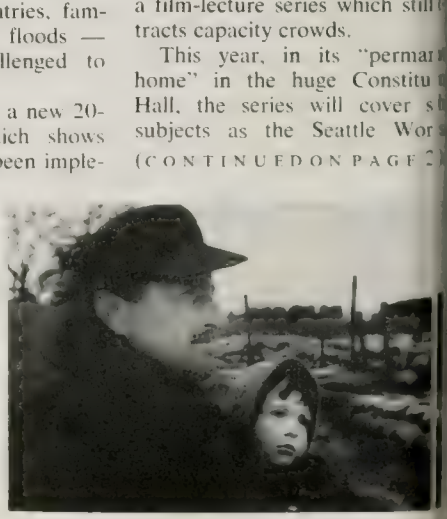
* * *

National Geographic Society Begins Film-Lecture Program

. . . Seventy five years ago, w lantern slides were flashed o screen at the old Columbian lege in Washington D.C., the tional Geographic Society sta a film-lecture series which still tracts capacity crowds.

This year, in its "permar home" in the huge Constitu Hall, the series will cover s subjects as the Seattle Wor

(CONTINUED ON PAGE 2



Right: *Peter Oozolf holds one of his children as they cross the border into West Germany from behind Iron Curtain. Scene in "The Refugee Story."*



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IN WASHINGTON

(CONTINUED FROM PAGE 22)

Fair and whale and walrus trapping off Alaska; programs on Cyprus, Provincial France, Africa, and many other areas will be included. Clifford Kamen, who retraced Hernando Cortez's route of conquest through Mexico, will lecture, as will Karl Maslowski on the struggle for survival in nature, and Curtis Nagel, who photographed scenes along the road to Mandalay.

* * *

GM Film Captures Hole-in-One Shot Made at Buick Tournament

. . . The first hole-in-one ever photographed in tournament golf is the feature of a new 28-minute color motion picture of the 1962 Buick Open Golf Tournament. And the shot was filmed by accident!

General Motors cameraman Al Corona, standing on a 15-foot platform behind the 17th green at the Warwick Hills Country Club, Grand Blanc, Michigan, caught the ball as it headed for the cup and dropped in. He quickly panned to the screaming crowds around the green, and then to Jerry Barber, the lucky golfer.

It's all on film — in what has been described as the most exciting golf movie ever made. Production was by General Motors Photographic, script by Coe-Peacock Inc., of Washington, and Modern Talking Picture Service will distribute the picture.

* * *

Rodel Productions to Occupy New Facilities in Georgetown

. . . In a shiny new three-story building on Georgetown's historic old canal, Rodel Productions, Inc. is locating complete modern facilities for motion picture and television production. A large sound stage, (80x50 with 20 foot ceilings), six cutting rooms, two audio studios, mixing facilities, offices and dressing rooms are being completed.

Rodel will continue to specialize in filming documentaries, news reports, and entertainment films for German TV networks. These are forty-five minute, "one-shot" programs on subjects which range from the nuclear aircraft carrier "Enterprise", to "Bobby Sox and Crewcuts", and "The American Woman."

In addition, Fritz Roland and Del Ankers, partners in the firm, have recently produced a fund raising film for Cornell University's New York Hospital, titled *The Third Century;* another tion picture for the Washin and Jefferson College in Wash ton, Pa., is in production.

The new Rodel address is: 1 33rd St. N.W., Washington D.C.

* * *

T. P. Kelly Named Productio Manager at Washington Vid

. . . Thomas P. Kelly, Jr. has b named new production man for Washington Video Product of Washington, D.C. Kelly,



Tom Kelly . . . joins WV

previously served as associate p ducer, writer, and casting dire for Norwood Studios, Inc. has tensive motion picture credits has had outstanding experienc the industry.

* * *

Soap Box Derby Short Scripte by Coe-Peacock for Mattco

. . . *Derby Daze* is the title new 10-minute theatrical s subject about the Soap Box De recently produced by Matteo sociates of Chicago from a sc by Coe-Peacock, Inc. of Wash ton. The featurette covers de activities in the U.S. and abr with special emphasis on the Annual Championship Derby R at Akron, Ohio. Paramount tures will release the film wo wide.

* * *

"Angels in Disguise" Film Ai District's United Fund Drive

. . . This year, in contrast to n cities, Washington's United G Fund campaign nudged the even before it was half finish And it's a sure bet that mo pictures contributed in some m ure to this rewarding success.

In particular, one locally p duced film, titled *Angels in D guise*, captured the essence of basic concept of the UGF proj namely, that whether we like or not, we are deeply, person

(CONTINUED ON PAGE



To communicate effectively, you must appreciate how '*they*' feel . . . what '*they*' want . . . how much '*they*' know . . . the frame of reference '*they*' have acquired from experience.

This principle applies to education . . . training . . . community, customer, public and employe relations . . . management development . . . all efforts to get understanding, acceptance and action from others.

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for our preview list . . .

The Washington Film Commentary:

(CONTINUED FROM PAGE 24)
involved in our own community — on a long-term basis.

This feat was quite effectively accomplished by bringing the viewer up to date with Washington area UGF film stories from past years.

From the up-dating of these actual case histories, we see the tear-stinging progress of the little boy in our memory who had cerebral palsy in the 1961 film campaign; we discover that another cherub, blowing out two birthday candles on a cake, is the same baby who was adopted before our very eyes in 1960; and we are truly bereaved when we find that last year's little UGF girl with cystic fibrosis has died — and that her brother has contracted the disease now, too.

In one telling sequence, we see a lovely teenage girl, struggling terribly hard to tell us that she can now speak! — but, of course, she will never be able to hear. Then we remember that UGF sought funds to help her — ten years ago.

Because we know a lot about these angels — and because we remember them remarkably well — we find that we really *do* care. And in the final analysis, isn't that what makes us dig down deep?

Stuart Finley produced the film, and Ted Jones photographed this year's angels. (P.S. Angels in disguise are supposed to be sent to us from God to show how tall we stand.)

* * *

Catalog of U. S. Government Films Is Released by Norwood

☆ A handsome new catalog of 2,076 U.S. Government films which are for sale to the public has just been released by Norwood Films, 926 New Jersey Ave., N.W., Washington 1, D.C.

Within its pages, many new titles appear for the first time. Carefully organized into major and secondary categories, the catalog has been pre-punched for adding supplementary information as it comes along. The films included were produced for most of the Government agencies by their own film units and by commercial motion picture producers.

They include films from the following agencies: Agency for International Development (AID); U. S. Department of Agriculture (USDA); U. S. Army (USA); U. S. Air Force (USAF); U. S. Coast Guard (USCG); U. S. Department of Defense (DOD); U. S. Office of Education (USDE); U. S. Fish and Wildlife (FWS); U. S. Information Agency (USIA); Office of Inter-American Affairs (OIAA); U. S. Department of the Interior (USDI); International Cooperation Administration (ICA); U. S. Marine Corps (USN); U. S. Navy (USN); U. S. Public Health Service (USPHS); U. S. Bureau of Reclamation (USBR); U. S. Social Security Administration (SSA); U. S. Department of State (USDS); U. S. Veterans Administration (VA); U. S. Weather Bureau (USWB).

* * *

Youth Film Program Grants To Be Sponsored by USIA

☆ Future workers in the field of business and factual film-making will continue their studies while contributing to the world-wide documentary film program of the U.S. Information Agency.

Through a program of grants announced by the USIA, young producers in university schools of cinema will make six films on the role and activities of young people in America for showing to audiences overseas.

As many as 600 million people see USIA documentary films monthly in more than 100 countries overseas. These films are intended to help build understanding for the U.S. and its national policies, USIA says.

First recipients of grants under the new program will be Stuart Hagman and Maria Moriates of Northwestern University. Their film, *Good Night Socrates*, won the Best Documentary Award at the Venice Film Festival this year.

USIA director of motion pictures George Stevens, Jr., in announcing the program, said it was a part of the Agency's increasing emphasis on youth overseas — especially directed to future leaders in developing countries. Because all young people share certain basic ideals and goals, it was felt American youth could best tell the story of young America's energy and integrity to the youth of other countries.

The documentaries to be produced will deal with a counselor in a California conservation camp; a beginning teacher in the Midwest; a jazz composer in Texas; a student engineer; a young industrial designer; and a carpenter on a building project.

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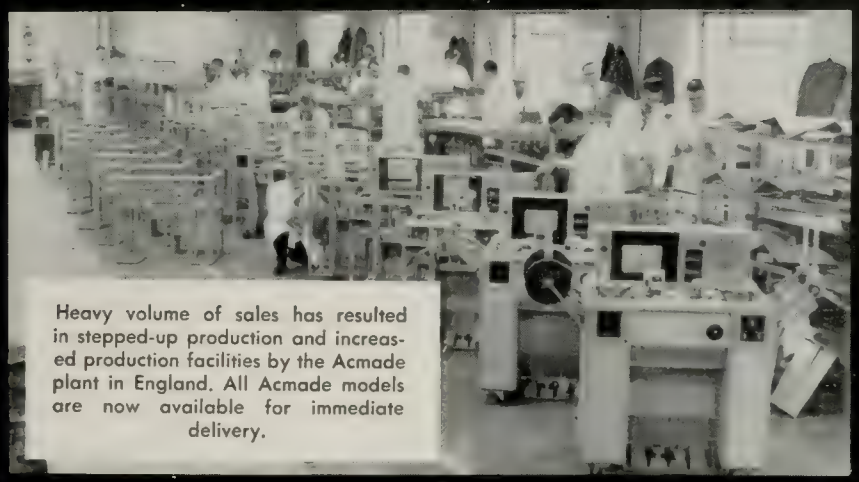
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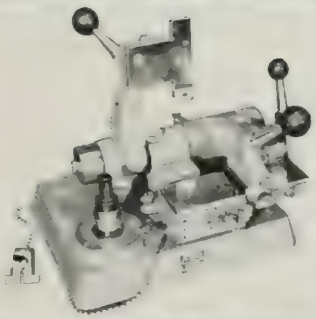
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NEW FROM ACMADE

ACMADE TUNGSTEN PRECISION SPLICER

This moderately priced splicer incorporates new precision features which insure absolute accuracy and safety in splicing. Three models are available: Model 16-16mm., Model 35-35mm., Model 35-16 combination 35mm. and 16mm.





1. The combination 35mm.-16mm. Model features retractable 35mm. **and** 16mm. pins. This permits center placement of the 16mm. pins for A and B roll splicing.



4. Specially designed right-hand pressure block permits easy and accurate back-scraping on all models.



5. Tempered steel springs provide perfect pressure, positioning film firmly during scraping and splicing processes.

2. Stainless steel blocks are precision fitted with Tungsten-Carbide inserts for cutting. Cutting edges will remain sharp and last forever.

3. Attached scraper adjustable for depth — fitting jig incorporated on splicer base.

6. Thermostatically controlled heater maintains constant 100° temperature.

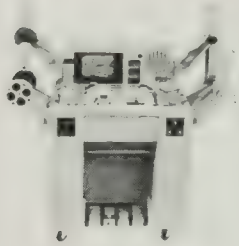
Model 16 — $299

Model 35 — $299

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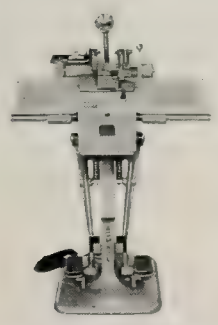
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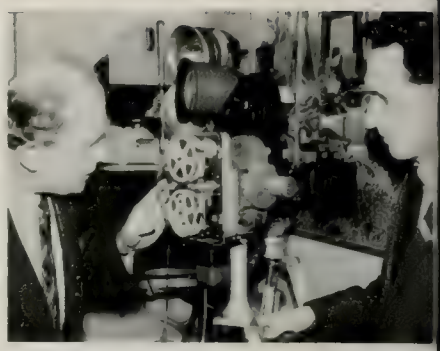
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A-V Workshop in London

Sponsors, Makers Exchange Views on Communicating in Competitive World

At left: U.S. producer Henry Strauss presented views on "Integrating Audio-Visuals in the Company Communications Plan" at workshop. Right: John Underwood (left) of Birmingham's Technical College School of Photography and Ivor Congdon, Edric Films.



THE Venezuelan Ambassador to Britain, Dr. Borges, the Commercial and Press Counsellors of the United States, French, German and Italian Embassies, and 94 representatives of over seventy British industrial and film production organizations took part in BUSINESS SCREEN INTERNATIONAL'S first audio-visual workshop in London on November 6th and 7th, 1962.

Titled, "Communicating in a Competitive World" the workshop featured showings of award-winning films from the 3rd International Industrial Film Festival — Italy's *"Operazione Orinoco"* (Innocenti), *"L'Isola Vetro* (Venice Chamber of Commerce), *M6 N401* (Olivetti); France's *Alpha, Beta, Gamma* (French Atomic Energy Authority); *Adhaesion* (Farbewerk Hoescht) from Germany; Britain's *Black Monday* (Imperial Chemical Industries); and the U. S. A.'s *Remington Eleven* (Remington Rand International) and *Strangers in Paradise* (Pan American).

Opening the Workshop sessions, moderator Robinson Peter Rigg, BUSINESS SCREEN'S European Editor, announced that the films were being shown together for the first time since the Festival — later they would be shown in France, Italy and Sweden.

In his report on "How Does Britain stand in the World of Business Communications?", Rigg screened an extract from *The Faithful Carrier,* sponsored by oil company National Benzole (producer, Random Films), which featured sequences from the earliest British industrial film, a 1906 production showing how cookies were made.

In contrast he showed *Jam Session* (sponsor: James Robertson's Jams; p ducer: R.H.R. Productions), Britain's f non-theatrical 'musical' designed for show to women's groups.

Rigg urged that British sponsors sho make more working films — audio-vis tools to present product information train sales and production staffs in the markets in Europe and Africa.

After lunch the delegates divided i groups to discuss a-v problems in de Under Chairman Frank Harris, Carbor dum's Film Producer and Brian Gibson Kinocrat Films, in-plant film makers cussed production techniques and spec problems in directing and editing compa made films.

John Seabourne, Technical Films Ma

(CONCLUDED ON PAGE SIXTY-NI

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Better Business Bureau Film Builds Audienc

SINCE ITS JANUARY release, the Association of Better Business Bureaus' consumer education film, *Too Good To Be True*, depicting "bait and switch" advertising practices, has had over 40 television showings.

The one-minute trailer to the film, with ABBB President Victor H. Nyborg and Bud Collyer of TV entertainment film, also has received wide exposure. It was seen recently on NBC's *Tonight* show and *Play Your Hunch*, with combined audiences estimated at nine million viewers.

Produced by Audio Productions

Too Good To Be True was produced for the ABBB by Audio Productions, Inc.

Another significant channel of distribution for the film opened up this October with industry contributions of prints to school systems and libraries.

Typical of educator response was a letter from Frank B. George, Supervisor of Audio-visual services, Long Beach, California, Unified School District, who said the film "could be a valuable addition to our curriculum, especially in the areas of homemaking and distributive education."

He pointed out that these courses are taught in seven high schools as well as in the three divisions of the City College which, he felt, should create a large number of requests to use the film.

Business Firms Donate Prints

Prints of *Too Good To Be True* were recently donated on behalf of the Singer Sewing Machine Co. and the Electrolux Corp. to schools in Boston, Kansas City, Philadelphia, and Pittsburgh, as well as Long Beach. The prints were offered on evidence of facilities for print circulation to students and community groups, and facilties for cataloging and audience reporti

Additional requests for indus sponsored prints have been rece ed by the Association of Bet Business Bureaus from educat and librarians throughout the U and are being serviced within lim of presently available funds.

* * *

Florman & Babb Initiates Employee Pension Program

☆ Florman & Babb, Inc. has augurated a profit-sharing pens trust fund effective as of Septe ber 30, 1962, and retroactive the beginning of F&B's fiscal ye October 1, 1961.

Although a minimum of t years seniority is a basic requi ment of the Florman & Babb P sion Trust Fund, this provision been waived in favor of the num ous employees who have join F&B within the past year si most of them had achieved cons erable seniority in the indus while working for F&B compe tors.

The Florman & Babb Pro Sharing Pension Trust Fund is lieved to be the first such fu which has been established by equipment house of this char ter.

* * *

Government Work Totaling $1½ Million Awarded Viewle

☆ Viewlex, Inc. has recently b awarded Government contra amounting to $1,430,000 for b electronic and photographic equ ment. This includes a 16mm mo gun camera and a still picture h altitude camera. The company also initiate production of a m aturized electronic amplifier, a a new type of dry developing printing machine.

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- *—Tests for the development of new lenticular and beaded screen surfaces. Pictured here is a goniophotometer being used to check the reflective quality of a run of silver lenticular fabric.*
- *—Formulations of coating compositions for screen surfaces which will improve reflectivity, light stability and mildew and flame resistance.*
- *—New techniques for producing beaded surfaces by spray coating.*
- *—Quality control testing of incoming raw materials to assure that they meet high manufacturing quality standards.*
- *—Environmental testing to determine dimensional stability of fabric under fatigue and a range of conditions.*

Research and development facilities like this chemical laboratory are the reason why Radiant Projection Screens are recognized and preferred by consumers and dealers alike for their quality.

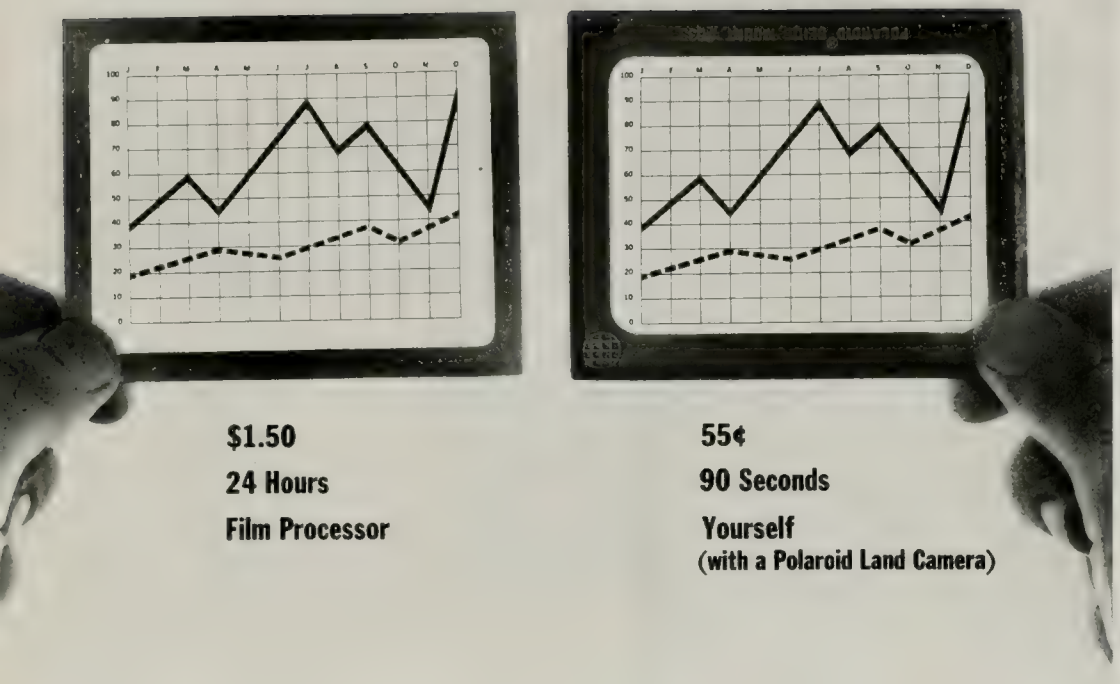
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There's your transparency.

After a quick hardening and mount- ng in a snap-together frame, the slide ready to be dropped into a projector. otal time: about 90 seconds. Total ost: about ⅓ the price of the average lack-and-white slide.

A new type of transparency film, olaLine film, is now available. It's een designed especially for line-copy slides and it produces crisp, black lines and clear, transparent backgrounds. These are 3¼ x 4 transparencies for standard lantern slide projectors.

There are also continuous tone films for both standard lantern slide projectors and for use in a complete Polaroid Land system that employs 2¼ x 2¼ slides in a Polaroid projector. (Development time for continuous-tone slides is two minutes.) All three projection film types can be used in any Polaroid Land Camera that uses 40-series films (except the J-66).

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_____

City_____

Zone_____ State_____

CINE Awards Affair

(CONTINUED FROM PAGE 19

Joseph Kramer; *Whaler Out of New Bedford*, sponsored by the New Bedford Whaling Museum and produced by Francis Thomson, Inc. *Wire for Sound*, sponsored by the American Telephone & Telegraph Company and produced by Owen Murphy Productions, Inc., was another honored film shown (it received Edinburgh and Venice awards); as were *Vincent Van Gogh: A Self Portrait*, produced by Louis J. Hazam for NBC News; and *Football As It Is Played Today*, sponsored by Ohio State University's Department of Photography. This picture received the Reid Plaque at the 1962 Vancouver International Festival.

Winners of Top Awards

Other top award winners abroad included *Color Collage*, sponsored by the Eastman Kodak Company, a grand prize winner at the Montevideo, Uruguay, International Festival with *Here at the Water's Edge*, produced by Charles Pratt; *The Science of Fire*, produced by MPO Videotronics, shared sponsored film honors at Venice; Venice Bronze Medals went to *Boy to Man*, produced by Churchill Films and to *Sunday on the River*.

The Question Tree, produced for IBM by Henry Strauss & Company, was another sponsored film receiving honors at Montevideo.

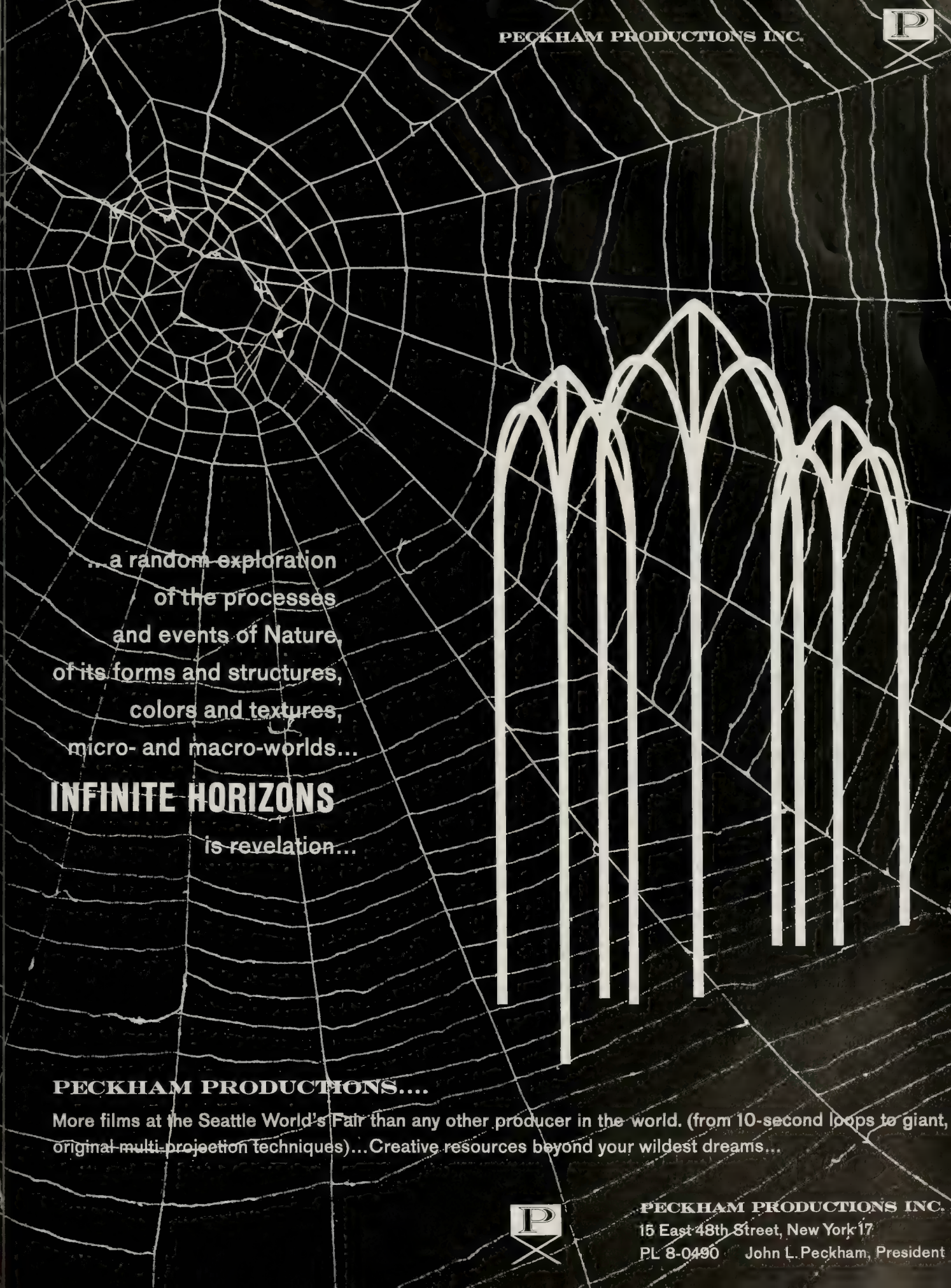
Recipients of "Golden Eagles"

Among the films selected by CINE committees for Festival entry were these (all of which received the new "Golden Eagle" certificate):

Anatomy of An Accident (American Telephone & Telegraph Co.), produced by Jerry Fairbanks; *Catalysis* and *Community Hospital*, both produced by Sutherland Educational Films; *The Far Sound* (AT&T), produced by John Sutherland Productions; and *The Dynamics of Animal Agriculture* (Chas. Pfizer & Co.), produced by Star Informational Films.

Other "Golden Eagle" recipients were: *Fishing Fun in Ireland* (Pan American World Airways), produced by MPO Productions; *Genesis*, produced by Elektra Studio, Inc.; *Hands of Industry* (GE Motion Picture Unit); *Holiday for Bands* (American Oil) and *The Independent* (U.S. Independent Telephone Assn.), both produced by Parthenon Pictures, Hollywood.

Jamaica, No Place Like Home (Jamaica Tour-Tourist Board), produced by Magic Sound.


PECKHAM PRODUCTIONS INC.
...a random exploration
of the processes
and events of Nature,
of its forms and structures,
colors and textures,
micro- and macro-worlds...
INFINITE HORIZONS
is revelation...
PECKHAM PRODUCTIONS....
More films at the Seattle World's Fair than any other producer in the world. (from 10-second loops to giant, original multi-projection techniques)...Creative resources beyond your wildest dreams...
PECKHAM PRODUCTIONS INC.
15 East 48th Street, New York 17
PL 8-0490 John L. Peckham, President

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SELLS, TRAINS, TEACHES WITH THE EXCITEMENT OF FULL-COLOR 8mm SOUND FILMS!



This is the new VICAUDIO COMPACT SOUND 8 CARRY ALL PROJECTOR... the remarkable lightweight rear-screen projector in an attache case! With VICAUDIO, new professional quality 8mm sound movies open a new dimension in audio-visual communication. Magnetic sound with its flexibility... 8mm film with its amazing production savings... loop-loading with its repeat-message possibilities... all combine in the VICAUDIO. May we send you the full story of 8mm sound and the equipment which brings it to reality?



VICOM, INC. A SUBSIDIARY OF ELGEET OPTICAL COMPANY, 309 CHILD STREET, ROCHESTER 6, NEW YORK

Seattle's Fair Was a Bridge to the Future

and a Rich Mine of Ideas for Audio-Visual Exhibition

SEATTLE WAS A BRIDGE. This 1962 World's Fair tested and proved some invaluable doctrine for exhibit and exposition techniques, in addition to its shining example of solvency and good management.

New York lies at the other end of the bridge with its great Fair of 64-65. Already many plans have been divulged but still greater ideas remain unpublicized, still in development and still being created for the visiting millions.

An IFPA Convention Visit

We begin these pages of "Postscript, Century 21" with the work of architect-designer Charles Eames. This is, in text and pictures, a summation of Mr. Eames' presentation earlier this year at the Annual Meeting of the Industry Film Producers Association. As the JOURNAL of that working body of film makers, it is a fitting prelude to *their* magazine as well as to the ideas which lead up to Mr. Eames' triumph at Seattle.

The House of Science and other Eames' representations at Seattle had their beginnings in the 50's, and through the period of the U. S. Exhibition at the Moscow Fair in 1959 and we are proud that this creative designer has come to our field with a fresh pair of eyes and some exciting ideas. The multi-screen technique is not yet the; neither are the roads to *other original thinking* in forms of media communication.

The challenge faced and met by Peckham Productions in their contribution, *Infinite Horizons*, which was the final phase of the U. S. Science Exhibit, is reported in these pages. Again, new thinking is helping to meet the challenge of a complex century with vision and visual excitement.

Some Truisms for Exhibitors

Seattle reminded us of some exposition truisms, like these:

Visitors liked comfortable *theaters*, especially those with interesting screen fare. This restful interlude came as a welcome relief to fair-tired feet on the long viewing days of the Fair.

People like push-buttons. The smallest show got its share of time and attention when the viewer was permitted his free-choice of ideas and a sense of participation.

Today's audio-visual equipment met the challenge at Seattle from 8mm sound to 70mm spectaculars. With vigilant maintenance, these shows were largely trouble-free because the people in charge knew their business, anticipated problems before they came along.

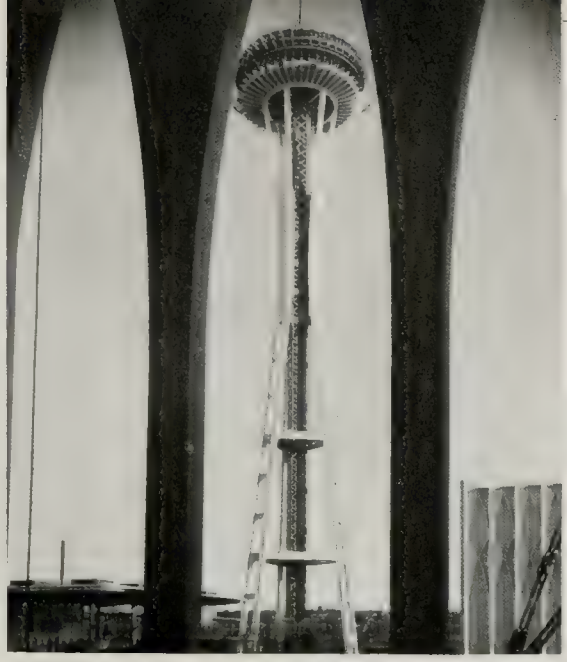
Let the pages flow . . . to give full rein to these reports on the Seattle Fair, some important features have been carried over to your next BUSINESS SCREEN. Our readers abroad will get special attention; here at home, the year's finest films will pass in review at year's end.

Greetings of the Season!

And to all of you . . . a very Merry Christmas and may 1963 be the happiest of all New Years!

These young visitors at the entrance to the Science Theater at the Seattle Fair symbolize the spirit of adventure to be shared within.





Seattle's Space Needle is framed by graceful arches.

CENTURY 21 LIGHTS THE WAY

THE SEATTLE WORLD'S FAIR, which brought everyone interested in exhibit techniques some infinite riches within its comparatively small fairgrounds area, was a fascinating laboratory of audio-visual technology and ideas.

Most of all, the mission of Seattle's Fair was to bring real understanding of our complex Century 21 to the visiting millions who trod its paths and hallways. A memorable example of the role played by sight and sound lay within the six areas of the United States Science Exhibit. Here, was the work of Charles Eames, John Peckham and Harvey Gross, of Fine Arts Productions, and the innumerable other companies whose footage, appearing on a multitude of screens, brought vitality and excitement to the prospects of the future.

In the pages which follow, many thousands of lines and lavish illustration are devoted to these areas and to many other examples of good showmanship, like Mobil's Driver Game, which won and held the attention of millions those all too-brief months of 1962 out in the Pacific Northwest.

The vital importance of audio-visual service is underscored in the report by Max Rarig and David Christensen of Rarig's, Inc. Read the experienced comments on *print care* by Boyce Nemec and Max Rarig; the reminders about *heat problems* and *bulb life*. These are *ever-present problems*.

Seattle is more than a postscript in this issue. It must be "prologue" to the exhibitor making plans for the vast New York World's Fair of 1964 and to thousands of other exhibitors at state and regional fairs, trade shows and the like . . . for business, governments and trade groups are, in a sense, *always on display* before their publics.

Farewell, Seattle . . . proud owner of some fine permanent buildings, an exciting new monorail and the enviable record of financial solvency achieved by its backers. Hail, New York and may your ideas go forward from this point of new challenge to bring all of us *the greatest show on earth!*

Approach to Multi-Imagery

• The genesis of Charles Eames' work in the field of multiple image presentation can well begin with the study (in the early 50's) of educational problems made for the University of Georgia. The study group of George Nelson, Alexander Girard, Eames and his wife, Ray, was asked to suggest revision of curriculum in the University's Department of Fine Arts.

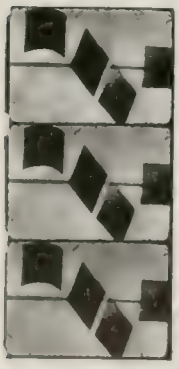
When it came time to make a report of their investigation, the group decided to put it in the form of a film — a visual communication. The sample lesson opened on a single screen, building up certain ideas in the communications area. As it developed, it began to spread out all around the classroom. The premise was to cram into one hour's lesson as many notions as were possible. There was also a film on the subject of bread and with it, the whole vocabulary of bread smells — worked into the lessons as another means of communicating an idea.

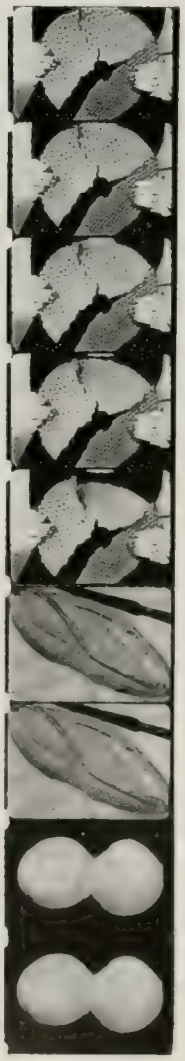
This was exhibited in a classroom (right) at the University of California at Los Angeles in 1953 and so began multiple-screen imagery.





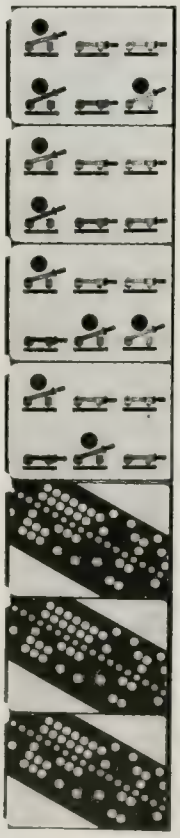
Here, filmstrips on subjects of calligraphy and (right) — bread.





These strips show emergence of multi-screen visualization.

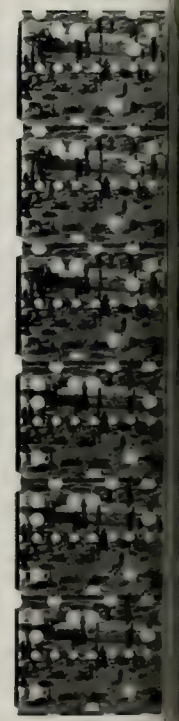




Sample lessons were created to open the eyes and the mind . . .







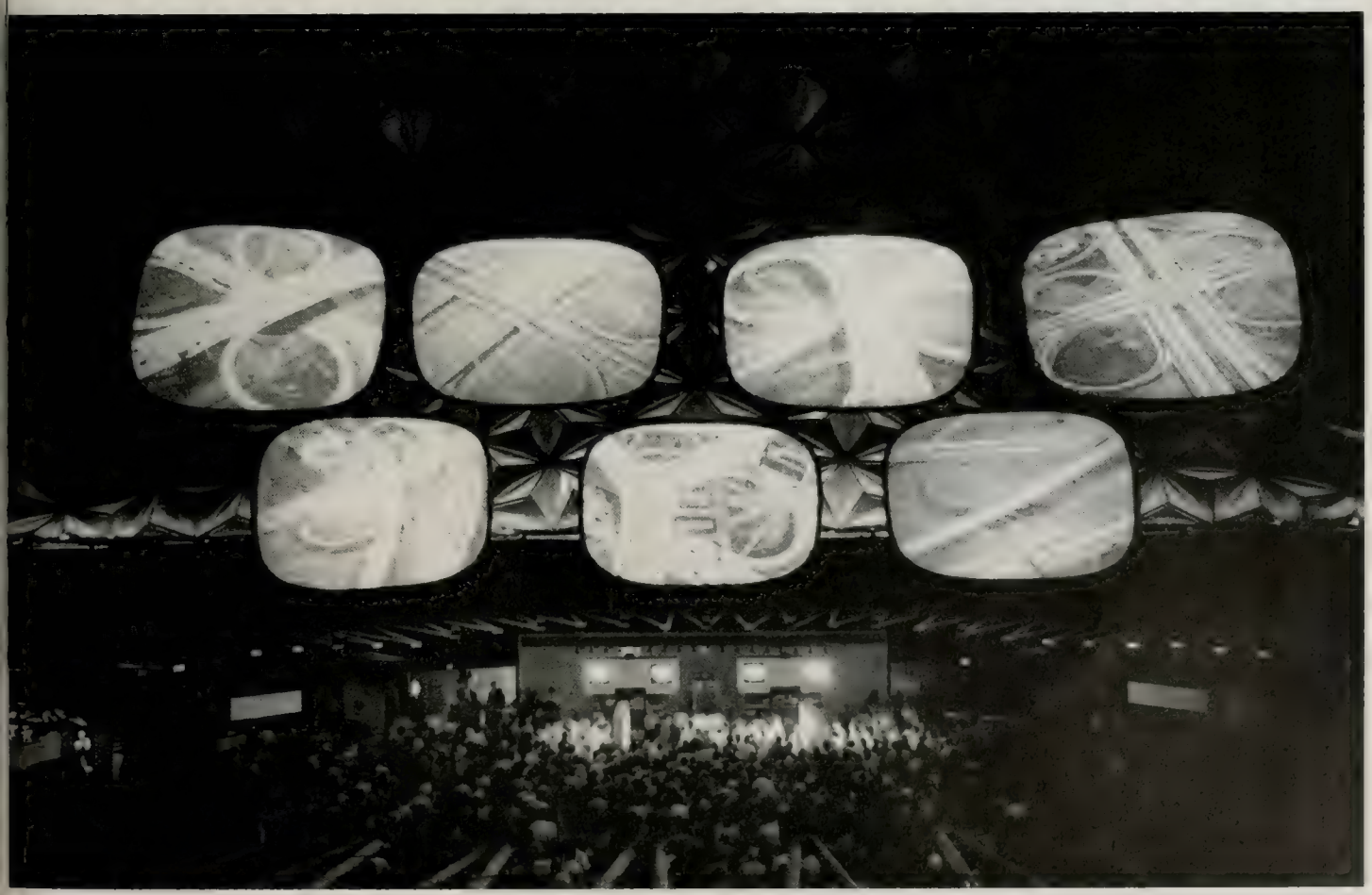
The film, *Glimpses of the U.S.A.*, was shown at the 959 Moscow Fair to some two million Russians. Here ne goal was to create an air of credibility for what as displayed by the U.S. at the Exhibition. In 12 min-es, some 2,200 still and moving pictures were shown multaneously on seven screens. Viewers were not ex-ected to grasp each shot; the idea was to present a ide-ranging cross-section of American life.

Picturing Life in the United States at Moscow Fair: 1959





t the Moscow Fair: *for about* 12 *seconds there were some* 70 *separate overlanes and overpasses projected onto the seven screens simultaneously.*









1962: Visual Introduction to the U. S Science Exhibit

• Seven 35mm motion picture projectors are used to cast multiple images on the 34-foot concave wall which encircles the viewer. In pictures above, viewers sit on the carpeted floor while color slides are projected onto the wall, directing their attention and setting the mood for the film.

It begins with an animated sequence which treats the development of science as an architectural allegory. As new sciences develc new buildings take form and grow. The anim tion begins on one screen and spreads un it covers all six. The film then continu with live action and is intended to delin the viewer's notion of science by suggesti the variety and richness of its parts throu six simultaneous images and a concise scri

". . . . today, as in the past, a laborato can be many things and many places . . .

"The crust of the earth holds fascinati





Below: *in the animation, the natural pl losophers appear first in a simple pavilio As the scientist philosopher becomes inte ested in separate fields, the "house" is e panded on the screen—by rooms, then wing*



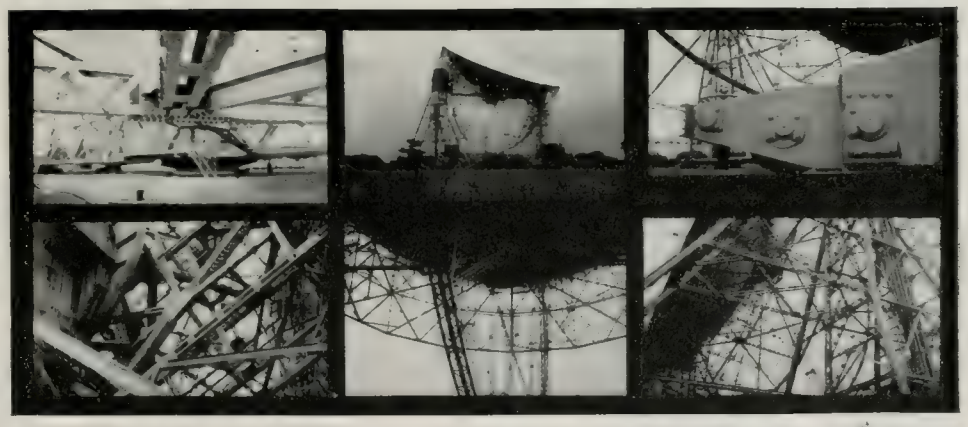
wonder for the scientist. (lower left) *it he observes the phenomena of his own e and with equal familiarity he investi- es incidents of ages past.*" (as in audi- e scene lower right on facing page)



when animals or insects or birds or men in communities, then the society they m becomes a laboratory."



his is about what scientists look like . . ."



he radio telescope reaches farther in space n anything we have known . . . explor- g the universe billions of light years away."



. . and these are the places they do their rk. From the outside, the buildings are varied as the scientists themselves . . ."

Mobil's Driver Game: a Show Stopper

This Audience-Participation Display Registered a Very High Percentage of Seattle Fair Visitors as Drivers Made a Simulated Economy Run Across U.S.

THE OBJECTIVE OF EVERY EXHIBITOR, whether on a sprawling World's Fairgrounds or the comparative humdrum of a trade show is to win and hold every possible visitor. Minutes of attention are golden and if they involve concentration on the sponsor's message, they're made of pure platinum.

The Mobil Oil Company's Driver Game exhibit at the Seattle Fair was that kind of attraction. This audience participation display turned out to be one of the most popular activities, with continuous long lines of visitors waiting to play the game. And for every one of the 12 actual participants, 10 others heard the Mobil message while they watched, greatly multiplying coverage.

They Drove Their Cars Cross-Country

Here's how the game was played: the individual player "rode" in the driver's seat of a Dodge Dart automobile and worked the steering wheel, accelerator and brake according to his reactions to a motion picture of situations which occurred in the famous Mobil Economy Run. The "driver's" reactions were evaluated and a digital readout automatically told him the gasoline mileage he would have gotten had he actually driven in that classic trial of automotive efficiency.

The Driver Game display, created and engineered by Dramaturgy, Inc. (now a Wilding subsidiary), involved a lot of very complicated mechanical detail. The optimum reactions expected of a driver were transposed to graphic form on cams within each machine. Cam followers were coupled to the steering wheel, brake and accelerator.

When the driver was operating with "correct" reactions, he maintained a perfect score. When he deviated from this optimum condition, penalties were automatically inflicted. The huge scoreboard (see illustration below) lit up at the end of each "game" to show the drivers the gasoline mileage they had scored. The machine was remarkable in its ability to show marked, measureable differences in the reactions of various drivers. This made the "game" both interesting to play and equally fascinating to observe as a spectator.

As the drivers followed the motion picture on rear-lighted screens above each dri position, they were notified of "errors" l flashing red light. They were able to follow progress of their own drive across the co ent by back-lit automobile profiles which peared on the huge map above the pla area.

Visitors Will Recall Mobil's Messag

During the game, uniformed Mobil att ants explained the operation from a platf above the players. Out of Seattle's 10 mi visitors, a very high percentage either pl or watched the Mobil exhibit. And it's a bet that an equally large number of vis carried away a memorable impression of bil's concern with efficient performance maximum mileage for the motorist. In case, the Driver Game was a lot of fun all concerned and another good demonstra of how audio-visuals can be employed achieve the exhibitor's ever-constant ob tive: to attract and hold every possible vis for all the time he will voluntarily give to product or service message.

They Helped Bring You These Report

☆ The Editors extend appreciative ackn edgment for assistance on these pages to and Charles Eames; to Reevesound's B Nemec and Barbara Skeeter; and, to our S tle reporters, Max Rarig and Dave Christen whose report begins on page 46.

Mobil's exhibit took Seattle visitors on one of its famed Economy Runs. While "drivers" viewed motion pictures of the "Run" t efficiency was registered on the huge scoreboard overhead and their progress recorded on the rear-lighted map spanning the stage be





ening scene of Peckham Productions' Science Spectacular at Seattle, "Infinite Horizons," as a flower bursts open in night sky.

Science Show Climax: "Infinite Horizons"

As Visitors Ended Their Tour of the U. S. Science Exhibit in Area 5 at Seattle, Startling Film Technique and Great Footage Brought This Culminating Expression

THE ASSIGNMENT: to place upon a wall 30 feet high and 100 feet long the culminating expression of the ten million dollar United tes Science Exhibit at the Seattle Fair.

E CHALLENGES: to create, in less than two nths, a provocative assignment on the mean- of science in Century 21; to develop new n techniques as startling as man's voyages o space; to assemble, from across the world, finest science film footage obtainable by n (and from every conceivable shape and e, to distill just one film).

The Concept for "Infinite Horizons"

These were the seemingly insurmountable jectives before Peckham Productions, Inc. New York, for the final phase of the exciting ience Exhibit as visitors entered Area 5. ter a series of meetings with Design Co-dinator Leonard Nederkorn and Robert Sny-r, Special Coordinator of the U. S. Exhibit, ckham's Creative Director, Harvey Yale oss, came up with the striking concept of *finite Horizons*. These are his words:

"I saw it as the scientist's random explora-n of nature — the sudden, unique revela-n which two separate events can become in e perceptive eyes of an artist or a scientist."

The physical demands of Area 5 had to be considered: (1) the building was a spiral nautilus chamber in which thousands of visitors an hour were carried forward on a giant conveyor and before the vast *Infinite Horizons*' screen (30 x 100-feet); (2) a central tower, standing in a moat, had to carry all the projection equipment to fill the screen 50 feet away; (3) a continuous show had to play to its audience for a maximum of four minutes (for traffic control).

"Floating" Motion Picture Images

Out of these factors came the exciting technique of the film: two mobile "floating" motion picture images, in color, with variable matting, each about 16 x 20 feet, with both images moving against a single black and white still picture. 35mm Bauer projectors carried the films; two 5,000-watt Kleigl projectors illuminated the still picture on the wall.

Meanwhile, the finest available science film footage around the world was ordered for preliminary screening. To coordinate the creative planning on both coasts, John Peckham devised a unique dual-Polaroid copying system. Key frames from all selected scenes were instantly duplicated in tandem, given registration numbers and air-expressed across the continent. Any single frame of film could be instantly located from three-quarters of a million feet, and identified as to source, printing materials available and other key factors.

To do the exacting release printing (from such diverse materials as 16mm black and white, original Kodachrome, 35mm originals, Internegative, Interpositive, fine grains, etc., Peckham used optical houses on both coasts.

Charted a 4-Minute Movement Map

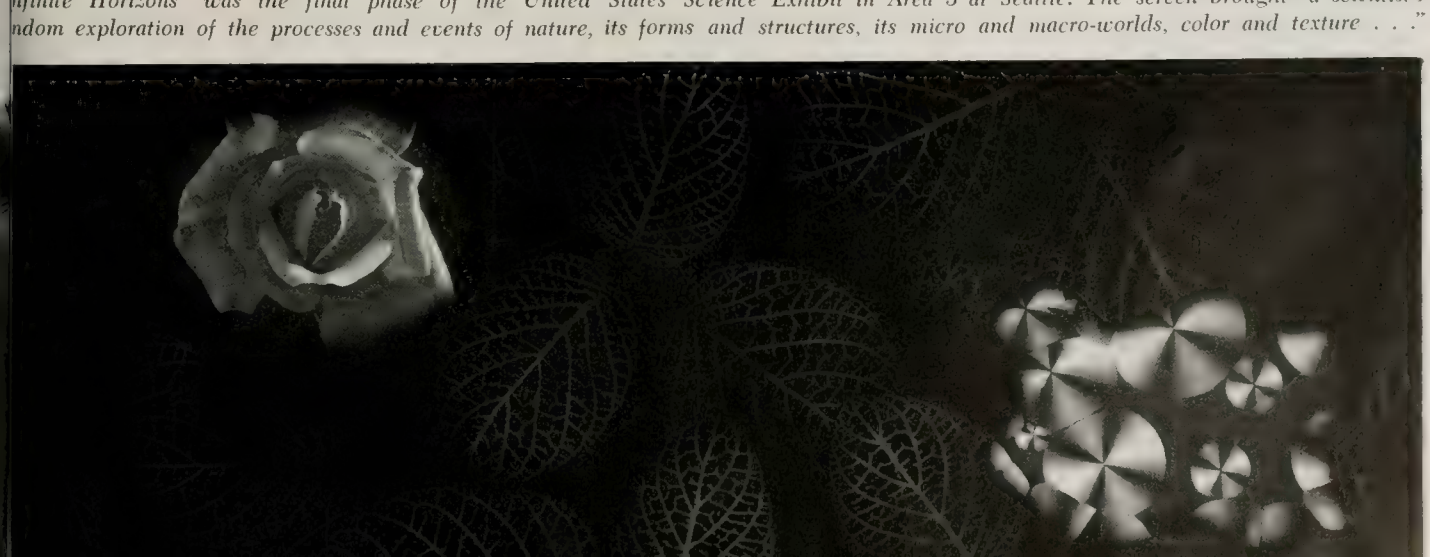
To create the floating images, Harvey Gross plotted a "four-minute movement map" (essentially, two closed curves, representing the centers of movement of the two motion picture projectors), which were translated by Reevesound into four cams that shifted mirrors horizontally and vertically in front of each projector (see following pages) to achieve synchronous and continuously balanced screen motion.

Synchronized to this movement, by a magnetic pulse, the two slide projectors together formed eighteen high-contrast, full-screen images abstracted from the world of science but precisely related to the color images moving across them.

Their Scenes Helped in This Film

Many producing companies and individuals helped through cooperation on footage, including EB Films, Dr. William Harlow, McGraw-Hill Textfilms, Moody Institute of Science, National Film Board of Canada, National Board of Fire Underwriters, National Science Foundation, Charles Pfizer & Company, and others. *Infinite Horizons* left a memorable final impression on all who visited the U. S. Science Exhibit through all those exciting months.

nfinite Horizons" was the final phase of the United States Science Exhibit in Area 5 at Seattle. The screen brought "a scientist's ndom exploration of the processes and events of nature, its forms and structures, its micro and macro-worlds, color and texture . . ."





The United States Science Pavilion with its gleaming arches illuminated against the night sky.

Bringing the Science Show to Life

A Technical Storehouse of Valuable Experience Is Shared by Reevesound, Designers and Engineers of 50 Motion Picture Systems at Seattle's Fair

THE UNITED STATES SCIENCE EXHIBIT at Seattle was a portrait of the world of science, designed to communicate the connotations, the textures and the innate *joy* of science rather than its massive and often staggeringly complex discoveries.

Featuring a unique combination of science and art, the nearly twelve million dollar Federal Science Pavilion showed how science began with man's consciousness of nature and of nature's violent and tender phenomena, of how science developed from its first infantile inquiries to its current knowledgeable status and what the future of scientific endeavor portends.

Sight/Sound Wove an Enthralling Tale

Fifty major motion picture systems were employed in strange and unusual ways to weave this enthralling tale. Designed and engineered by Reevesound Company of Long Island City, New York, these systems were scattered throughout the five building complex that was spread across six acres.

One of the most astounding examples of this wedded bliss of art and science was presented in Area I of the Pavilion. Here visitors were introduced to the Science Exhibit by an extraordinary film, *The House of Science*. This Charles Eames' production was shown through the use of a multi-image projection system which Reevesound president Boyce Nemec hailed as "our proudest achievement."

Science was presented in this Area as essentially an *artistic or philosophical* enterprise carried on for its own sake. "Here is the way that science has grown and is continuing to grow; here is science, diverse and broad, searching, wandering — grasping now as it has since the dawn of man's history — yet maintaining now, as in millennia past, a unity of purpose which is the acquisition of knowledge."

Treating the history of science as an architectural allegory, *The House of Science* film tol of this growth and unity of science. Three tho sand visitors an hour sat spellbound on t carpeted floor of a large softly-lit elliptical roo while a battery of seven interlocked Simpl XL 35mm motion picture projectors cast th film in vivid color onto a wide sweeping u framed wall panel of pure white acoustical pla ter.

Man started to build *The House of Scien* from the moment he first tried to understar the workings of nature . . . visitors were r minded when the film began as a single 16 x 23 ft. animated cartoon within a convention old-style movie format, representing the sta of the construction of *The House* at the birt of human history.

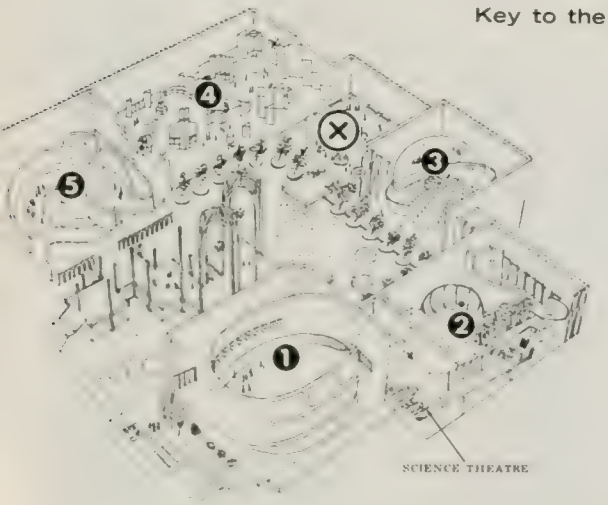
Ever since those meager beginnings, man ha added to the structure at a pace that continue to accelerate. Now, suddenly, as the centra picture faded away, the filmed image of *Th House of Science* burst into more brilliant colo

Art and Engineering Exciting Companions

☆ Called upon to participate with the U. S. Government's Staff in the creation of the Federal Science Pavilion at the Seattle World's Fair, the Reevesound Company, Inc., under the guidance of President Boyce Nemec, designed and engineered fifty major motion picture systems to convey the message desired by the United States Department of Commerce, sponsor of the Exhibit.

Working in close collaboration with architects, producers and the government from the initial planning stages, Reevesound engineered top quality systems to match each individual message presented in the Pavilion.

The result of this close association of technical and artistic talent is the beautiful Science Exhibit, hailed as the most ambitious undertaking of its kind. For the benefit of others who are interested in making the most of careful engineering techniques, the accompanying feature is presented.



Key to the United States Science Exhibit

1. The House of Science
2. Development of Science
3. U.S.-Boeing Spacearium
X. Jr. Laboratory of Science
4. The Methods of Science
5. The Horizons of Science

One of seven Reevesound/Simplex 35mm pro jectors in Area 1 (the Eames' show building) picture shows special motor drive system tha powers and interlocks all these machines.



gs and rooms were added as one screen el after another came alive — depicting the dition of many new specialized areas to the s of scientific knowledge.

his massive cartoon, consisting of six 16 ft. ft. images, arranged in two horizontal rows ree images, remained a moment filling most he wall. Then the multi-panels filled with uisite still photographs of distinguished sci-sts, places of research, interiors of labora-es, later combining with moving photo-hs to indicate the complexity, the diversity nowledge and the difficulty of making or-out of it. The thirteen-minute film closed all seven images condensed into one rep-nting the unity of purpose of scientific en-vor.

ut Bright, Vivid Images on the Screen

ix of the seven Simplex XL 35mm projec-in the motion picture system used in this entation were equipped with Bauer Xenon jection lamps. The seventh featured a Peer-Magnarc. Each machine had two drive ors — one being an induction motor and other a selsyn interlock. The one projector pped for sound had a Simplex penthouse oducer modified to play back two magnetic es on one of the seven prints. The two netic sound tracks were mixed in the booth heard in the auditorium from a four horn c Theater speaker system.

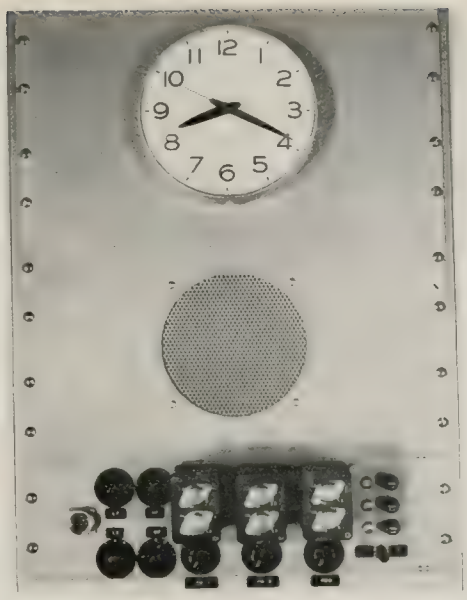
control station mounted on the front wall he booth included a "ready" light to indicate all machines were "on the line." One high acity motor control switch provided for trical interlock of all seven machines while cond made all units "run." Remote controls e included for simultaneous firing of the Xenon lamps and for simultaneous opera-of all seven changeover dowsers. The le carbon arc lamp was operated locally.

he surface of the acoustical plaster wall el, used instead of a conventional motion ure screen, was entirely diffusing and pic-brightness and color saturation were com-ely satisfactory. Brightness without film sured about 20 ft./lamberts, well above the stry standard. Picture prints were "ganged" per reel so that fourteen prints were on machine. Twenty-eight prints were in con-al circulation, one set being rewound while other was running.

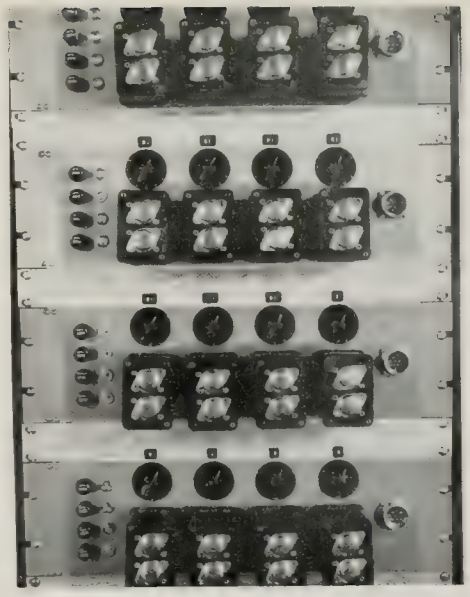
Nature's Tender, Terrible Phenomena

eaving the dramatic introduction to the ibit which is *The House of Science* film, tors continued through Area I to a mas-display. Here, picture, sound and static uals presented the many tender and terrible ural phenomena of the universe. Great r screens depicted gigantic mountains lad-with snow, unending stretches of ocean, e rolling plains . . . *"Man's curiosity about world,"* these displays reminded, *"is first used by the forces of nature."*

he equipment in this group projected a le large volcano image suspended in space provided four different sound effects, in-ding crashes of thunder that accompanied brilliant lightning display. Three sound cts were reproduced from magnetic stripes the volcano picture film while the thunder



Control rack in Area 1: *Eames' show building, contains level and balance controls on front, power and distribution terminals at rear.*



Typical arrangement of amplifiers in multi-channel arrangement engineered by Reevesound for the United States Science Exhibit

emanated from a 16mm photographic sound track reproduced on a synchronous film phonograph which also triggered the lightning flashes. A six-foot rack contained the audio equipment for the sound tracks, the 16mm film phonograph and the timer to pulse the lightning flashes.

The projection machine was an automatic 35mm Simplex XL — operating at normal speed and projecting a 45 ft. continuous loop of color positive. The "thunder loop" was 12 feet long. All sound was reproduced with Reevesound electronics and Altec Lansing 605A loudspeakers. The optical reproducer was of special Reevesound design.

Man's Limited Senses Are Re-Created

In his attempt to observe more closely his universal environment, man soon realized the limitations of his natural senses . . .

On a ramp leading to Area II, the USSE visitor encountered a series of small displays which illustrated these limitations. One exhibit in this group demonstrated the limit of human hearing and included a 35mm color film from a 105 ft. loop. Three magnetic tracks on the picture film provided narration for the picture, the sound of the ding-dong of a railroad crossing bell and the sounds of a railroad coach clicking along the tracks. An automatic Simplex XL projector with a Bauer Xenon light source was used for this exhibit.

Two additional sound tracks were reproduced from two synchronous 16mm film phonographs. One provided sounds of a steam locomotive and the other the basic ding-dong sound for a doppler sound effects reproducer. All of these systems used Reevesound transistorized electronics of special design.

The steam train sound was reproduced through a synchronous "gating" circuit accurately timed to precede the bell doppler. Unique among sound systems was the bell doppler which duplicated the change of pitch of the crossing bell that is apparent to a passenger riding in a train.

Special synchronous "gating" facilities of high-reliability were developed to perform this interesting function. The steam train sound was fed to two speaker locations and the



Working Miracles of Sound

At left: *multi-channel audio reproducer of Reevesound design — showing eight plug-in power amplifiers; six synchronous audio gate switches; part of doppler effects generator and two synchronous* 16*mm optical sound reproducers for tracks.*

* * *

Right: *multi-channel sound system;* 16*mm optical track reproducer w/lightning flash timer.*



crossing bell doppler was fed to eight speakers which formed three groups.

A single rack contained the audio equipment for the sound tracks, the two 16mm film phonographs, and a timer to pulse the railroad car window lights. Adjustable electronic shutters commutated the two speakers in the steam train doppler and the three groups of speakers in the crossing doppler. A synchronizing pulse started the animation which simulated the lights of the railroad crossing passing by the coach windows.

Loudspeakers which reproduced the narration track were Altec 605A units. Other sound reproducers in this Audio Limits Exhibit were Altec 755C speakers.

To further illustrate the limitations of man's senses — two rear projection 16mm systems using Graflex Galaxy equipment demonstrated the visual result of high-speed and slow-speed motion picture photography.

Two interesting films, one of which was photographed at high speed and one at low speed, were shown on Trans-Lux screens which provided picture images of good contrast as they minimized reflections from adjacent displays.

The two silent 16mm non-synchronous projectors used in this display were operated at normal light level. Picture loops 18 ft. in length ran continuously, repeating every 30 seconds.

Development of Science: Area II Theme

The USSE's Area II, devoted to the Development of Science provided glimpses of the history of science, beginning with primitive man in his role as first scientist.

Once man realized the limitations of his senses, he began to create tools to extend his senses and scales of comparison with which to communicate his observations to others. Thus, when man's curiosity of his environment led him to study the solar system, he found it necessary to create tools with which to more accurately perform this task . . .

Three brilliant color films told this story of man and the stars. Explaining the basic structure of the Solar system, these 33 ft. 16mm color films were of exceptional artistic and technical quality. They were shown — without sound — on three 16mm Graflex Galaxy projectors.

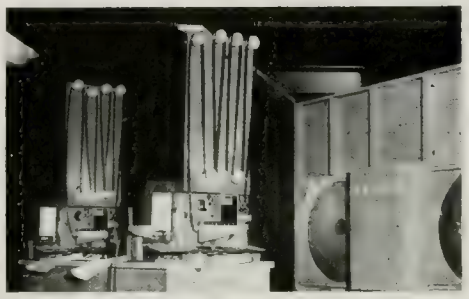
Motion Was Integrated With Stills

Great illuminated color panels depicted the Brazilian Rain Forests in which Charles Darwin studied living things in order to formulate his theory of evolution.

This display, symbolizing the renowned scientist's voyages on the "Beagle," integrated rear projection color motion pictures with rear illuminated color transparencies of "life size."

The motion of small animals was startling when seen in the center of a large static transparency.

Six 16mm Graflex Galaxy projectors, showing 6 ft. loops, were employed in this large exhibit area. Three were "silent" — and three of the machines reproduced the sounds of nature.



16mm loop projectors (Reevesound/Graflex) behind display showing image on a Trans-Lux screen. Lens is 3/8-inch focal length. Prints shown were copies of instrumentation films and had no sound tracks.

Because of its unique combination of still and moving images this was considered one of the most exciting exhibits in the Pavilion.

While Darwin showed how nature selected certain living things to survive and thrive, it took Mendel's experiments with sweet pea[s] indicate how nature effected its changes.

In this display, which featured the rem[o]able DNA molecule model, three rear-[pro]jected 16mm motion pictures, integrated [with] rear illuminated transparencies, illustrated [the] Mendelian theory of heredity. One 18 ft. [film] loop, *Mitosis*, shows a microscopy pic[ture] Two 54 ft. loops described and portr[ay] genetic transformations.

To Search Within This Hidden Wor[ld]

As man's curiosity about his world incr[eas]ed his need for more refined instrument[s] study increased. The microscope was inve[nted]

Illustrating the discovery and use of [the] important device, a 2" x 2" Spindler & Sa[uer] automatic slide projector presented a con[tin]uous show with 16 sets of three 35mm m[i]croscopy slide displays which illustrated the v[ar]ious effects of three different microscope mag[ni]fications.

One 16mm Graflex Galaxy projector [pre]sented a remarkable microscopy film sho[w]ing the motion of electrons. In this rear-sc[reen] presentation, the projector lamp was se[t] to "normal" brightness for maximum life.

An exhibit explaining visually the elem[ent]ary difference of time base experienced by b[odies] at rest relative to bodies travelling at the s[peed] of light required four 16mm Graflex G[alaxy] projectors operating at synchronous sp[eed]. Two were "silent" and two reproduced op[tical] sound tracks.

These machines, all of which projected [their] images on the rear of translucent screens, [were] equipped with four-minute looping racks [and] a photoelectric device to pulse animation. [Each] loop was 144 ft. long.

8mm For Youngsters: the Junior Labor[atory]

For youngsters eight to sixteen, [the] Junior Laboratory of Science adjacen[t to] Area III (which houses the giant U. S [Air] Boeing Spacearium) exhibited basic scie[nce] principles and techniques in understand[able] graphic terms. Included in this area, w[here] fun and entertainment reigned supreme, [were] a series of IBM Mathematical Peep [Show] Films (created by Eames) projected thr[ough] five 8mm sound projectors. These short [films] illustrate and prove basic mathematical i[deas]



Library of films for picture and sound l[oops] in U. S. Science Exhibit, Area 2 and Are[a 3]

Century 21 visitors view rear-lighted transparencies and rear-projected motion pictures shown here behind the famous DNA molecule model, a very popular attraction in this area.





ence films gathered worldwide were used daily showings in the Science Theater.

Science in the Future: the "Horizons"

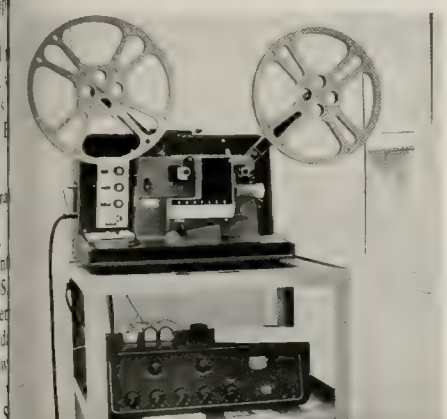
What of Man's Future? This was the ques- posed in Area V, adequately called *The rizons of Science*. In this final area USSE tors were shown the universal motion of all gs, the continual state of change of science re new discoveries lead to new instruments, so, to new discoveries. Inseparably inter- ned with the future of man, in this area nce, "that form of intellectual entertain- nt and human joy," is "without bounds."

Three 16mm Graflex Galaxy projectors e used in this area, one synchronous and non-synchronous. In the symbolic en- nce picture *Motion*, which portrayed the ntific concept of motion as "an infinite, ural phenomena which is universal," the jector was operated on "high" lamp bright- s for maximum picture size.

Another 16mm Graflex Galaxy repeated the *osis* film which also appeared in Area II le a third, equipped with synchronous drive l a complex set of mirror optics, was used project a "free form" motion picture simu- ng the action in space of the United States os Weather Satellite complete with outrig- s. This machine was operated on high htness to compete successfully with the ly high level of room illumination.

Film loops on *Mitosis* and *Tiros* were 9 ft. ength while the *Motion* loop was 18 ft. long.

Two 35mm automatic Simplex XL projec- s with Bauer Xenon lamps projected two



ne of two Graflex Galaxy sound projectors the U. S. Science Theater, one of the out- nding attractions of Area 2 at Seattle.

exciting Francis Thompson films, *Faraday* and *Population*. These systems operated with synchronous motors and remote control starting. Each loop was 22½ ft. in length.

The *Faraday* picture symbolized the vast significance of man's ability to harness the power of electricity while the *Population* picture presented the concentrations that growing populations have forced upon man and his self-made environment.

The Multi-channel Sound System

A multi-channel optical sound track reproducer system, including voice channels and a music channel with a total of 541 loudspeakers, presented a spoken message to all visitors to the final display at the U. S. Science Exhibit that was a compilation of all that had been shown elsewhere in the Pavilion.

All is Motion: "Infinite Horizons"

This final film display consisted of two 35-mm images in carefully programmed motion on the west wall of the building, depicting the *Infinite Horizons* of science.

These images, projected with two automatic 35mm interlocked Simplex XL projection machines and Bauer Xenon lamps, were repro-



Two 35mm Reevesound/Simplex projectors using Bauer Xenon lamps, CinemaScope penthouse reproducer for magnetic control track scanning and two mirror optic systems powered by synchronous motors for dynamic motion. Control track provides signal pulse to two 3000-watt Kliegl slide projectors. System (four projectors) had total light output of 20,000 lumens to illuminate wall of Area 5.

duced from 360 ft. loops of Eastman color positive, and were programmed by two complex synchronous mirror optical systems of Reevesound design.

Orbiting simultaneously on an enormous screen in precisely controlled, synchronous patterns, this unusual and artistic motion picture display produced the effect of "a vast pulsating universe in which all things are forever mobile." Background slides were used with the moving images in this impressive presentation.

"Free Form" Cinema's Eventful Future

These concepts of motion picture images in dynamic motion on an enormous screen has been tremendously stimulating to many film producers who envision additional applications for this exciting departure into free form cinema in the eventful future.



Reevesound service shop in Science area

How Long Do Films Last?

☆ Reevesound President Boyce Nemec, long a proponent of technical quality, looking in retrospect at the successful United States Science Exhibit at the Seattle World's Fair, is more convinced than ever that when one combines solid, intelligent planning with careful engineering the results are certain to be a source of pride to all concerned.

"Take a well engineered projection system," he says, "add thoroughly professional operating skills and an effective maintenance program and out of the combination you will get maximum operating life for your equipment *plus* best possible film life."

"Although," he adds, "there is no way to predict the life expectancy of any particular print or roll of film, the statistical result of many projections has value to producers and film users."

From the experience of Reevesound's operations at the United States Science Exhibit, Mr. Nemec has selected the following facts to pass on to others interested in the projection life of films:

Feature prints in 35mm color were rewound on power equipment, inspected carefully every day, returned to the lab for cleaning and relubrication occasionally, and after 1,100 showings were still going strong!

Loops of 35mm color were run continuously. They varied in length from 22½ feet to 360 feet. The shorter ones routinely yielded in excess of 2,500 passes without seriously increasing the danger of a lost show. The longer loops regularly gave 1,000 to 1,500 passes before being retired for the sake of appearances — scratches, dirt, etc.

Loops of 16mm color varied in length from 6 feet to 144 feet and were run in a variety of environments. Some remained clean for days while others had to be replaced daily because they got dirty or scratched. Either way, it was routine for these films to yield reliably 4,000 to 8,000 showings and then be removed without operational failure.

"What all of this means," Nemec says, "is that *film life is largely a function of careful management.*"

His final advice: "Take good care of your technical plant and have regard for the nature of film — and you will be able to count on a very good show virtually all of the time."



Cameraman Eugene Borghi with world's largest cinematic lens used by Fine Arts Productions to create film for Boeing-Spacearium Theater.

A-V Service Kept Their Shows on the Road

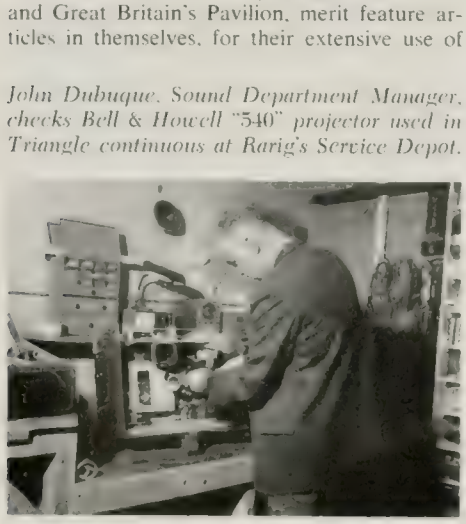
The "Behind-the-Screen" Story of Audio-Visual Maintenance at Century 21

A Business Screen Special Report
by Max Rarig, President, Rarig's Inc
and David Christensen

THE SEATTLE WORLD'S FAIR played host to over 10 million people since its opening last April. These fair visitors saw what may be called "the greatest audio-visual demonstration ever presented," for, considering the acreage, there was more audio-visual equipment on the Fair grounds, used in more unusual ways, than had ever been assembled in such an area before.

Such displays as the Washington State Theme Show (the Bubbleator), the U. S. Science Pavilion, National Aeronautics Space Administration, Bell Telephone, Standard Oil, and Great Britain's Pavilion, merit feature articles in themselves, for their extensive use of audio-visual techniques, many of which were developed especially for their exhibits, was both *extensive and exciting!* In this feature, we have selected some high points and will discuss some of the problems which presented themselves during these eventful months just past.

John Dubuque, Sound Department Manager, checks Bell & Howell "540" projector used in Triangle continuous at Rarig's Service Depot.



Contract for Fair-Controlled Exhibits

In January of this year, Rarig's, Inc. of Seattle, and the Seattle World's Fair entered into an agreement which made Rarig's the exclusive audio-visual consultants and service company for Century-21 Exposition, Inc.

This contract applied only to exhibits which were under the control of the fair itself, and not to all the exhibitors on the grounds. But as the fair began to take shape, a large proportion of the independent exhibitors contracted with Rarig's to provide them with service of one sort or another, including installation, preventive maintenance, emergency service, and supplying projectionists.

While Rarig's did service some of the mechanically-animated exhibits, this article will be concerned with audio-visual displays which used film, both motion picture and slides, and sound, both with and without pictures.

Films Ranged from 70mm to 8mm!

The contrast of equipment used at the Seattle World's Fair was just about as extreme as one can imagine; In the U. S. Science Pavilion alone, film size ran from 70mm motion picture film (used in the Boeing Spacearium) to 8 continuous sound projection found in the dren's section.

In slides, there was 35mm, which was in 2 x 2 mounts and film strips with se filmstrip loops. There were also 2¼ sq and 2¼ x 3¼ slides projected in a variet situations.

Sound systems on the grounds were varied and ranged from ¼" single track ta 4 track stereo ¼" tape with the tape pro ing the control of the exhibit through r actuated by inaudible signals.

16mm magnetic sound stock was also at the fair, in the French Exhibit. This 16 base carried three sound tracks and a fo control track which controlled the lights speakers.

Service Depot Right on Fairground

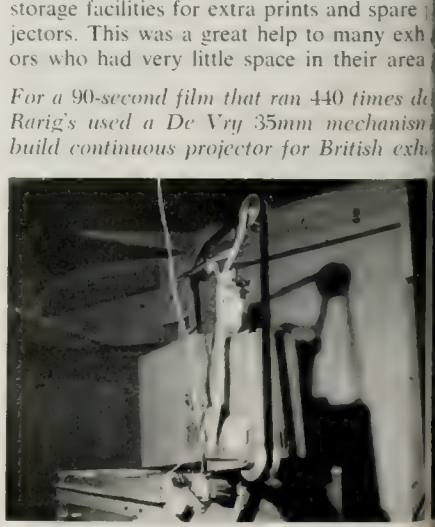
In order to provide efficient service, Ra opened a service depot on the fairgrounds before the fair began. This depot was a c pletely-equipped audio-visual repair ce stocked with spare parts for equipment use the grounds, lamps in case quantities, and tools and test equipment necessary to perf even major repairs.

Two phones were manned twelve hou day, including Saturdays and Sundays. The son who answered the phones was respons for taking any repair orders which were c in, and posting the jobs for the repairmen

To further facilitate speed and efficie each of the repairmen carried a Bell Telep Bell Boy, a device about the size of a po transistor radio. When the depot wanted to ify the serviceman of a job, they would di special telephone number which caused the pairman's Bell Boy to ring. The repairman called the depot and picked up the mess This device alone saved countless hours, to mention unnecessary walking for the re men. It also made exhibitors very happy wh repairman turned up just a few short min after the call to the depot.

The depot also provided exhibitors storage facilities for extra prints and spare jectors. This was a great help to many exh ors who had very little space in their area

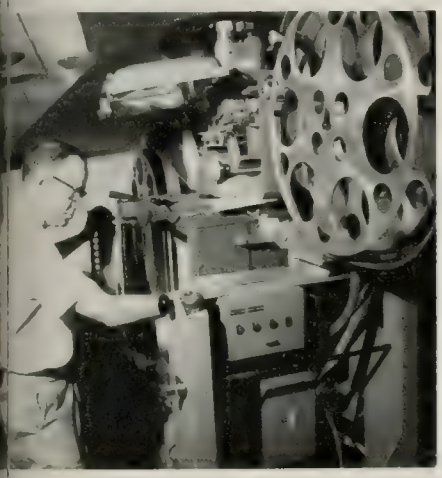
For a 90-second film that ran 440 times d Rarig's used a De Vry 35mm mechanism build continuous projector for British exh



cage. It also provided them with a system for eping track of their prints and equipment.

Rarig's assigned one person daily to perform *reventive maintenance* on equipment under reventive maintenance contract. This service-an spent his entire shift maintaining 16mm rectors, slide projectors, and tape recorders. 6m projectors were cleaned and lubricated ry day as required; the humidifier (found nost continuous projectors) filled, and bulbs laced just before the normal life was over. lide projectors and tape recorders were simi-w serviced biweekly or weekly, depending heir use.

This preventive maintenance program cut dwn" time to a minimum. For not only did eep the projectors and soundsystems running nothly, but bulb burnout, except in rare in-nces, was eliminated. The maintenance pro-



Treading up the big (70mm) Spacearium ojector, specially built for this show. Verti-l projection covers 180-degree hemisphere: izontal projection went full 360-degrees.

m also provided a chance to note any unusu-wear which might cause a general break-wn of equipment later.

n addition to the preventive maintenance, o men answered the emergency calls. One of se men was a specialist in projection equip-nt, the other a specialist in sound and elec-hics. Emergency calls ranged from bulb burn-to major repair problems. These men were sponsible for getting the exhibit "going" in, as soon as possible, for nothing made an hibitor more unhappy than to have part of display "down".

Print Care Was of Primary Importance

Print care was an important activity of the vice depot, for prints which run for 12 hours lay, 7 days a week log in as much or more jection time in a short period as prints in rmal use do in a year.

To maintain good print condition, Rarig's de arrangements to send prints to a local n cleaning and treating company which was perienced in the requirements for treating n used in continuous projectors.

This firm would pick up prints from the de-t, and return them the following day. By aning and treating the film regularly, break-age and tearing in the projector was almost completely eliminated.

It was also found that by using butt splices with Mylar splicing tape on all films for continuous projection, there were few problems of splices wearing out or getting stuck in the projection gate.

This also made it possible to break loops in preparation for cleaning without losing two frames, which is the case when hot splices are used; a very important item in multiple-sync projection.

Xerox Theater Used Busch Equipment

This light source has a rated life of 1,800 hours and is almost as bright as the arc. These bulbs are made in Germany.

Xerox used six Busch projectors in their film *Library* 21 produced by Visualscope, Inc. of New York. Xerox joined with the American Library Association in a joint exhibit for the fair. Using a circular theater, the projectors were located in the center of the room, with three projectors projecting on one side of the circle (similar to Cinerama, except the pictures don't meet) and a duplicate set on the other side.

The projectors were held in sync mechanically by a series of geared belts. A film break in a system of this sort was costly from a time standpoint, for to keep the show in synchronization, it was necessary to slug the broken print with black leader to make up for the number of frames lost, or, cut the other five prints to match the shorter sixth. Here again, regular cleaning and treating of prints proved to be one of the most important aspects of this exhibits preventive maintenance.

DuKane Projectors in Brittanica Show

Encyclopedia Britannica made interesting use of several DuKane sound slidefilm projectors. They presented a Cinerama-style slideshow, using three auditorium-type DuKane projectors (Model 576-39), projecting on a curved screen.



Seattle visitors await next showing in Xerox Theater of the Visualscope-produced "Library 21" film, a hit attraction at Seattle.

The sound, in stereo, and the projector and lighting controls were provided by a Viking ¼" stereo dual channel tape recorder.

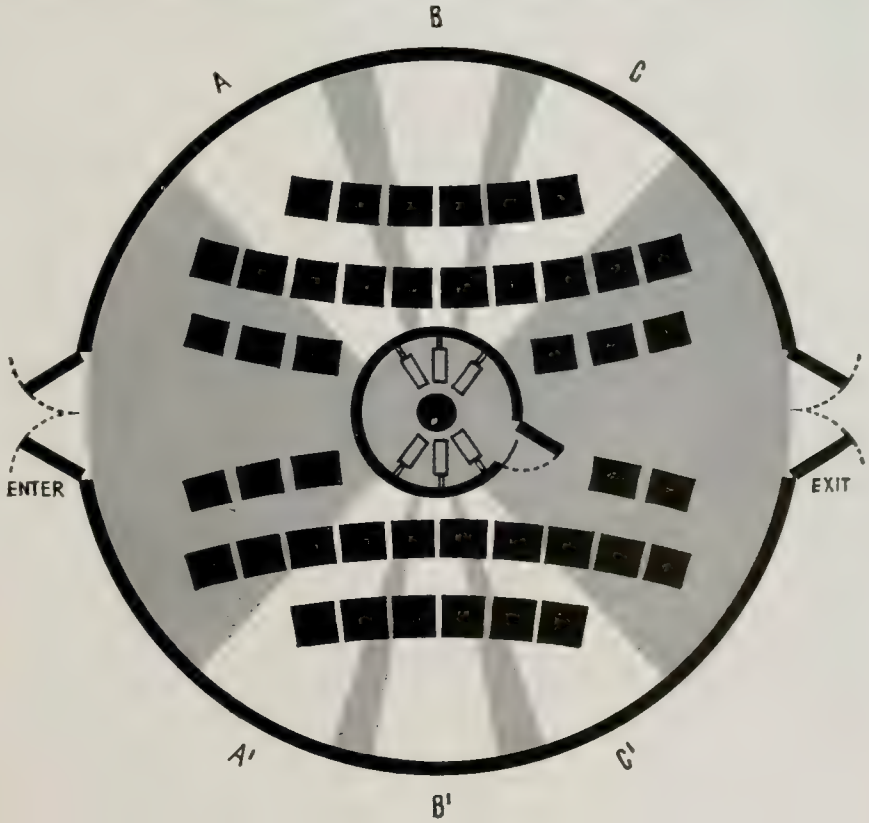
The Bell Telephone exhibit featured two rear-projection "Triangles" interlocked together projecting their film, *Serving the Nation*, which discussed communications in time of emergency. The two projectors were powered by a common synchronous motor which drove the projectors through a flex-cable. This system used two Bell & Howell sound projectors, Model 385's.

Relays Controlled by Tape Recorders

The use of dual-channel tape reproducers for control of relays was quite common on the Fair grounds. By using the second channel as a control channel, with a silent signal to actuate relays, these tape recorders controlled lights, slide shows, and started other equipment.

In the Xerox Exhibit, a tape recorder controlled lights which change color and intensity

Diagram shows how Busch continuous projectors (six in center booth) beamed the "Library 21" show to audiences at each side of the novel circular Xerox Theater.





Nalley's Inc. "free form" building included a 113-seat theater where the film "Magnificent Northwest" attracted large audiences each day.

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in relation to introductory music which preceded their film. At the conclusion of the music, the tape recorder turned on the projectors.

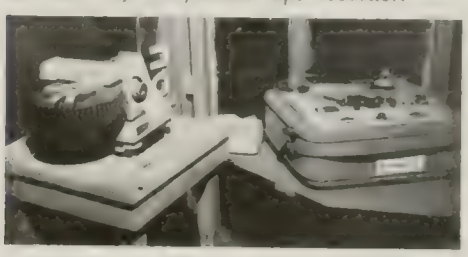
In the West Berlin Exhibit, there were two sound slidefilm presentations. They used a Liesegang Slide Projector, which has a circular slide magazine, controlled by a Telefunken Tape Recorder.

Extraneous noise in the signal track caused quite a bit of trouble in the tape-controlled equipment. In one case, the extraneous noise was so insignificant that it could only be detected by an oscilloscope, yet it was enough to occasionally wrongly trip the slide projector coupled to it. It was necessary to re-record the sound with an extremely low signal to noise ratio on the control track.

Preventive Maintenance to Save Shows

With tape systems, as with motion picture projectors, *preventive maintenance was important*. For here again, the machine ran more in a day's time than the average machine does in many weeks! Particular attention was paid to the heads, which needed cleaning weekly or biweekly, depending on the hours the machine ran. As was the case with all equipment on the grounds, the tape machines tended to get dirty quickly from the large amounts of dust which was continually stirred up by passersby.

Sound slidefilms were shown in West Berlin's exhibit on German Liesegang slide projector w/sound by Telefunken tape recorder.



Adequate cooling was another major factor in many of the exhibits. While the equipment was made with adequate cooling systems in themselves, designs of many displays didn't allow this cooling system to function efficiently.

In one case, a projector was mounted up near the ceiling in a black box. While the box had cooling slots in it, it was far from sufficient to allow the blower to draw in enough outside air to cool the projector mechanism.

Heat Is a *Major* Factor to Consider

Within a few short weeks after the fair opened, the projector had burned out an expensive changing motor, for the heat in this box achieved inferno proportions.

Another exhibit was even less fortunate, for they had a motion picture projector operating in an inadequately-ventilated display. Before it was realized what was happening, the projector had caught fire, and caused 200 dollars damage to the machine, and surrounding display!

This problem was further amplified when the hot weather came, with average temperatures up 10 to 15 degrees.

Then equipment which had been running well until then suddenly developed problems. Tape decks which had amplifiers under them would become victims of the heat from the tubes. The tape would get hot, and start depositing its graphite lubricant (used in continuous tape cartridges) on the capstan and the capstan idler.

If the situation persisted, the heat would even warp the plastic cartridges used for most of the continuous tape presentations!

From these experiences, we strongly recommend that anyone who may become involved with displays of this type, *do everything in their power to provide all the cooling possible.*

Automatic Signal Alerts Service Depo

Rarig's made available to exhibitors an a matic signaling device which would light a in the service depot when a projector had b en down.

Using lines provided by the telephone c pany, a photo electric cell was installed position which would register the light f the equipment's projection lamp.

If the projection lamp went out for any son, it would close a relay, lighting a signal on a panel in the service depot. The depot would dispatch a repairman to the exhib check it out. This made it possible for n exhibits to operate without an attendant.

When this system was first installed, it found that (here again) heat presented a p lem. For the photo-electric cell would ab the heat of the bulb, and burn out.

To solve this, a solid plastic pipe was to carry the light away from the machin was found that by bending this pipe so that photoelectric cell was along side the proje instead of on top, a piece of pipe about foot long would be adequate for protectio the cell.

C & H Sugar's "Automatic" Theater

C & H Sugar featured a theater which sented a film on Hawaii. Their theater was e tronically-controlled by a time clock w turned on the projector, dimmed lights, at the conclusion of the film, stopped the jector and turned up the lights again. It waited seven minutes before starting the show to allow time for the house to clear let a new audience in.

C&H had Rarig's install an automatic sig ing device and this, coupled with the autom timer, allowed the theater to run without tendants, except for starting in the morn and shutting down in the evening.

Bulb Replacement: Take a Look Aheac

Several exhibitors neglected to figure b replacement into their budget for the fair. if a bulb is rated 25 hours, it had to be cha ed every other day, and this amounted t good-sized sum at the end of six months.

Rarig's recommended the change of the b just before the end of the expected life. T worked out quite well, for then, "down" t because of bulb burnout was almost elimina Some of the exhibitors found that in "sh throw" situations which were in relatively d areas, substitution of bulbs extended life, therefore cut costs.

By substituting a DGH for a DEJ in Bell & Howell 540 projector, the life of the b was extended from 25 hours to 500 hours! West Berlin Exhibit found this bulb gave a quate illumination for a projector which used for rear projection in a dark room, in two other machines, they used a DDY wh gave 300 hours of life, with a higher light le

Some of the other exhibitors also found change worth while, but most needed all light possible, and couldn't sacrifice lost l for the savings involved.

There were many unusual adaptations of dio-visual equipment on the grounds. French National Exhibit brought a Fre Hortson 16mm projector fitted v



ench National exhibit featured a Hortson ojector; sound was 16mm magnetic (at top) ich also controlled lights and speakers.

htinuous doublesystem to project their six-nute show. The sound was on separate 16mm gnetic film, which also fed information to re- controls which set lights and controlled akers.

Film Version of the Zeiss Planetarium

The Boeing Company presented the Boeing acearium in the U. S. Science Pavilion. This s in effect, a modern film version of the Ziess netarium.

Using a 70mm film with a circular aperture, the picture was projected on a domed ceiling. The lenses were especially made for the Spacearium by the Fairchild Camera and Instrument Corp. and designed by Felix Bednarz, with the projection system by Benson-Lehner Corp. These projectors pointed straight up and, because of the large aperture, the film travels at the astounding rate of 282 ft/min!

This speed wore prints rapidly, but with proper care 500 runs could be obtained on one print. The film stock was also specially made for the show by Eastman Kodak.

Rarig's personnel made a special adaptation of a 35mm motion picture projector for the Great Britain Exhibit. They had a 90 second film which they wanted projected continuously. We took a DeVry 35mm portable projector, and built a loop system into its base to accommodate the slack footage. Because the film ran through 440 times a day, it had to be changed every other day!

Washington's Unusual, Complex Show

The Washington State Theme Show (the "Bubbleator") had one of the most unusual and complex audio-visual presentations at the fair.

This exhibit involved 5 continuous 16mm projectors, 8 tape decks, 206 lighted still transparencies, and was controlled by 600 separate microswitches activating close to 400 relays.

The show was in the form of a long circular hall, and the audience was drawn through by the lights and sound. It took 21 minutes to go

(CONTINUED ON THE FOLLOWING PAGE)



Eight continuous ¼-inch tape decks produced sound for Washington State Theme Show; Rarig's Ron Woodring is checking volume.



6,000 cam-controlled microswitches operated Washington show, run by 36 synch motors.

low: *this "bubbleator" carried 100 passengers into honeycomb of cubes for the Washing-n State Theme Show; trip started show by setting off over 400 microswitches and relays.*



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through the exhibit, and groups were spaced about four and a half minutes apart.

This means that there were as many as 5 groups going through at the same time. The microswitches were mounted in racks in a control room and were actuated by cams. These cams were driven by 39 synchronous motors.

During the first few weeks, it was found that the synchronous motors which had slightly different loads, would coast after the power to them was cut. Each one would coast differently, depending on the load, putting them out of position for the next run.

It was therefore necessary to undertake the tedious task of adjusting the load on each of the 39 drive motors. After this, the system ran quite smoothly.

Fair Visitors Enjoyed Those Theaters

Theaters which allowed the audience to sit down and to enjoy a good film were quite successful at the fair. Our Film Production Division created a film for the Forest Products Industries titled *A Tale of Two Planets*, which ran successfully in the specially-built Forest Products Theater.

The film used as it's theme two Martians looking for wood, (there are no trees on Mars you know!) and a girl from Earth who lands on Mars. The Martians brainwash the Earth girl for information about her orange wood stick (used in manicure), rayon blouse, and other wood products she has with her.

It proved to be a successful film which entertained the large crowds which regularly visited this theater.

Nalley's Had an Egg-Shaped Auditorium

Nalley's Inc. built an unusual theater on the grounds. The auditorium was egg-shaped, with the bottom flattened and sloped towards the screen providing the area for seats.

Nalley's showed the film *Magnificent Northwest* which showed the viewer the spots which should be taken in when visiting Washington and the adjoining states.

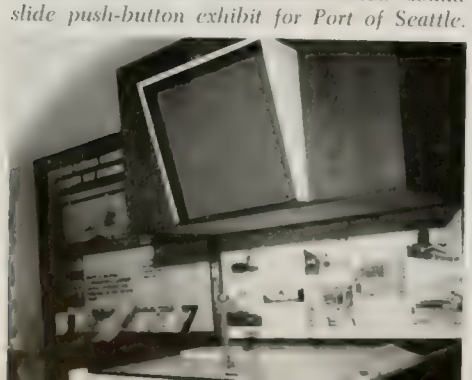
This film was well received, particularly by the great number of tourists who come to the fair, many of whom were visiting the Evergreen State for the first time. The audience was also given a printed guide to these spots with a Nalley's soft sell message with it.

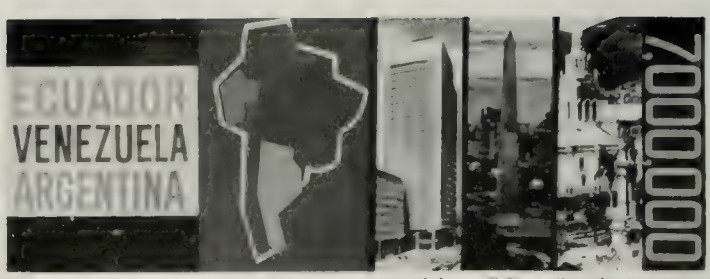
The theater played to full houses the great majority of the time. The film was projected with Bolex 16mm sound projectors.

Audience-actuated exhibits were very popular on the fairgrounds. One such exhibit was provided by the Port of Seattle, for whom we built

(CONCLUDED ON PAGE SEVENTY-THREE)

Rarig's built this audience-actuated sound slide push-button exhibit for Port of Seattle.





Projected visual of the areas now covered by ABC in South America.

ABC International's World Market View

American Broadcasting Company Subsidiary Serves 14 Million Sets in 17 Na

ABC INTERNATIONAL TELEVISION, Inc., a lusty young subsidiary of the American Broadcasting Company, is now serving 14 million television sets in 17 nations around the world. "This is only the beginning," said Donald W. Coyle, president of the company, in an announcement presentation last month. "Our over-all goal is the creation of a world-wide broadcasting network of active associates — and we are only on the threshold of the future."

Mr. Coyle was speaking at a breakfast entertainment presentation in the Royal Ballroom of New York's newest hotel, the Americana, before several hundred leaders in the international broadcasting world, the advertising community, industry and government.

Presentation Filmed by Visualscope, Inc.

The presentation, *ABC Worldvision — Your Passport to the Future*, was filmed by Visualscope, Inc., and depicted the development of television from its beginnings to the present era of unlimited international possibilities.

To tell this hour-long story of ABC International's global network, Visualscope prepared a stunning visual presentation incorporating some 225 widescreen slides, over 14 minutes of 16mm motion pictures, integrated with live dancers, live narrators, and Mobilcolor sequences.

The audience in New York's newest big meeting hall saw two narrators, Mr. Coyle and Jack Singer, ABC International's Network Manager, speaking in tandem from spotlit lecterns while bright photographic and art slides illustrated their comments on a wide screen extending across the stage.

Companies Must Think of *World* Market

ABC International's message is that the revolution in communications, transportation and commerce has changed our way of thinking in almost every area of life. The entire concept of marketing has undergone a major revision. Where companies once thought of domestic and international activity, they now think in terms of global activity. There is one market — the world market.

Mr. Coyle noted that estimates indicate half of all agency billings will derive from international activities by 1970. "There are 80 television nations in the world today," he said. "Already more than half — 47 — offer some form of commercial television."

Backstage, Visualscope's Bob Taylor, Manny Rey and Marvin Green supervised the intricate details of the show which amalgam many different kinds of audio and visual n Despite the problems of working on a second timing schedule, the whole per ance went beautifully from start to fini

Stages were set up in front and in of the wide rear projection screen so dancers, illustrating ABC International filiates in Lebanon, Latin America, Aus and Japan, could appear in costume slides of their native countries, while dancers seen behind the screen as Mobi "shadows" could appear as if au naturel

Equipment in use included a Bauer 1 sound projector, two Visualscope "GP" screen projectors and a Mobilcolor s The latter is a system of patterned ligh the screen in which primary colors on s floodlights are actuated and blended b volume and pitch of music on tape.

Created and Written by Harvey Jacob

Harvey Jacobs, advertising and prom manager of ABC International, wrote created the entire presentation, working lighting director Danny Franks and se signer George Corwin. ABC sound men v ed an elaborate set-up, using music and e by Arthur Leigh of Cinema Scores. Narr on Visualscope's film was by Alexander S by. Bernard Block directed the Mobil activities for Visualscope.

ABC Worldvision — Your Passport t Future was the first presentation of its under the banner of world-wide television was most enthusiastically received by a pletely-filled house.

Japanese dancer (live) against a proje background to indicate ABC's links JOOX-TV (Tokyo); JOOR-TV (Os



lexaco's Dealer Show

Two Training Films Created by Audio
on Station Care; Improved Motor Oil

PONSOR: Texaco Inc.

ILES: *Are We Kidding Ourselves?* 12 min, bor; and *A Major Scientific Breakhough*, 20 min, color, both produced by idio Productions, Inc.

Oh, wad some power the gifties gie us
To see oursels as ithers see us!

Texaco has borrowed a couplet from bert Burns to lead off the narration of *t We Kidding Ourselves?*, a new trainfilm for dealers, urging them to keep ir stations clean and inviting.

Texaco says all of us kid ourselves a te bit about our own appearance (like l Dad here — doing the Rock and Roll a teen-agers' party), or about the way places of business look (like this wzy hardware store, or this sloppy superrket), but let's cut the kidding for a minutes, step back and give our own ions a good hard look — are they painted cleaned up to look really inviting?

Putting ourselves in the other man's es for awhile, we can recall how we ht have felt at sloppy waiter service, or unkempt barber. It is sometimes the le way in a service station if we don't ch it carefully.

Texaco is making a gigantic national efto have the thousands of Texaco staas in 50 states *sparkle*. One poor staa can hurt all the others; while every rkling station does all others good.

Major Scientific Breakthrough describes ew improved motor oil that Texaco lers are now selling in their sparkling ions. The film is intended to convince lers they have a jump on competition.

Havoline, Texaco's top grade oil, is now ipped to beat the "stop-and-go driving aboo" that has long plagued the autobile industry. Those short trips place a vy burden on motor oil, because its job to hold engine contaminants in suspenn until the oil is changed. If it can't, contaminants settle out and stick to ves, pistons, lifters and cylinders and se all sorts of trouble.

For convincing proof that Havoline can d the contaminants, the film travels to amboat Springs, Colorado, for three nths of below-zero stop-and-go tests of identical new cars — some with Havoline their crankcases, some with major comitors' oils. Another series of tests were d simultaneiously on the hot-dry plains Texas at Uvalde.

At the end, we get a good look inside the gines, and see that Havoline does the job keeping engines much cleaner, as adverd.

Are We Kidding Ourselves? and *A Major entific Breakthrough* were produced and ected by Audio's Les Bennetts.





"Human information speeds across the miles, obstructions in its path outflanked by human skills." Scenes in Bell picture "Her City."

The Human Side of Your Telephone Dial

The Bell System's Picture of "Her City" Gives Operator a New, Challenging Outlook

SPONSOR: The Bell System.

TITLE: *Her City*, 27 min, b&w, produced by Henry Strauss & Company.

☆ Dawn breaks softly over the City.

Lights blink sleepily as, with a great collective yawn, the people brace themselves for a new day.

A single car emerges from a suburban driveway . . . mingles with a hundred, then a thousand others. The sound of footfalls become brisker, activity stirs the streets to a sharper pulse-beat. Buildings thrust from shadow into light.

We are watching a small segment of an "act of faith" that is performed by each of us each day . . . faith that "the roads we take to work will take us home again; that bridges will bear us safely over rivers; that our hunger will be fed; our thirst quenched; that no evil will befall us."

Look With Fresh Eye at Special People

Thus are we introduced to *Her City* . . . a new motion picture produced for the Bell System by Henry Strauss & Company. And thus are we made to look with a fresh eye at some special people who provide a vital part of the foundation on which our daily "acts of faith" are built.

For the "she" of *Her City* is the telephone operator . . . and from this opening develops a film about her and her job that is realistic in theme and characterization . . . impressionistic in narrative and visual imagery.

The Strauss organization was commissioned to produce *Her City* because of a contradiction that is one of the subtler sideeffects of automation in *many types* of industry.

Tools That Free Her for New Challenges

At the operator's fingertips, and under her control, are millions of dollars of expensive, complex equipment. Mechanization has rapidly removed the routine, freeing her for the interesting and the challenging.

She deals with the public in a capacity requiring tact, judgment, insight, ability to make decisions, and willingness to take responsibility. As telephone communication becomes increasingly automated, there is increasing need for the so-called "human touch" . . . warmth, understanding, concern for the customer.

Her job is a key one in her company . . . and she has an emergent awareness of this *fact*.

Yet in the mirror of *public opinion*, the operator's image is often sadly distorted. Many outsiders see her as a "non-person" . . . a voice without a face, a minor mechanical element in a vast apparatus. Realistic or not . . . such feelings contain the seeds of serious problems in morale, turnover, and recruitment.

An Antidote for Operators and Public

Her City should provide a healthy antidote . . . for operators and for the public. For it is "informational" in the sense a documentary film should be . . . designed to translate *facts* in terms of *feelings* its audiences will share; and hence recognize as important and valid. The work of the operator is shown so that we know *why* she has chosen this work and seeks to develop the skills it requires.

Through a series of vignettes . . . some played in toto, others in quick visual, a scrap of dialogue . . . we see the lights on her switchboard as truly the lights of the city. We go where her voice goes . . . to the city's furthest limits now pushed by the expanding interests of its people across the nation, across the world.

A 19-minute "Valentine" That's Earned

Sometimes down-to-earth, sometimes lyrical, *Her City* is a nineteen-minute "valentine" to a woman who would appear to earn it three-hundred-and sixty-five days of the year. But there is interest here for many audiences, because in it is a slice of all our lives and of the daily "acts of faith" that make it possible for us to live as we do.

"Each morning, we perform an act of faith. We trust that the roads we take to work will take us safely to our homes at night . . ."





"In the mind of man, design is response . . .



. . . to needs, conditions and aspirations."

Color Portrait of Canadian Wood Products

Design Is Motivating Theme in a Good New Film from Crown-Zellerbach of Canada, Ltd.

SPONSOR: Crown Zellerbach Canada Limited

TITLE: Canadian Portrait, 28 min, color, produced by F. K. Rockett Productions.

☆ The story of trees-to-timber-to-something-else has been told before, but not often with as much benefit from nature's abundance, and too seldom from a Canadian viewpoint.

Taking the theme "In the mind of man, design is response to needs, conditions, and aspirations," the picture points out that design is planning — taking separate shapes and forms and blending them into an integrated and meaningful composition. It is noted that design may be seen in the living pictures painted by nature and, as planned, in the good things men have built — panoramas of great cities and the ordered patterns of a nation's industry at work.

View of People and Their Creative Work

Canadian Portrait, stated as one of many which may be seen, is a well-placed and pleasant view of the meaning of the country's western forestlands, the people who plan its use and who convert its products, and of the designs and patterns created by the process of conversion. As proudly depicted here, out of the forest come kraft and waxed paper; newsprint, Canada's largest export; corrugated board; plywood; lumber.

With effective understandment, this also is a portrait of the sponsor as a moving and vital force in the Canadian economy. Though it is sometimes visible on the screen, only rarely is the Crown Zellerbach name mentioned. Adroitly, the "corporate image" is stated in the narrator's conclusion: "The design . . . that cannot be seen, (but) can only be understood and felt, (is) the conscious knowledge that this overall corporate design must be in the public interest as well as its own, that an industry founded in the historic past, working in the present, and planning confidently for the future will continue to benefit our nation and our people."

Another design scene in "Canadian Portrait"



Nine Companies Share the Title Credits

The nine companies which make up Crown Zellerbach Canada Limited, producers of lumber, pulp and paper, building materials, and operating a railroad and a tugboat line, shared opening title credits, and played their own appropriate roles in the pictorial material.

Given the U. S. Department of Agriculture's "Award of Excellence" at the recent Centennial Film Festival in Washington, and recipient of a certificate at the Columbus Film Festival, the film was narrated by Lorne Greene, who plays the role of "Father" on *Bonanza*. A French version was narrated by Roger Baulu, distinguished Canadian Broadcasting commentator.

The Men Behind the Production Line

Produced by John J. Hennessy from a script by Charles Cromer and Walter Wise, *Canadian Portrait* was directed by Jean-Philippe Carson, photographed by Alan Chandler and Charles Linko, and edited by Kent MacKenzie. Music was done by E. C. Norton. Glen Holse was the art director. Animation is by William Selleck.

"Pictures of the Year" Next!

☆ Issue Eight of BUSINESS SCREEN will review the year's best in sponsored films including the winners of 1962 awards programs in all fields. Coming at year's end . . . watch for it!

A System for Housekeepin

"Efficient Industrial Storage" for More Profits Through Stock Contro

SPONSOR: Vidmar, Inc.

TITLE: *Efficient Industrial Storage*, 20 m color, produced by Farrell & Gage F

☆ The standard description of a plain, tory type industrial film has long bee "nuts-and-bolts" picture. Here is a "n and-bolts" picture that is literally *about* and bolts and other sometimes loose t and parts.

Entitled *Efficient Industrial Storage*, film presents a storage system designed o modular basis that provides a custom proach to the storage requirements of



Modern industrial storage is film's theme

industrial plant. Vidmar sponsored the f to help management analyze the effects disorderly industrial housekeeping w visualizing specific means for correc them.

The film shows how the Vidmar stor system eliminates the problem of high paid production workers standing idle cause vital tools and parts are difficult find and, at the same time, provides a p fect means for preventing pilferage, l and damage of expensive equipment. tual installations show how the system fac tates perfect inventory control for such ite as tools, gauges, fixtures, instruments, co ponents, accessories, assemblies and co parable equipment, (as well as nuts bolts), besides achieving substantial savi in storage space.

Efficient Industrial Storage demonstra that hard working nuts and bolts pictu can be handsome as well as sensible.

Showings of the film can be arran through Vidmar, Inc., 2323 Reach Ro Williamsport, Pa.

* * *

Agriculture's Centennial Film Awar

☆ Late arrival of pictures has carried ove special report on the Centennial Film Awa of the U. S. Department of Agriculture.

Full details on the prize films of Ru America, pictures and a list of entries appear in these pages next month. A Farm F Guide based on this program is being prep ed for early 1963 publication.

THE INDUSTRY FILM JOURNAL
National News-Letter of the Industry Film Producers Association

180 Attend Southern California's Program on Videotape Production and Techniques

THE LARGEST ATTENDANCE in the history of the Southern California Chapter — 180 members and guests — turned out on October 30th for a program featuring contemporary Videotape production facilities and techniques at the KTTV Studios in Hollywood.

The presentation was made by John Vrba, Vice-President and Manager of KTTV Productions, a station affiliate, and members of his staff.

Show Facilities and Techniques

Both technical facilities and production techniques were described during the two-hour program which featured the presentation of representative taped shows. The use of Videotape as an original recording system, combined with film as a release medium, was described. Advantages of this production system for certain types of low-budget briefing and informational presentations were outlined by Mr. Vrba.

Electronic equipment exhibited and explained included the high-resolution British Marconi cameras. A wide selection of low-cost, electronic special-effects techniques were displayed and explained.

Following the formal program, IFPA members were invited to tour the extensive facilities available at KTTV for both Videotape and film production. General discussion of these techniques with Mr. Vrba and his staff continued informally during refreshments served on Stage Three.



Above (l to r): National president Gene Burson; KTTV vice-president John Vrba; and chr. Gene Huggens of local chapter.

An Opportunity to Meet, Chat

The large turn-out provided a fine opportunity for the Southern California membership for "shop talk" and to renew acquaintanceships.

The KTTV session was one of a series of fall and winter programs planned for the Chapter by Program Chairman Brent Inman. These events are intended to explore contemporary production practice, emerging techniques and to provide new perspective on industry film production. Early programs will be devoted to special effects and to 8mm sound.

Member Everett Stone receives top door prize from KTTV's Ron Woods at October 30th meeting . . . a two-day vacation for two at Las Vegas! Session on tape production was attended by 180!



Film Library Service Available to Chapters

THE ESTABLISHMENT of a new IFPA Film Library Service, made possible through the efforts of Past President Bob Gunther, has been announced by National President Gene Burson. Purpose of the library is to make available to Association Chapters the best of current industry film productions selected each year for the annual "Cindy" awards.

The availability of such outstanding IFPA productions will not only provide program material for our widespread regional chapters, according to Gene Burson, but also affords us an opportunity to achieve greater penetration into nationwide management circles.

Fulfills a Basic IFPA Goal

In congratulating Bob Gunther for the establishment of this service, Burson noted the fulfillment of a basic IFPA aim: "to encourage the exchange of ideas, techniques and problems involving the motion picture medium for the benefit of all members of the profession" . . . which was set up as one of the Association's original objectives.

The following titles are currently available for Chapter loan:

(1) *Aerospace Medical Research at Hollman*, produced by the Air Photographic and Charting Service (MATS), Hollywood.

(2) *X-15 1960 Annual Report*, produced by North American Aviation, Inc., Los Angeles Division.

(3) *Corrosion in Aircraft*, produced by Douglas Aircraft Company, Inc.

(4) *Korea — Battleground of Liberty*, produced by Air Photo-

ard Announces Election of Eugene Burson as President

H. Eugene Burson, Head, Film oduction Group at Hughes Air-ft Company is the newly-elect-National President of IFPA. s selection to fill the vacancy by John Mahon was announced the Executive Board, following vote of the election committee ded by Dr. John Tyo.

Gene Burson did his graduate rk at UCLA and has been ac-e in industry film production rk for many years. His active rticipation in IFPA affairs dates k to the organization's found-months. Former National Pres-nt John Mahon recently left West Coast to accept a posi-n on the faculty of New York iversity.

* * *

rthern California Chapter eps Growing; Now Over 50!

Continued growth of IFPA's rthern California Chapter is re-ted by Chairman Mitch Rose. ss than a year old, the group eady has a membership of over representing the wide variety film organizations located in that a.

Members represent such organi-zions as Aerojet General Corp., lifornia's State Division of High-ys, the Cling Peach Advisory ard, Lockheed Missiles and ace Company, the Rosicrucians, ell Development Company, the uthern Pacific Railway, Stanford iversity (and the Stanford Med-l Center), United Airlines, Unit-Technology Co., and the Wilton mpany.

Other government members are U. S. Department of Agricul-re, U. S. Naval Ordnance Test tion, and the U. S. Naval Radio-dical Defense Lab. Both the iversity of California at Berke-e and the University's Naval Bio-dical Research group are mem-rs.

Commercial memberships in-de Cine-Chrome Laboratories, ms for Industry, Eastman Ko-k, and Palmer Films, Inc. in t area.

* * *

mbers on Committee, Jury e "Film as Communication"

Among the pre-screening jur-for the recent San Francisco ternational Film Festival (see re-rt elsewhere in this issue on alists and winners), were mem-rs of IFPA's Northern California apter. They also served as mem-rs of the "Films for Communica-ns" awards committee.

graphic and Charting Service (MATS), Hollywood.

(5) *It's a Matter of Business*, produced by Lockheed, Georgia Division.

(6) *Wings for Freedom*, produced by Lockheed, California Division.

(7) *Aerospace Force Communications — The Reins of Command*, produced for the Air Photographic and Charting Service by Filmaster, Inc.

Give Dates Well in Advance

It's a good idea to note the Chapter meeting dates well in advance and to give an optional date or an optional title on your request. Make 'em early to allow time for "on time" delivery and don't forget to return just as promptly so we can meet other Chapter requests!



The Man Behind the Lens

☆ Gene Marcus Huggens, whose "letter to a film-maker" appears as our Guest Editorial of the month, is Motion Picture Coordinator for General Dynamics at Pomona, California.

A graduate of the University of Southern California, 1951, with a B.A. in Cinema, Gene is the Chairman of the Southern California Chapter. He has worked in the motion picture industry in many capacities, as a worker and as a supervisor. His experience has ranged through all types of production, theatrical, industry, educational, military and in-plant.

The feature in these pages has been adapted, out of context, from a recent letter to members of his Chapter and we believe it expresses most deeply, not only the spirit of IFPA, but the faith and deep convictions of this man in his Association and in the future of the communications' media we all serve.

A Letter to an Industry Film Maker

by Gene Marcus Huggens

MOTION PICTURES are made by men with tools. Since the tools are available to anyone, it follows that the quality of films depends on the men who make them.

Film-making, then, is *not* a mechanical process — it is the measure of the perception of a man with a camera, a typewriter, a pair of scissors. You can shout things with a camera, whisper things, insinuate things, or just go around with a camera, planting seeds of ideas in people's imagination.

Improving Our "Inner Vision"

Motion pictures are a product of brain, heart and body; to produce them we have to develop intelligence, sensibility, and the senses — to improve our "inner vision."

Unfortunately, we are often condemned to partial activities in the administrative and technical areas of our profession; activities which fail to encompass the most precious values of our existence. We tend to practice film-making as if it existed in a vacuum, neither knowing nor caring what has gone into it to make it what it is.

Ask Yourself These Questions

Are we, as IFPA members, too pre-occupied with the photographic side of film-making to the neglect of its other facets?

Do our interests go no further than discussing gadgets and comparing one another's films?

Should we be dealing more with ideas rather than facts or figures? With the creative aspects more than the technical?

Should a closer communion exist among our members? Do we *really* share common experience, problems and solutions?

Are we discovering new and different ways of *seeing* and *saying*?

Do we appreciate our employers' problems and position?

Are we properly respected and recognized by our employer? Do we deserve to be?

Do we have a professional interest in the improvement of the industrial motion picture and its applications in business and industry?

Compare Present, Past Work

Look around your shop . . . at the examples of the work you're turning out today. Then think back a few years. Do you see startling proof of *growth* in your service, technology and craftsmanship?

Growth can be slow and hard when you are groping alone. It quickens when you meet with other interested people and film-makers who have worked and thought intensively about their medium. You listen and ask: not just *how*, but *why* — or you should. You see a film that blazes with significance and meaning. Suddenly, a way of working, dim till then, comes clear before you.

IFPA can begin to fill a large gap in our knowledge. It can relate the short items that rarely get into the more general books or current magazines because the material is unrelated. There has been an enormous amount of research, both in the technical areas and in the aesthetic employment of the tool which, if a contemporary had some idea of, would save him considerable time for pursuit of the expressive aspects of the medium.

Keep a Wide Open Mind . . .

It is imperative that we enlarge our vocabulary of visual images with an open mind, without fixed or pre-conceived ideas of what pictures ought to look like. We must look to those who are most sensitive and most perceptive for what is happening in every part of our environment.

By hearing their voices, not in unrelated isolation, but in unison and with awareness of the dependence on one another, we can act to conserve all that we have attained — and achieve new and better controls and understanding of ourselves and our environment.

Learning from the Masters

Only by studying the works of the masters of the medium, adapting old ideas to our particular needs, combining them with our original material, can we hope gradually to improve our product. We cannot escape environment, but we can and do fashion it; often in ignorance or short-sighted greed. But sometimes, too, with magnificent vision.

IFPA is an "environment" where we can talk straight to each other, discuss the problems that face us in our profession and art, share our experiences, comment on what goes on, discover the new potentials, form new friendsl raise and broaden our vision attitudes, and sharpen the f of our group and individual aim

* * *

Rosicrucian's Film Directo Back from Near East Loca

☆ John Mee, Director of the partment of Cinematography the Rosicrucian Order, AMC at San Jose, California, has rec ly completed a two-month loca trip in the Near East.

Accompanied by his sound t nician, Peter Falcone, this known member of IFPA's No ern California Chapter wen Jordan and Israel to film site historical and cultural interest use in the various educational f produced by the Order's Egyp and Oriental Museum.

The films are released in t languages and are distributed schools and groups throughout world.

* * *

New York University Annou Mahon's Appointment to S

☆ Former IFPA president Joh Mahon, Jr. has been appointe associate professor in the dep ment of television, motion pict and radio of New York Uni sity's Washington Square Col of Arts and Science.

Dr. William E. Buckler, dea the College, announced the pointment in November. John resides at 20 Old Boston R Wilton, Connecticut.

"World of Mosaic" Pictur at University of Californi

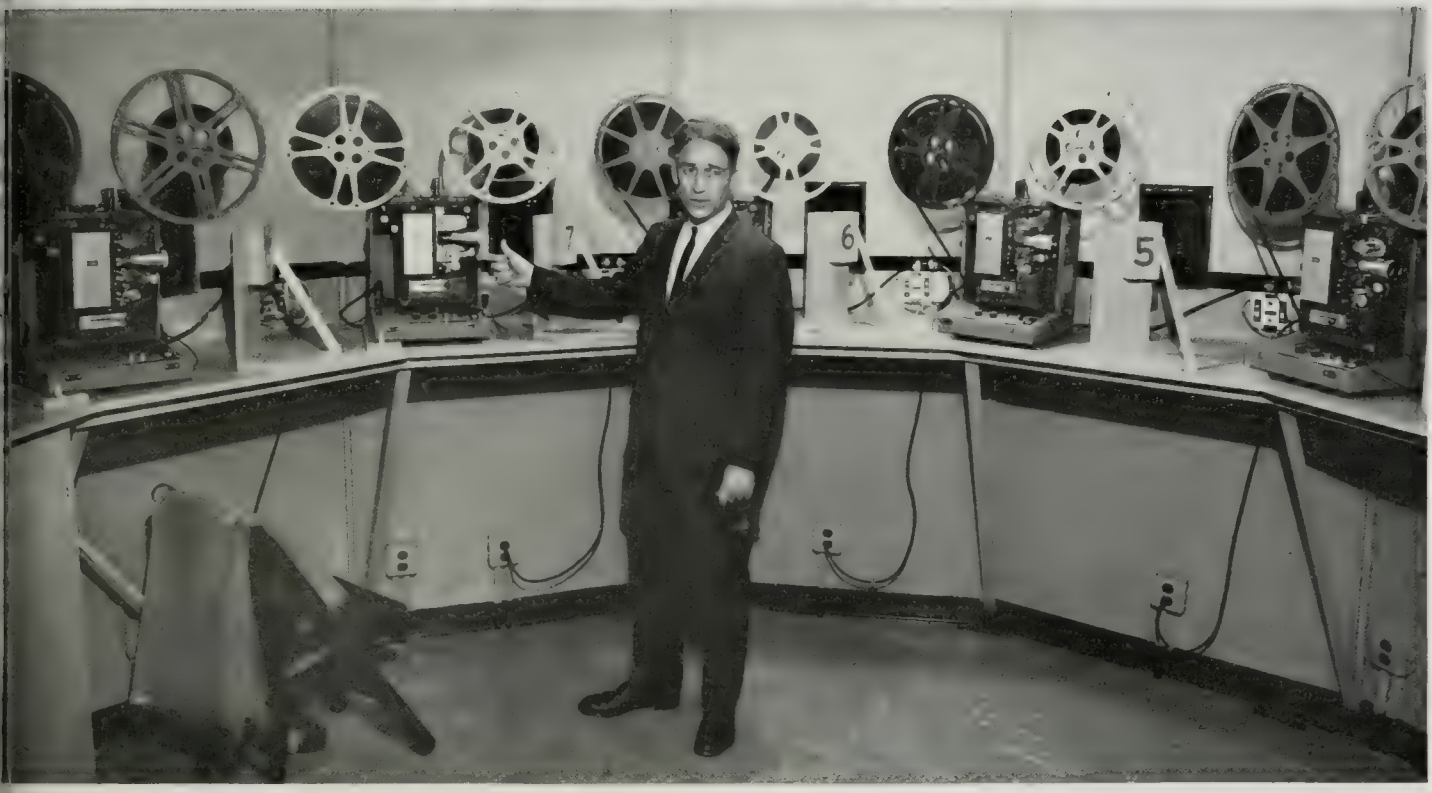
World of Mosaic, 16mm c sound, released by Univer of California Extension (Sales Department, Rental F Library).

☆ The film traces the historic p orama of mosaic art from the cient civilizations of Summe Greece and Rome through its p sent renaissance in Mexico the United States. It focuses on relationship between mosaic and architecture in the culture each era and explores the poter for integrated art forms in c temporary work. It is highligh by a scene which documents step-by-step creation of a m by the well-known contempor American mosaicist Joseph You

Further information may be tained from the Educational Fi Sales Dept., University of Calif nia Extension, Berkeley 4, Calif







"Using 8 Kodak Pageant Sound Projectors, we're showing the Civil War in-the-round"

s Mr. James J. Geary, Executive Director, n Virginia Civil War Commission.

e Virginia Civil War Centennial Center, in imond, is a round building *designed around a die.*

The entire balcony of the building is devoted he showing of an eight-part $70,000 movie d *Manassas to Appomattox.* The film is divided four-minute sections, each complete within it- but related to the other parts. The movies are wn on rear-projection screens from a central ection booth just under the dome of the build-

As one motion picture segment ends, the audi- moves on to the next screen, just as the next begins. The result is a continuous flow of ors, progressing smoothly around the balcony. wnstairs, they see a $100,000 exhibit which includes lifelike mannequins, animated maps, dioramas, and a display of Civil War relics on loan from museums.

"One of the big problems involved in making our Centennial Center work was, of course, the projection setup. This movie is to have a *four-year* run with continuous showings every day of the week, so the equipment had to be the most dependable available. The latest model KODAK PAGEANT Sound Projectors, with transistorized sound systems, were installed, and are doing the job wonderfully.

"We plan regular preventive maintenance for the projectors, but expect little trouble, because of the small number of moving parts in these new Kodak models."

While your company or school probably does not run its projectors as long or as hard as the Virginia Civil War Centennial Center, the new KODAK PAGEANT Sound Projector AV-126-TR offers advantages to you, too.

The all-transistorized amplifier is maintenance-free, ready to go the instant you turn it on. There is no distracting background noise. While easily capable for auditorium use, the entire range of sounds is crisply reproduced at small-room levels, too. The projector is so simple to operate the inexperienced can do it with little practice.



Your Kodak Audio-Visual Dealer will demonstrate this new Kodak projector for you, or you can write us for Bulletin V3-65, which gives more details.

KODAK PAGEANT Projector 〉 **EASTMAN KODAK COMPANY,** Dept. 8-V, Rochester 4, N. Y.

MPO Videotronics Building New Manhattan Production Center to House All Operations

CONSTRUCTION is now under way on the new film production center of MPO Videotronics, Inc., at 222 East 44th Street, New York. MPO is scheduled to move into the new center early in 1963.

At an announcement luncheon in New York last month, Judd L. Pollock, president of MPO, said his firm was confident in embarking on this venture even in uncertain times. He said he believed that the advertising industry was more "depression-proof" than almost any other kind of business, and television advertising—to which industry MPO is the largest supplier in the country — can offer more mass audience and more selling impact than any other form of advertising.

Entire Operation Under Roof

MPO's new studio complex will be a completely autonomous production center. The building will house what is said to be the most complete facilities for motion picture production ever assembled in a single structure. It will be possible for an entire film to be planned, shot, processed, edited and screened without moving out of the MPO building. Everything needed for total production will be available: studios, property and scenery construction and storage, optical and special effects departments, editing department, processing labs, sound recording equipment and screening rooms.

The location of the new facilities is in the Grand Central area where most of the city's major advertising agencies are found. It will thus provide advertising and industrial film clients with a great convenience in producing their films.

The Latest in Studio Design

Every aspect of the new center will incorporate advanced thinking in the design of motion picture studios. The building will contain nine sound stages occupying nearly half of the total 120,000 square feet in the complex.

The largest stage measures approximately 100 feet by 100 feet. It will have a clear height of nearly 30 feet. This sound stage will also have two permanent cycloramas, the largest measuring 150 feet by 30 feet, as well as a permanent grid ceiling platform from which lights and scenery will be suspended. The platform can also be used for direct overhead photography.

From Casting to Work Shops

The facilities will include a large casting office with its own waiting room capable of holding 30 people, a hairdressing salon, seven make-up rooms, 8,000 square feet of scenery storage space, and a large carpentry shop.

Air-conditioning and electrical systems have been exclusively designed to the requirements of film production. All corridors have been built wide enough to accommodate automobiles and heavy equipment. The building will have three oversized freight elevators, two new high-speed passenger elevators and ramps for off-street receiving and shipping.

Cites Importance of Teamwork

Marvin Rothenberg, MPO vice president in charge of creative services, described the opportunities the new center will afford as follows:

"Film production is a uniquely complex craft which requires the cooperative talents of a host of creative and technical specialists. For maximum results this team should continuously work together from the first pre-production discussions right on through to the final answer print. Such a group is always hoped for but seldom realized. This is one reason why I, as a motion picture director, particularly appreciate the possibilities of MPO's new production center.

Specialists Are Right at Hand

"At only a few studios that I know of," Mr. Rothenberg noted, "can one find all the necessary film specialists working so closely together that they can be assembled on a moment's notice to solve routine or emergency problems. Key departments such as direction, camera, special effects, scenic design, laboratory, editing and optical effects will actually be within steps of each other.

"Should the director need the opinion of an optical expert," Mr. Rothenberg said, "a member of our optical staff, one of the best in the country, can be on the stage in minutes. Editors can drop in on the set, watch the shooting and give suggestions which can make a real contribution to the production. Set designers can discuss dramatic action with the director and they can then plan their layout together.

Directors and cameramen can easily screen all of their rushes, work closely with the editor completing the film.

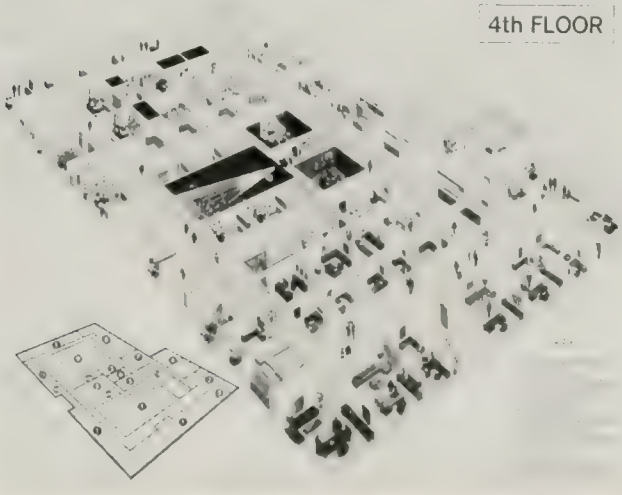
"For some time now MPO has been using what we call our Project Unit system. This produ unit is composed of all speci who work together in a single With a physical plant that b these men into closer workin lationships our Project should operate more smo and efficiently."

A Center to Stimulate Ide

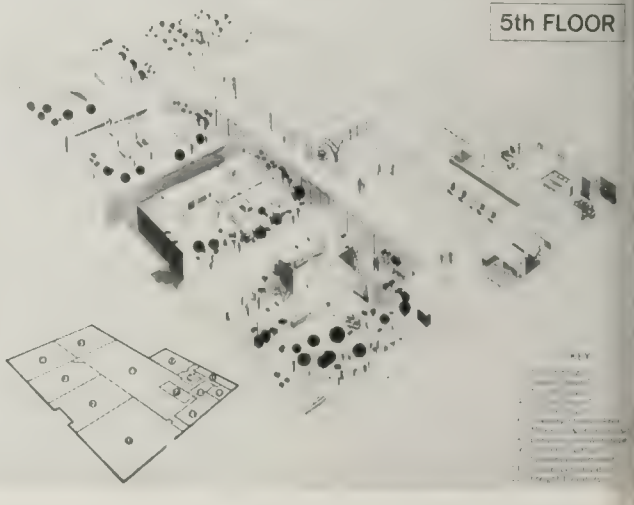
Mr. Rothenberg concluded. MPO we have always believed the culmination of the cre process takes place in pre-pr tion discussions and planning. approaches and exciting so'u to film problems can come the free exchange of ideas a film craftsmen who have c dence in each other's abilities. stimulation provided by the i change of ideas among crew partment heads and clients life and spark to a film or mercial. When these men, their skill, knowledge and ex ence are brought together in fine working arena we have ned, with every technical req ment at their fingertips, a d tor will be able to generate effective and creative approa to filmmaking."

Arnold Kaiser, MPO vice-p ident in charge of produc pointed out the firm's belief the new MPO New York film duction center should bring stantially increased efficienc the company's filmmaking op tions. "Economies resulting new procedures in the produc

Fourth floor of the new MPO center will house executive offices, screening rooms, library, optical department and editing facilities.



Fifth floor facilities include five sound stages, conference room, camera department as well as makeup and wardrobe salons, sto



V commercials will be espe-
noticeable," Mr. Kaiser said.
lost of us in the field of tele-
a commercial production grew
ith the television industry it-
Mr. Kaiser said, "We found
lves using rather makeshift
ies because of the newness of
usiness. It was hard to judge
loads and avoid overtime.
we know how to forecast and
rush periods of production
ut taxing our facilities and
nnel, or incurring excessive
MPO has designed and built
w studios on knowledge gain-
m 15 years of experience in
oduction of TV commercials.
will be a tremendous ad-
ge to have nine sound stages
the same building," Mr.
r said. "Sets can be built dur-
rmal working hours on some
while others are being used
ooting. Clients will have the
tunity to study and approve
rior to shooting.
ith multiple stages available,
ing schedules will benefit
maximum flexibility," he
on. "Different sizes and com-
ons of studios can be utiliz-
meet specific production re-
ments. When filming is com-
on one set, the same crew
e able to move directly to
ext standing set. The result-
conomy is obvious."
e have built our own labs on
premises," Mr. Kaiser said.
will enable us to speed up
ssing. In an emergency, for
nce, we will be able to shoot
g the day, break for dinner
show the clients rushes that
evening. Answer prints can
ady within three days from
ing without excessive over-
charges."
. Kaiser feels that the MPO
center will be able to handle
nly the present requirements
levision commercial produc-
but the future needs, regard-
f size and volume, as well.

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sc. Shot by Hollywood major
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Tool Steel Producers' Film Explains the Special Alloys

Made to Make It, 80 frame, 35mm color, sound slidefilm, sponsored by Committee on Tool Producers, American Iron & Steel Institute.

☆ This is the first in a series to be issued by the Committee on the manufacture and use of tool steels.

Outlining the continuous need of American industry for special



. . . Tool steels help make autos

alloys to shape and machine all kinds of materials in mass production, the slidefilm traces American tool steel manufacture from its earliest beginnings to its present level of high efficiency. Through a combination of clever wood block carvings and fiery color photographs taken on location, the slidefilm describes the major improvements in techniques and machinery needed to make today's many different tool steel types.

Distributed by: Ernest Bolduc, secretary, Committee of Tool Steel Producers, American Iron and Steel Institute, 633 Third Ave., New York 17, N. Y. on free-loan basis.

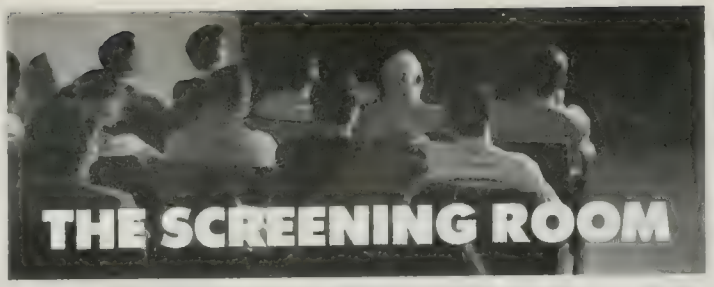
Echo of "Silent Spring"

Poisons, Pests and People, 60 minutes, color, released by the National Film Board of Canada.

☆ Coincident to the publication of Rachel Carson's new book, *Silent Spring*, and nationwide concern with the problem of insecticides, this film is released in the U. S. by the National Film Board of Canada.

The film examines the effects of widespread use of chemical insecticides both on the insect population at large and on warm-blooded creatures, including man.

The film is said to be suitable for many audiences, including high school and college science classes and consumer and health organizations. Further information is available from: National Film Board of Canada, 680 Fifth Ave., New York 19, N. Y.



The Big Classroom, 30 min, color, sound. Sponsored by the National Education Association.

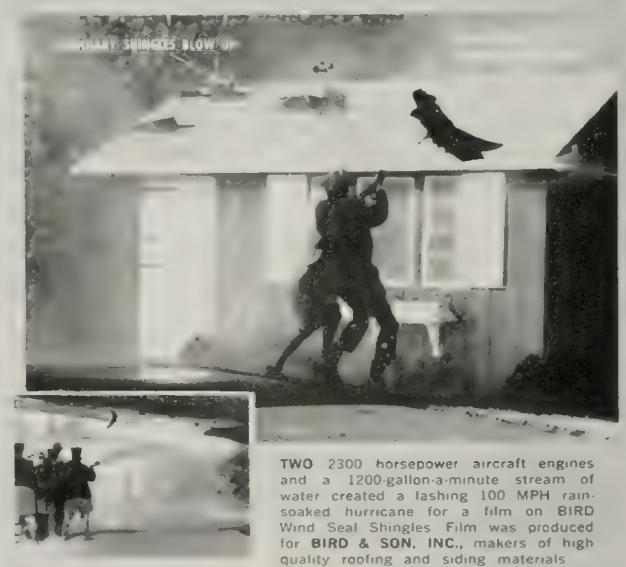
This film points up the pleasures of travel enjoyed by every tourist, together with the special remunerations which come to the teacher when the fun of travel is combined with the broadening of teacher knowledge.

American teachers are shown enjoying themselves in Norway, Sweden and Denmark, and even living for a while in Sandinavian homes. Along with the magnificent scenery, handsome cities and the wealth of historic interest in these countries, the teachers gain firsthand knowledge of the many aspects of the social and economic life of these vigorous and colorful people.

Distributed by: 30 film libraries of Modern Talking Picture Service, Inc., nationally on free-loan basis. Send requests to Modern's headquarters, 3 East 54th St., New York 22, N. Y.

BAY STATE FILM PRODUCTIONS Incorporated

Need a Hurricane ?



TWO 2300 horsepower aircraft engines and a 1200-gallon-a-minute stream of water created a lashing 100 MPH rain-soaked hurricane for a film on BIRD Wind Seal Shingles. Film was produced for BIRD & SON, INC., makers of high quality roofing and siding materials

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Easy and Better Lawn Car Encouraged by Sears' Fil

Lawn Beautiful, 16 min, c sponsored by Sears Roebuc Company.

☆ This film presents an inte ing story of two neighbors lawn problems, one of whom optimist) wanted to improve lawn and the other (the pessin who didn't think very much c be done about the condition o lawn.

The film vividly points out the home owner does not hav be an expert to have a luxu green lawn, but merely has have a little know-how and a p ned program. Highly-inform details of an interesting and program of lawn care are provi

The film is designed to adults with their home lawn p lems, and to interest commu groups in undertaking a be ment program for their neigh hoods.

Distributed by: Associa Films' regional libraries on a f loan basis. Send requests to A ciation Films libraries: Ridgef N. J. (Broad at Elm); La Gra Ill. (561 Hillgrove Ave.); Francisco, Calif. (799 Steve St.) and Dallas, Tex. (1621 D on St.).

* * *

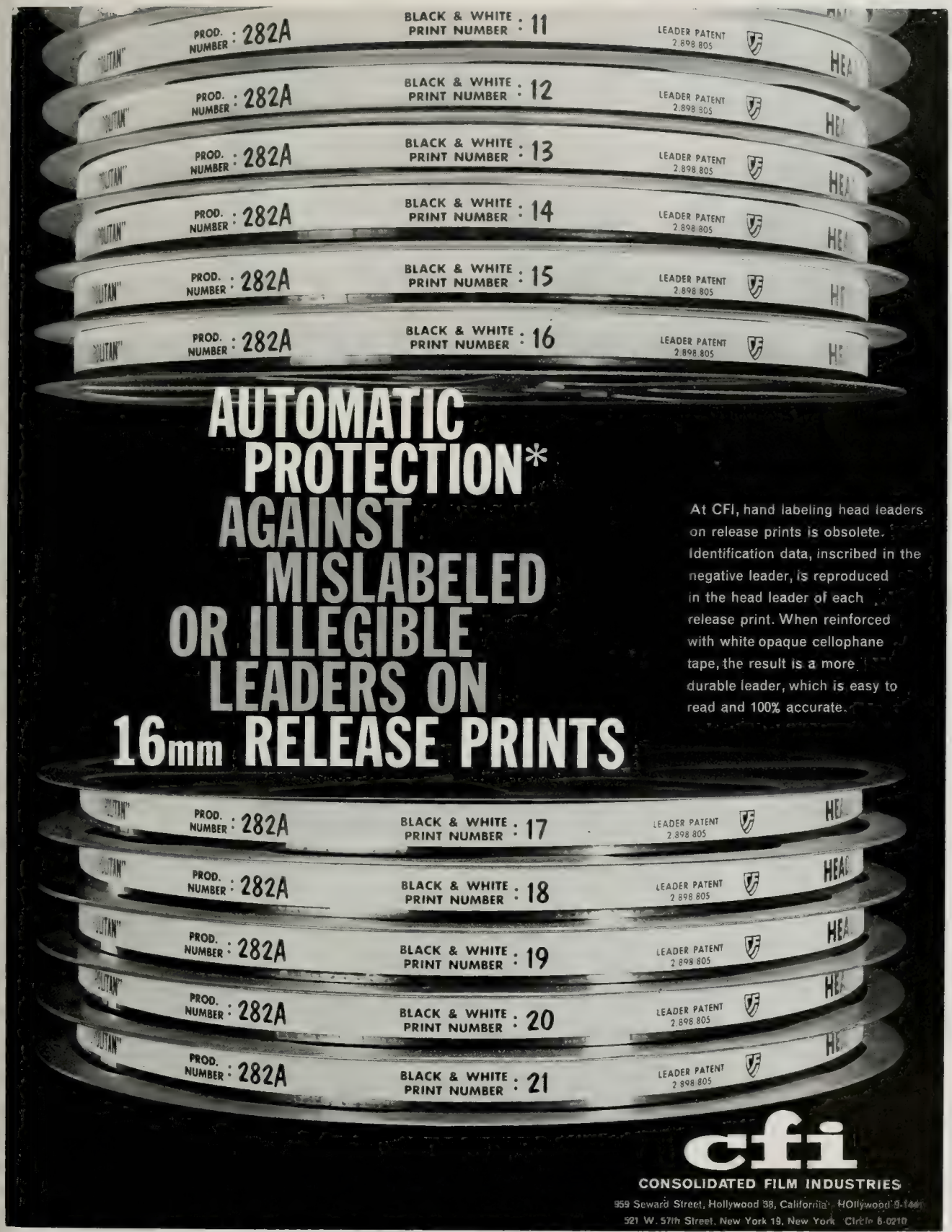
Money Management Filmst Is Designed for Young Adu

Your World and Money, 59-fr silent filmstrip, color, spon ed by Household Finance Co

This filmstrip is designed t troduce personal money man ment to young adults at the ju and senior high school levels. accompanied by a study guid help the teacher or leader dev a complete lesson plan or project around the subject money management.

It covers general problems ing young adults with emphasi money . . . how to get it, hov et up goals for its use, how t rect spending to reach those g and the rewards of mana money.

Distributed by: Money M agement Institute of Household nance Corp., Prudential Plaza, cago 1, Ill., on free-loan basis one week. Six weeks advance tice is requested to insure ob ing the filmstrip for use on c specified.



*2898805, 3022165.



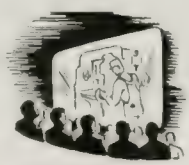
Ronnie Tritton, Chairman of the British Industrial Film Assn.

A Biographical "Profile" of Our Guest Contributor

☆ The guest author of the second of this series of articles written exclusively for BUSINESS SCREEN readers by Europe's top a-v men is Ronald E. Tritton, British Petroleum Company's General Manager, Information and Public Relations, and the Chairman of the British Industrial Film Association.

Ronnie Tritton served in the British Army Directorate of Public Relations in World War II, in charge of visual publicity and in this capacity he started the Army Film Unit. After the war he became Director of Films Division in the Central Office of Information (The British equivalent of U.S.I.A.) He joined British Petroleum in 1948.

Now, as General Manager, Information and Public Relations, Mr. Tritton controls one of Britain's most extensive and imaginative sponsored audio-visual program which has included the Hollywood Oscar award winner "*Guiseppina*" and "*Mikhali*," the 1962 Chris statuette winner in the Business and Industry category. It is significant that both of these films are part of his company's export sales program. ☆



A BUSINESS SCREEN INTERNATIONAL GUEST EDITORIAL

Britain's Industrial Film Association Strives for More Effective A-V Tools

by Ronnie Tritton

A NEW ORGANIZATION, called the British Industrial Film Association, has recently been formed in the United Kingdom. Its membership comprises about one hundred of the leading industrial and commercial firms in the country, most of whom already use films for public relations purposes, for training, research, and in other ways.

The Association has three principal aims: to try to raise the standard of British industrial films; to do everything possible to broaden overseas distribution of British industrial films; and to deal with all arrangements for the British participation in international and national film festivals.

In the latter connection, the U.K. has accepted an invitation from the Council of European Industrial Federations to hold an international festival of industrial films in Great Britain in the autumn of 1964 and it will be B.I.F.A.'s responsibility to organize and run this festival.

Members Are Sponsors, *Users*

B.I.F.A. is the first body in England solely representing the sponsors and users of films in the industrial field. It does not include representatives of the making companies. It has President Sir Ivone Kirkp who was until recently Cha of the British Independent vision Authority.

Sir Ivone has been for years a leading figure in the of Information, and his wor the ITA has given him knowledge of, and enthusias the power of the visual imag

Top Public Relations' Me

Mr. Michael Shersby is tary of the new body and it Council consisting mainly top public relations men of ing industrial and comm companies in Great Britain, i ing Imperial Chemical Indu Mullan, Shell International leum, British Oxygen and Petroleum.

One of B.I.F.A.'s early p to arrange a series of film at which sponsors can intr films which have won pri recent festivals and explai the films are made, and the gree of success in attaining objectives. It is hoped tha will broaden people's ideas, what can be done and is done by others, and help panies to lift their sights.

Plan Bulletins on Film U

Another plan is to pub regular bulletin giving, other things, detailed case hi of the use made of specific and, in particular, of their seas distribution. Again, th ject is to show what is being by experienced users of film so encourage those who ha yet ventured so far.

B.I.F.A.'s general aim bring about a wider and mo fective use of film in ind and commercial life — s from the deeply held belief Council that the ability to visual images and place the fore millions of people giv user of this power great tages. Perhaps the most i tant of these is the film's to *move* people.

Films Reach Heart and M

Of all the media of comm tion, the film — that subtle bination of picture, word music — has perhaps the gr power to move the minds of It can appeal to their hea well as to their minds and you touch the heart, the nothing you cannot do. Th is a marvellously versatile th a creative art, a tool of indu means of communication, a



nderstanding, and it is the and aim of the British In- ial Film Association that a r recognition of this can be ght about and a fuller use e of this child of the flickering cope.

* * *

Library in The Hague rs Audiences to Sponsors

n American Film Library, re- y organized in The Hague, distribute sponsored documen- films to audiences in the erlands.

he AFL, which makes no ge to American companies supply prints, notes that it has) outlets in Holland. Groups de secondary schools, univer- , clubs, organizations and groups. Thus far, over 20 rican firms have supplied s.

he Library's first catalog, dated mber, 1962, covers over 600 . Almost all films are in the sh language, which is gener- understood by Dutch audi- s.

addition to this general dis- tion, the AFL will also make al arrangements for showing mentary films to special audi- s in the Netherlands. For ex- e, an American executive ing a film to that country rrange for showings to audi- s of potential customers.

rite directly to the American Library, Berberisstraatt 74, Hague. The office of the mercial Attache, American assy, The Hague, is also pre- l to assist American firms special trade promotional ings of business films.

* * *

ain Hosts 1964 Int'l. strial Film Exhibition

ritain will host the 5th Inter- nal Industrial Film Festival in all of 1964. Date was confirm- nd announced this month by rman Ronnie Tritton of the sh Industrial Film Assn.

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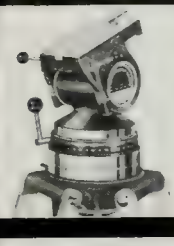
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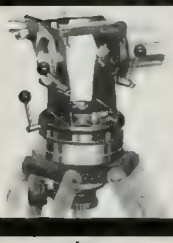
F&B TALKS ABOUT TRIPODS!



F & B Mark III with Viscomatic Head



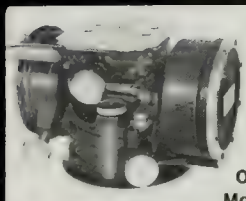
Sachtler-Wolf Double Gyro Model UK



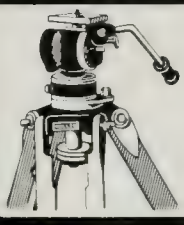
Sachtler-Wolf Double Gyro Model KA



O'Connor Model C



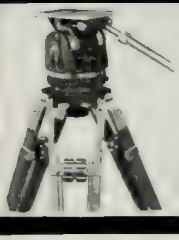
O'Connor Model 100



Miller Model D



Miller Professional



N.C.E. Hydro-Fluid



Sputnick

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Today, with our advancing technology; adapting principles of hydraulics and of gyroscopes we have evolved the fluid and gyro tripod heads. Great skill and dexterity is no longer an absolute requirement for fine, professionally smooth camera movement. Smoothness is now a built-in characteristic of each of the tripod heads shown here. We at F & B sell and recommend these most enthusiastically.

If you are still doing great work with outmoded friction or geared heads, we congratulate you. Still we urge you to modernize. Why not treat yourself to one of these fine fluid or gyro head outfits, and see if you don't agree that it makes your work easier.

With the help of many skilled cameramen, we have made up a chart so that you could select the outfit most suited to your needs. If you want more detailed information on any of these, or if you would like to "try out" or arrange for a demonstration with no obligation, please write us.

HOW TO SELECT YOUR TRIPOD

	PRICE	WEIGHT
F & B MARK III VISCOMATIC	Tripod & Head $139.50	14 lbs.
MILLER "D"	Head Only $150.00	7 lbs
MILLER PRO	Head Only $299.50	10 lbs
O'CONNOR C	Head Only $295.00	5 lbs
O'CONNOR 100	Head Only $695.00	20 lbs
O'CONNOR 200 A	Head Only $2250.00	32 lbs
SACHTLER WOLF DOUBLE GYRO K A	Tripod & Head $795.00	Head 18 lbs Legs 12 lbs
SACHTLER WOLF DOUBLE GYRO U K	Tripod & Head $795.00	Head 18 lbs Legs 12 lbs
SPUTNIK	Tripod Only $1975.00	100 lbs
NCE HYDRO FLUID	Tripod & Head $369.50	20 lbs

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RETAIL SELLING WITH 8MM SOUND

A Women's Foundation garment manufacturer, William Gluckin & Co., Inc., is using the Fairchild 8mm rear-screen sound projector as an attention-getting device to supplement its overall in-store merchandising program. The company has won the grand award made annually by Variety Store Merchandising for the best use of in-store sales promotion materials in variety chain stores.

Gluckin, which competed against top retail displays submitted by several hundred national retail manufacturers from all segments of industry, has won the grand award for the past three years.

Explains Effect of Display

Here's how Henry N. Rouder, the firm's advertising and sales promotion director, explains the in-store sales promotion display:

"Our bras and girdles are displayed on self-selection counters in these high traffic stores and since so many women purchase our products on impulse, we felt a continuous color sound movie could both attract attention and deliver a stimulating sales message at the same time."

Rouder added: "In our 58 years of serving chain variety stores, this unit has proven itself to be the most effective merchandising aid we have ever offered. Store managers have reported that these units are powerful money-makers, with sales volumes running as high as $1,000 per week for a single end counter display."

Several Films Being Planned

According to Rouder, the company has already completed two three-minute films and has several more in the planning stage. The first two films were produced by QED Productions of New York City.

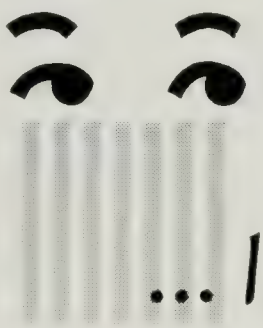
The rear screen projection device used by the firm is manufactured by the Industrial Products Division of Fairchild Camera and Instrument Corp. and permits the customer to view color sound movies of up to 20 minutes duration. It is designed so that its operation is completely automatic once the unit has been turned on, and will repeat the movie continuously during the selling day without attention from store personnel.

The Fairchild projector takes up less than two square feet of "above counter space" (see cut) and requires only that it be turned on at the beginning of the day and off when the store closes.



Award-winning Gluckin display with Fairchild projector at center.

Chains using the Fairchild 8mm sound projector as a sales aid include, among others, S. S. Kresge, McCrory-McClellan-Green, Neisner Brothers, J. J. Newberrys and the F. W. Woolworth Co.



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J. C. Penny Anniversary Sh
Combines Films, Live Tal

Using the by-play bet
singers and dancers on the s
and a live actor on stage to
light its 60th anniversary co
tion, the J. C. Penney Con
recently put a unique "inform
inspire" show on the road fo
benefit of its several tho
store managers and merchanc

The show was planned for
ney by the Donahue Sales
poration and filmed by M
Jordan and Herrick, Inc.,
York sales promotion org
tion. The program was des
to eliminate large-cast travel
without sacrificing impact.
Herrick, vice president and
visual director of MJH saic
"the live-plus-film technique
mitted the show to be pro
with great economy and less
time on the road than could
been possible with other t
ques."

Produced in eight weeks
shown in Colorado Springs
Francisco, Dallas, St. Louis,
burgh and New York, the
was a feature of two-day me
during which managers o
1700 Penney stores were
duced to new merchandise,
and company procedures.

* * *

Garment Workers Sponso
in Series of Fashion Film

☆ Women's audiences nation
are seeing a 10-minute color
American Fashions, Fall-W
1962-63, the fifth of a seri
seasonal fashion documen
presented by the Union Labe
partment of the Internationa
dies Garment Workers' Unio

Beautiful creations for all
sions are modeled in attractiv
tings as fashion writer Jane T
narrates. Garments were sel
by Eleanor Lambert, direct
the Union's Consumer S
program. 30 regional film lib
of Modern Talking Picture
ice, Inc., are the distributors.

* * *

Story of Optical Science Is
Told in Bausch & Lomb F

☆ The story of optical scien
work is told in a 28-minute
film, *For Eyes to See*, cur
available from the Film Dis
tion Department, Bausch & L
Rochester, New York. The
ucts and instruments that
contributed so much to ma
are pictured with equal inter
lay audiences or technical gr
Alternate choice of booking
is requested by the sponsor.

rks View U. S. Daylight m Projection Techniques

Visitors to the U.S. Exhibit at International Trade Fair, zmir, Turkey, were shown how r projection equipment enables nerican students to learn from ucational films shown in day- t in their own classrooms.

This teaching technique was monstrated in a model one-



m school presented by the U.S. partment of Commerce. A Model 542 Bell & Howell nd projector was used. How- , the RP unit works with any e of 16mm projector, and t models of filmstrip projec- .

he manufacturer of the RP , the H. Wilson Corp., of icago, was one of 86 American ns contributing to the exhibit me, "working together for ional progress."

ive hundred and twenty four ns from 30 countries exhibited attended seminars on the sub- "Scientific and Technical gress in Adult Education."

* * *

rofilm Teaching Machines ed Learning for Trainees

Trainees at the Eastman Kodak mpany find concentration easier learning more rapid when pro- mmed material is presented on io-visual teaching machines.

hat report came from William E. Hawley, Kodak training executive, in Rochester, N. Y., at the November meeting of the instructional media committee of the American Association of Colleges for Teacher Education.

A-V Offers Added Dimension

Hawley reviewed the company's experience with programmed learning, linear textbooks, and experimental teaching machines developed by Recordak Corp. He spoke of added dimensions for programmed instruction through the application of audio-visual techniques.

"The use of linear textbooks in sequential learning limits the teacher to verbal material, the student to verbal behavior," Hawley said. "Often it's the case of the textbook wagging the programmer.

Microfilm Can Be Adapted

"At Kodak, programmers, instructors, and students alike have shown a marked preference for microfilm teaching machines," he continued. The machines can be adapted to all methods of programming. Students find them both effective and easy-to-use.

"In addition, microfilm eliminates many of the problems of format, size, and storage and permits the use of full-color displays, charts, and photographs," Hawley said. "Materials are inexpensive and long-lasting.

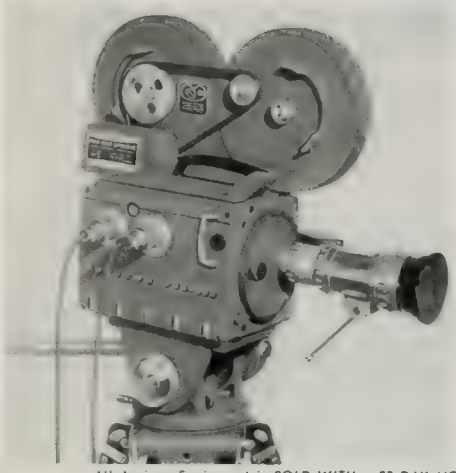
Path to Individual Tutoring

"Informed educators are enthusiastic about the potential of the machine," he stated. "They believe that the continuing development of more simple and less expensive equipment will provide teachers with an opportunity to tutor individually each of their students.

"Educators are also excited about speculation that teaching machines and programmed learning may one day bring us to a better understanding of the learning process," he concluded.

S.O.S. offers...

'A Studio On a Tripod'



AURICON PRO-600 SPECIAL

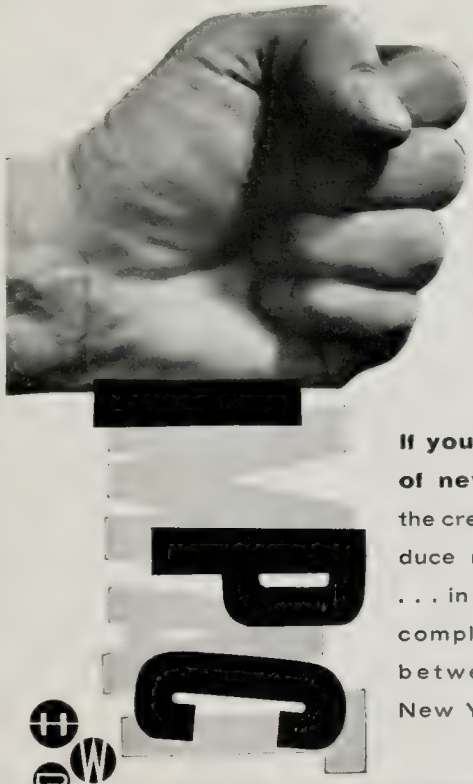
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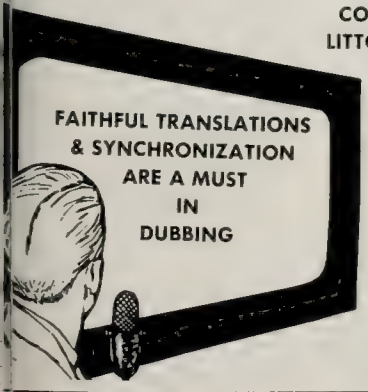


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LITTON INDUSTRIES, Beverly Hills

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BUSINESS SCREEN EXECUTIVE

NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS



Charles Lipow

Lipow Named General Manager of the Camera Mart, New York

☆ Samuel "Chick" Hyman, President of the Camera Mart, Inc., has appointed Charles Lipow as General Manager. Prior to his joining the newly reorganized and expanding Camera Mart, Mr. Lipow was an account executive with Related Arts Counsellors, a firm specializing in public relations for cultural organizations.

A graduate of the University of Southern California, majoring in cinema, Mr. Lipow was previously associated with De Luxe Laboratories, Du Art — Tri Art Laboratories and Florman & Babb, Inc. In addition to his extensive background in the professional motion picture equipment field, Mr. Lipow has also had wide and varied experience in film production, laboratory procedures and animation techniques.

The company specializes in sales, rental and repair of professional motion picture television and photographic equipment, and manufactures motion picture accessories and custom built equipment under the trade name of Camart Products.

* * *

Permacel Appoints Brogan and Zdzienicki to Exec Positions

☆ Permacel, New Brunswick, New Jersey, has announced the appointment of Thomas A. Brogan as Advertising Production Manager and Theodore A. Zdzienicki as Sales Promotion Manager.

Brogan joined Permacel as an advertising trainee and served as advertising assistant until his recent promotion. Previously he was circulation manager for American Druggist magazine.

Zdzienicki joined the organization as a Pricing and Reports Analyst and mostly recently has been an advertising assistant. A graduate of Detroit University, he served in the U. S. Army during the second World War.

Viewlex Board is Re-Elected; Peirez Reports Record Sales

☆ At the annual meeting of Viewlex, Inc. in Holbrook, N. Y., last month, the board headed by president Louis A. Peirez was again re-elected.

Mr. Peirez reported to shareholders attending the meeting that sales for the fiscal year ending May 31, 1962, of $3,740,429 were the highest reported in the history of the company.

* * *

Kodak Names Eric Johnson Magnetic Products Manager

☆ Eric C. Johnson has been appointed product manager for professional magnetic products at Eastman Kodak Company, it has been announced by Donald E. Hyndman, manager of professional motion picture film sales.

Johnson will supervise the sale of Kodak magnetic tapes and films for the professional market. The company introduced Eastman magnetic tape for the commercial and professional user in 1961. Earlier this year, Kodak's entry into the amateur tape market was announced.

Johnson joined Kodak in 1954 as a member of the manufacturing experiments division at Kodak Park Works in Rochester, N. Y. In 1958 he transferred to the motion picture film department at the Kodak office. Prior to his joining Kodak, he was with the Dorr Company four years.

QUARTET

☆ **LITHO**—*sponsored by Amalgamated Lithographers of America, Local 1*

☆ **NEWSPAPER**—*sponsored by Bureau of Advertising, ANPA*

☆ **PROFITS IN THE BAG**—*sponsored by International Paper Company*

☆ **THE EYE OF THE BEHOLDER**—*sponsored by Bureau of Advertising, ANPA*

A quartet of prize-winners, honored in competition at the International Film Festival, New York City, Sept. 26, 1962

Please address all inquiries and requests for screenings to the producer—

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JUdson 2-3606

ABC Executive Bert Brille to MPO as Asst. to Presider

☆ Bert Briller has joined Videotronics, Inc. as Assista the President. He will hea the company's activities in vision programming in additi other duties in the area of ge corporate development. nouncement of the new po was made by Judd L. Pol MPO President.

Mr. Briller has resigned his tion with the ABC Television work where he was Vice-Pres for Affiliate Communications a member of the network's e tive committee. He has be ABC-TV sales development nine years and served as President in charge of that de ment.

In announcing Mr. Br new affiliation, Mr. Pollock spelled out the intention of to enter the TV program pa ing field. "We have the nece personnel, equipment, and perience to produce quality grams for television," Mr. Pc said. "With the opening o new production center in hattan early in 1963, we wi in a position to produce e tainment and information grams as well as commercials business films."

* * *

Turell Heads Sales Divisio Reade-Sterling's "News Di

☆ Norman Turell has been n president of Walter Reade ling's *Screen News Digest* sal vision, it has been announce Walter Reade, Jr., board chair Turell retains his position vice president of the parent pany.

Produced by Hearst Metr News, the *Screen News Dig* a sponsored educational m picture series. A current e text on film, it is seen each n during the school year by than five million students in 25,000 schools throughout United States and abroad.

* * *

Maxine Anderson to Dire Fashion Design for Schnit

☆ Maxine Anderson has named producer and fashio sign head of Gerald Schnitzer ductions, Hollywood tele commercial and industrial film ducer. Miss Anderson was fo ly a producer for North A tising, Inc. in its Beverly office.

BUYERS READ BUSINESS SCRI



James A. Moses

1 P T E Honors James Moses "Fellow" of the Society

Selected as one of twelve per- ns who received the degree "Fel- of the Society" from the Soci- of Motion Picture and Televi- n Engineers was James A. Mo- of the Office of the Chief Sig- Officer in Washington, D.C. Chief of the Film Distribution l Utilization Branch of the SigO, Army Pictorial Division, . Moses was selected for hon- because of his contribution to, achievements in, his field of fessional endeavor in the mo- n picture arts. The presentation s made at a special Awards Ses- h on October 23 during the iety s 92nd Semi-annual con- tion at Chicago's Drake Hotel. Mr. Moses has been a member the Army Pictorial Service for past 19 years. He was assigned the Pictorial Division in the tagon in January, 1948, and moted to his present position June, 1953. His Branch is re- nsible for the distribution and ization of all official motion ures and related audio-visual s made available to units ughout the Army through the n Distribution and Utilization tem.

A member of the Society since 8, he has served in numerous acities, authoring two technical ers, "Trends of the 16mm Pro- or Equipment in the Army" 50); and "Cameo Film Pro- tion Technique" (co-authored h Dr. Charles Hoban, 1952). has also served on the Projec- , Laboratory Practice and mbership Committees and is responsible for the "Armed ces" category on the Program mittee.

The new SMPTE Fellow was n Program Chairman for the h International Congress on h Speed Photography, held in 0. He was one of the Charter members of the Society's Washington Section and was elected Chairman of that Section for the 1958 term.

* * *

Niles Names Joseph Bernstein as General Manager in the East

☆ The new General Manager of Fred Niles' film studios in New York city is Joseph C. Bernstein, formerly vice-president and a partner at Wylde Films in Manhattan.

Mr. Bernstein will supervise all sales and production activities in Niles' Eastern facilities, established in September, 1961. With Wylde since 1959, he has produced commercials for a wide variety of accounts. At NBC, he directed color television shows and, as part of his production responsibilities, directed hundreds of live commercials. He also served NBC radio as writer, producer and director of "Byline," a feature-interview show.

* * *

Doris Groom Heads Accounting Staff for Animation, Inc.

☆ Doris Groom has been appointed head of accounting at Animation, Inc. A former assistant comptroller for John Sutherland Productions, she will correlate accounting procedures for both the animation and live-action film and commercial production at the West Coast studio.

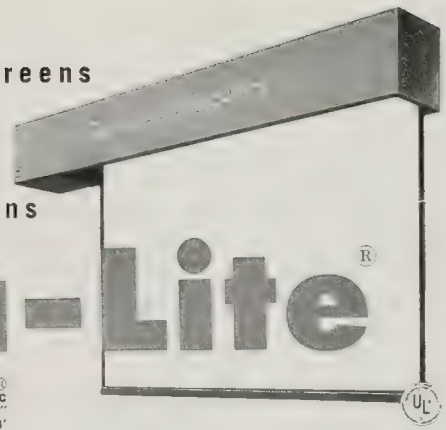
* * *

Awards Section Next Month

☆ Films honored during 1962 will be saluted in a special section in your next month's issue of BUSINESS SCREEN.

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Da-Lite Electrol® Automatic Electric Screens from 40"x40" to 20'x20'

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13TH ANNUAL PRODUCTION REVIEW IN 1963

☆ Used as *the* standard reference to film production sources by many thousands of business, trade and government executives in the U. S. and abroad, the 13th Annual Production Review issue of the *better* BUSINESS SCREEN will be published in Mid-February, 1963.



News Along the Film Production Lines

Expansion of Sound Facilities Announced by Keitz & Herndon

A major expansion of sound recording facilities has been announced by Keitz & Herndon, Inc., 12-year-old Dallas motion picture production firm.

New Ampex tape recording equipment and Magnasync 16mm magnetic film recorders have been installed for the production of business films and TV commercials.

The Capitol library for musical background scoring, new equipment for location recording and a library of original sound effects have also been added, says Jack Bird, production coordinator.

Experimental sound recording with new acoustical treatments is another phase of the current expansion program. The new equipment enables Keitz & Herndon to provide five-channel mixing, sync sound and background scoring, dubbing, and narration and interlock for the production and reproduction of motion picture and sound tracks.

The firm's studio-office building is located at 3601 Oak Grove, Dallas.

* * *

Hal Scheib Forms a Research Unit to Develop A-V Equipment

☆ Harold A. Scheib, president of Cinema Research Corp., Hollywood, Calif., producers of special effects and titles for motion pictures and TV, announces the formation of an affiliate company, Research Products, Inc.

The new firm will be engaged in development of new motion picture film techniques and processes, and associated equipment to accomplish production.

Scheib said several equipment items are now in the final engineering stages, and will shortly be put into production use at Cinema Research.

* * *

George Fenneman Enters Field

☆ George Fenneman Productions, Ltd. has entered the field of TV commercials and business films. Incorporation papers for the new company, headed by the widely-known TV and radio personality, were filed in Sacramento, Cal. on May 7, 1962.

Partner in the company is advertising executive Charles H. Kelius, former senior TV producer at the D'Arcy agency in New York. David Licht, Beverly Hills attorney, is secretary-treasurer of the company. Headquarters are at 6269 Selma Avenue in Hollywood. First client for the new firm is the Douglas Fir Plywood Assn.

Sturgis-Grant Productions to Co-Produce With Philip Stapp

Sturgis-Grant Productions, Inc., New York, has formed a new affiliation with Philip Stapp, a well known animation film producer.

Sturgis-Grant will represent Mr. Stapp, and act as co-producer with him in the field of promotion, educational and information films, and TV shorts.

Well-known films with which Mr. Stapp has been associated include: *Boundary Lines* and *Pictures in Your Mind* for the International Film Foundation, *From Generation to Generation* for Cullen Associates and the Maternity Center, and *The Gift* for Sturgis-Grant Productions and the National Council of Churches.

* * *

Incorporate as Dimension Films

Dimension Films, specializing in education, documentary and instructional pictures, has recently been incorporated in California. Headquarters are 733 N. La Brea, Los Angeles 38.

Principals are Gary Goldsmith and Edward Schuman. Several free-lance producers are associated with the firm.

* * *

Launch Film-Makers, Inc.

☆ Lincoln Scheurle and Edward E. Katz of Chicago have announced formation of Film-Makers, Inc., a motion picture and film company.

Scheurle formerly was wit Walter Thompson advert agency, Chicago. Katz until rec ly was financial and admini tive vice president for Fred Niles Communications Ce Chicago.

Film-Makers, Inc. is headq tered in Chicago.

* * *

AMA's Film Transfer Work Awarded Acme Laboratorie

☆ Acme Film Laboratories, Los Angeles, has been award contract by the American Man ment Association, Mel Sawel Acme vice president annou in November.

The contract gives Acme an clusive" on all of the AMA's transfer work. This AMA prog is the largest continuous busi communications series emplo Videotape production technic

AMA, one of the country's l ing management associations located in New York but sele the West Coast film lab bec of its quality results and 36- coast-to-coast service.

* * *

H. D. Rose, New York, Me With Porter Henry & Comp

☆ H. D. Rose & Company, York visual communications has merged with Porter Henr Company, Inc., sales trai specialists. Hubert D. Ros now a vice-president of P Henry & Co. and general man of the new H. D. Rose divi J. Porter Henry is president.

* * *

Open Hollywood Sales Offi for Houston Hale, Inc. Lab

☆ Houston-Hale, Inc., motion ture processing and printing oratory in Burbank, has op a marketing and sales offic 1637 Vista del Mar, Hollyw Phone number is HOllywoo 8271.

* * *

Wilson to Executive Post at Chetwynd Films, Toronto

☆ The new assistant ge manager of Chetwynd Films, Toronto, is Robert S. Wil Formerly the company's manager since joining Chetw in 1960, Wilson is a graduat business administration f Northwestern University.

He has held responsible ad istrative positions with Armst Cork, S. W. Caldwell Ltd. TelePrompTer of Canada.



As the accepted standard
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was used exclusively for the
special effects in the MGM
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"Fourth Quarter" Contest for Film Producers' Salesmen Offers Prizes for Sales of DuKane Slidefilm Equipment

The 1962 "Fourth Quarter" as contest for film producer asmen has been announced by Kane Corporation's Howard ner, sales manager, Audio- ual Division.

An identical but separate con- is also being held for sales- n of audio-visual equipment lers. In each contest, the prizes be awarded to the individual sman.

The contest began on Oct. 1 ends Jan. 31, 1963. Contest nts have been assigned for h unit in the DuKane line and cial bonus points will be award- for quantity sales and the sale pecial units. Salesmen accumu- ng the most points during the test period will share in the es.

No Quotas in This Contest

Every authorized salesman in- sted in greater sales and in- sed commissions is eligible. re are no quotas to be met. The only requirement for par- bation is for the film producer dealer to complete the contest ns and order the contest equip- t package, available at special ount. The contest equipment kage includes one Mite-E-Lite, Micromatic, one Pushbutton -Top and one Av-Matic pro- or, plus an ample supply of s literature.

eparate prizes will be awarded ners in each contest. First prize be the winner's choice of an A color TV console, a Frigi- e Custom Imperial washer and er, a Zenith stereo high fidel- console or a 14-foot Traveler erglas boat.

A Wide Selection of Prizes

econd prize will be the choice a 19-inch GE portable TV; a plete set of Sam Snead woods irons; a GE portable dishwash- er or a Hamilton Thin-O-Matic watch. Third, fourth and fifth prizes will be the winner's choice of a Black and Decker 6½ inch electric saw, Longine Admiral watch, Roll King Golf cart or a Hoover convertible vacuum cleaner.

Winners of prizes six through ten will receive an Olympus Pen-Electric Eye single frame camera; eleven through 20 will receive attache cases and 21 through 25, pocket secretaries.

Additional information is available from the Audio-Visual Division, DuKane Corp., 100 N. 11th Ave., St. Charles, Ill.

* * *

VPI Forms Video Prints, Inc.

☆ VPI Productions, New York, has formed a subsidiary, Video Prints, Inc., with Bob Winkler as president and Jack Lubow, vice president in charge of services. Both men were formerly with Filmways.

Video Prints, Inc., will handle TV commercial prints and distribution for advertising agencies.

* * *

Association Films Announces Catalog of Free Loan Films

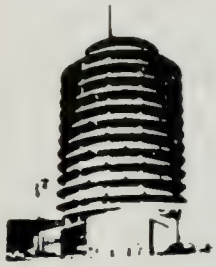
☆ Association Films has issued the 1962-63 edition of its catalog, "Free Loan Motion Pictures and Rental Subjects". Available free-of-charge, the new 36-page booklet designed specifically for adult groups, presents an extensive listing of its Free Loan film library.

Added this year are many titles from the award-winning *Twentieth Century* series. AF has also expanded its rental library to include feature length films, travelogs, Walt Disney productions, and timely subjects for entertainment and educational purposes.

Copies of the catalog may be obtained from Association Films' regional distribution centers.

More films are scored with [illegible] than any other music!

THERE'S A REASON—
The finest quality
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Everything you need in one compact case, 14½ x 27½ x 6½, complete with six Lowel-Lights, six Lowel Barndoors, 2 Pic 9 ft. 5 section light stands, 3 25 ft. extension cables, 2-25 amp. fuses, 12 yard roll gaffer tape,
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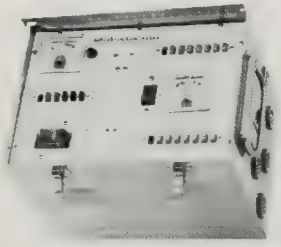
Lowel-Lights model K-5: 5 Lowel-Lights w/gaffer tape and case $34.50
Gaffer Tape, 12 yard roll $1.95
Gaffer Tape, 30 yard roll $3.95
Lowel Barndoors $5.75

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Plug into ordinary A.C. light socket. *Controlled by you* so that illuminated script moves at precisely the speed you wish. Speed it up, slow it down or stop if you want to ad-lib; rewinds rapidly. And all at the unbelievable low price of

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New Aids to More Effective 8mm Sound

MPO Develops Automatic Cycler, Timer for the Videotronic 8

TWO NEW ACCESSORIES have been provided for the MPO Videotronic 8 sound projector. An Automatic Cycler permits the projector to be operated by means of a push button, for use in exhibits and stores, which turns itself off after each run of the film.

Another accessory operates the projector on a timing switch so that it goes on and off at predetermined intervals. These accessories have been designed to meet some of the demands which are placed on the projector for heavy-duty store and exhibit use.

Engineered for Two Markets

The MPO Videotronic 8 Repeater Projector was originally engineered with two markets in mind — desk-top sales, and for store and exhibit use. Hundreds of these projectors are now in daily use in both of these markets. The machines, like others of their type, were designed to be able to run continuously under ideal conditions.

The Videotronic 8 has, in fact, been run continuously for over three weeks on one print with no breakdown or appreciable print damage. However, continuous running of perfectly dry prints in dust-free situations is a much different proposition from the typical store or convention atmosphere where dust is always high.

According to Don Woelfel, head of MPO's Repeater Division, no motion picture projector of any type has ever been made that can stand up to continuous run conditions in areas of high dust concentration.

He points out that even 35mm theatre projectors built of extremely heavy construction, and operated in very clean air conditions, are serviced regularly and generally overhauled every few months.

Thus it is unrealistic to expect any repeater projector to run continuously under average conditions without resultant heavy wear on equipment and print.

Much better, and thoroughly reliable, is intermittent running, either with two to three minute intermissions while the machine is off, or continuous runs during heavy traffic and the projector to be off for longer periods while fewer people are around to watch the film.

Cuts Down on Projector Wear

The cycling device which MPO has introduced accomplishes this without losing any appreciable exposure. It gives the coverage of continuous run without wearing out film or projector. The Automatic Cycler box itself can be in almost any form — small and simple, or grandiose with flashing lights and bright colors.

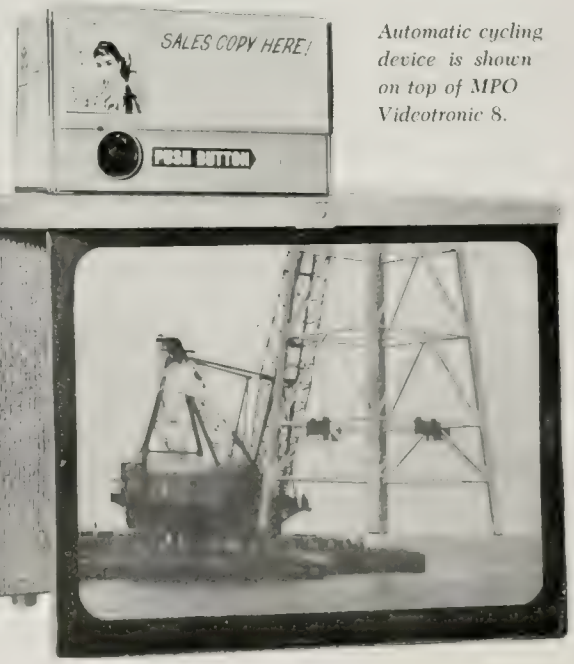
As an example of how the Automatic Cycler works, MPO kept close tabs on traffic going by a repeater projector location in a large New York department st

From store opening at 9:3(10:45, traffic is light and the j jector was used very little; f 11:00 to 2:00 many custon were on hand and the cycler ton was pushed regularly so the machine operated continu ly. From 2:00 to 3:30, tr dropped about 50 per cent the projector ran intermitte while from 3:30 to 5:30, cu mers became fewer and the jector was used only occasion

Don Woelfel says that the genuity with which MPO Vi tronics with Automatic Cycler be used successfully is alr without limit.

For instance, let us imagir steam iron placed on an holder, and contrived so the

(CONTINUED ON PAGE



Automatic cycling device is shown on top of MPO Videotronic 8.



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A-V CONFERENCE IN LONDON:

(CONTINUED FROM PAGE TWENTY-EIGHT)

ger of the Organization of European Co-Operation and Development's Paris office led the discussion on "The Art of Sponsorship". Norman Vigars, Films and TV Manager of the Ford Motor Company and Arthur Graham, Films Officer of the Bowater Paper Group were chairmen at the discussions on Budgeting and Sponsor/Producer Relations.

Developments in 8mm sound film were also discussed in detail and sponsors examined the Vicaudio and Videotronic 8mm sound projectors, in relation to their spring sales programmes — particularly interested were the British Aircraft Corporation, Ford Motor Company, International Computors and Tabulators, Esso and United Dairies.

Henry Strauss Talks on "Integrating A-V"

Opening the second day's discussions was guest speaker Henry Strauss, president of Henry Strauss & Co. Inc., of New York, who outlined his concept of programmed motion pictures in the presentation "Integrating Audio-Visuals in the Company Communications Plan".

Strauss detailed the steps to be taken in planning management and employee attitude development. He screened a number of his films including *Something's Come Up* and the Berlin award-winning film *Strangers in Paradise* from Pan Am employee development programs.

The afternoon featured five representatives of leading industrial organizations who presented case histories of communications programmes which owed their success to motion pictures.

Accident Prevention in the Research Lab

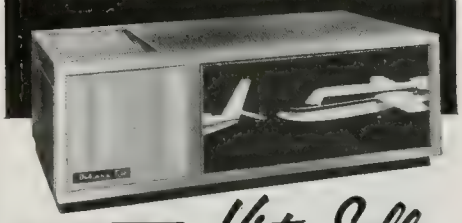
Gordon Begg, Imperial Chemical Industries' Films Officer and the producer of Britain's award winning film *Black Monday*, described the film as the first motion picture designed to prevent accidents in research laboratories. Intended primarily for I. C. I's research scientists, it had been adopted by many schools and universities as part of students' training in laboratory practice.

Between workshop sessions, delegates inspected a selected display of new equipment including Sound Services' C. C. TV. system, the Bell and Howell model 641 16mm sound projector, Edric Films' Synchroflex location sound recorder for synchronised effects and lip synch, as well as the new Premier Edit-Or mechanised sound and picture bench.

At the close of the BUSINESS SCREEN INTERNATIONAL WORKSHOP, the speakers and delegates were the guests at a reception given by Roland Chase, President of Colour Film Services, one of Britain's leading 16mm colour laboratories.

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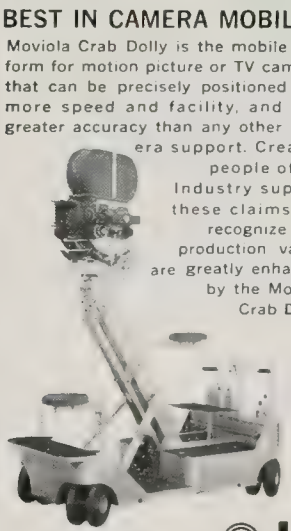
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AudioVisual Equipment TradeFair

Revere adds sound to slide projector; a new Selectroslide

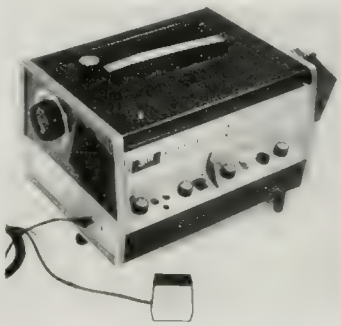
Revere Sound Slide Projector Records Its Own Talking Slides

☆ A one-piece sound slide projector with built-in audio recording and playback capability has been introduced by the Revere Camera Co., a subsidiary of the Minnesota Mining and Manufacturing Co.

The Revere "435" Sound Slide Projector is an all-in-one slide projector with a tape-recorder-playback unit. Development of a special magnetically-coated sound slide mount and a radically-different type recording system were keys to the new development.

Slide mounts are 3¼-inches square, contain a 1⅜-inch "window" to accommodate 35mm or 127 size Super Slides. One side of the special mount carries a thin strip of magnetic tape. Revere engineers devised a recording head system that moves in a spiral path around the face of the mount. (In a conventional recorder, magnetic tape passes through a stationary head.)

The Model 435 can be operated manually, semi-automatically



Revere's Model 435 Projector

and automatically, utilizing a 40-slide non-spill magazine. It comes equipped with a microphone for recording up to 20 seconds of comment with each slide. Obviously, programmed material with continuous music, etc. may not be used with this intermittent system.

Slides are narrated after processing, can be immediately played back and re-recorded if correction is necessary. The same sound slide mount can be recorded on many times, enabling a salesman or trainer to change approach for varying types of customers or trainees.

Technical details include: 3 x 5-inch, 8-ohm integral speaker; dual control panel with three-position selector knob for manual, semi-automatic or automatic operation; pushbutton for slide changes; three position toggle switch for on-off operation and for recording with lamp off; and a knob for advancing the slide tray manually.

The projector has a Wollensak



Magnetic-striped slide mounts

5-inch f 3.5 projection anistigmat lens; uses a 500-watt base-down lamp. Weight is 25 pounds. The unit measures 10 inches high by 10¼-inches wide; is 13 inches wide. Vinyl carrying case has pocket for power cord, microphone and other accessories. For additional descriptive literature and prices check NP #1 in the convenient Reader Inquiry box on this page.

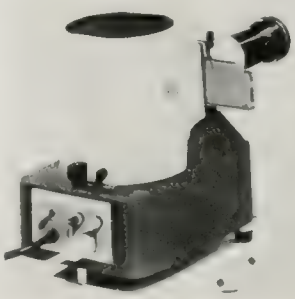
* * *

Spindler & Sauppe Introduces a 1200-Watt Manual Selectroslide

☆ A new 1,200-watt Venturi blower-cooled manual slide projector, said to be the only one of its type on the market, has been announced by Spindler & Sauppe, Los Angeles.

The model, SLM-1200 Manual Selectroslide "fills and surpasses" the niche long left vacant by the company's discontinued "Master" model. It carries a $267 price with 5" lens and fitted case. Remote command cord is extra. The SLM-1200 is adaptable to use single frame filmstrips with either manual or remote control attachment. It also accepts quality accessories for the "SL" series of Selectroslide projectors including 15 lenses from 1½" to 11" and

SLM-1200 Manual Selectroslide



will accommodate the Leitz F high-speed lenses.

Check NP #2 in the handy Product Request Form for a plete brochure available fron manufacturer.

* * *

Wide Aperture Plate Attachm Permits Viewing of Timing M

☆ L-W Photo, Inc., Northr Calif., has developed a wide ature attachment plate for pr tors that makes possible the ing of timing marks or other recorded on film outside sprocket holes. New plate a viewing of data on either sic the gate. It is available as a fication to all models of exi L-W stop-motion projectors.

Check NP #3 in the New uct Request Form for fu data.

* * *

S.O.S. Has Exclusive on Aleka Gerard Process Screen Syste

☆ The Alekan-Gerard Pr Screen, an element in a low system of front projection ph raphy, is now being exclus distributed by S.O.S. Photo Optics, Inc. Background ima evenly lit from a small so presents no "hot spot" proble

The A-K high-reflectance ed, aluminized screen mat comes in 72-inch widths which be applied to studio walls o mented to plywood or hardb "flats" up to any size desire or more feet, without vi seams. Price is $2.50 per s foot.

To complete the proces special 10mm thick semi-tran ent mirror or "beamsplitter" 60% transmission and 40% flection is available from S in a 10 x 10-inch frame. priced at $45. Images are jected through this optical fl any low-power lamp from watts up, via a slide or cine jector. Photographs or mo backgrounds are taken with nary movie camera — no chronous or interlock motors ing required for accurate regi tion. Check NP #4 in the Re Inquiry Form for complete dat

For all the news about audio equipment and accessories, turn the pages of the BIG Business S

AudioVisual Equipment TradeFair

aids for production; a new Radiant screen and a Xenon arc lamp

hell D-R Viewfinder Has Two of Horizontal Matte Vanes

Mitchell Studio viewfinders are available with two sets of horizontal matte vanes, instead of the hard single set. This sealed tional "built-in" eliminates ng into the finder housing to nmodate plastic mattes.

he new Mitchell D-R viewfind- rovides the camera operator an efficient means of compos- for two aspect ratios (i.e., demy and Television or 1.85 Academy) when the possibility is type of release occurs.

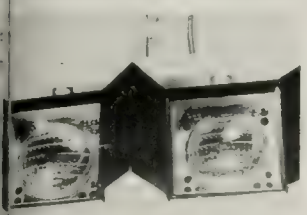
heck NP #5 in the New Prod- Form to get complete data.

* * *

quip Unveils New Temp-Lite able Studio Lighting Fixture

practical application of a studio light source was view- y several thousand visitors at ent meeting and trade show he Society of Motion Picture Television Engineers in Chi-

he Telequip Company exhibit- a new Temp-Lite portable ng fixture which employs a



Telequip's Temp-Lite fixture

type of integrated lens-reflec- tudio lamp developed by West- ouse lamp division engineers.

he new Temp-Lite kit includes ixtures complete with the new io One professional lamps, a nting yoke with a nine-foot coping stand, "barn" doors, ix diffusers, spare 650-watt s and a sturdy carrying case. new unit is ideal for location t, TV mobile applications, reel activities and commercial lo work.

n advantage cited for the Stu- One professional lamps is their life. Each lamp contains about tiny prisms which provide e light and enable the light to ore easily and accurately di- d. This satisfies the need for er light levels for color tele- n production. Check NP #6 e convenient request form for ional details.

* * *

ant Introduces an Improved ucator" Model Tripod Screen

he newly-improved Educator d model projection screens of Radiant Manufacturing Corp. have been designed and constructed for heavy-duty use. This especially-constructed model has proven effective where screens are used day-in and day-out.

The Educator screen features anodized aluminum tripod legs that open at the touch of the toe. An all metal slat bar protects the screen surface when not in use. For use in large rooms the screen can be opened to a maximum height of 116 inches; for use on stage or platform it can be dropped to only 12 inches from the floor. Other features are: trigger locking handle for complete adjustability, drawn steel slat tips, screen leveler for uneven floors.

The Educator is available in sizes 50 by 50 inches through 70 by 70 inches, all in seamless surfaces. A choice of three projection surfaces: glass beaded VynaFlect, silver lenticular OptiGlow or new white lenticular Super Uniglow. For a complete Radiant Screen guide and other useful literature on these models, check NP #7 in the Request Form.

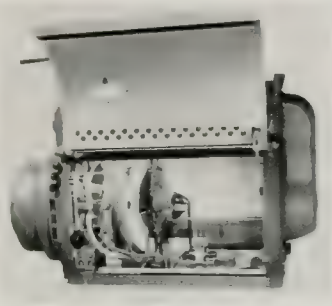
* * *

Strong Electric Introduces a New Xenon Arc Projection Lamp

☆ A new model Xenon arc projection lamp which is available in three capacities has been announced by the Strong Electric Corp.

Projecting a steady, flickerless, pure white light, the lamp is independent of voltage variations of the power line supply, and excellent for color film reproduction. Extremely even distribution of light is afforded throughout the total screen area, and "push button repeatability" of intensity and color temperature is possible.

Practically no heat is projected to the film or aperature plate. No



Strong Arc with Xenon Lamp

cooling is required. Focus remains constant.

The 900-watt model is designed for matte screens up to 23 feet wide, and high gain screens up to 28 feet wide with CinemaScope aperture.

The 1600-watt model is for matte screens up to 29 feet wide, and high gain screens up to 36 feet wide.

The 2500-watt model is for matte screens up to 35 feet wide, and high gain screens up to 43 feet. Check NP #8 for additional product data.

* * *

Announce the "Maurer-Matic" Portable Film Processing Unit

☆ A new portable motion picture processor is ready for marketing, manufacturer J. A. Maurer, Inc. has announced. Only 27 inches long for 16mm and 35mm (30 inches for 70mm), the Maurer-Matic portable processor embodies

(CONTINUED ON NEXT PAGE)

A CONVENIENT REQUEST FORM FOR PRODUCT DATA

- ☐ NP = 1: Sound Slide Projector "435" Model.
- ☐ NP = 2: New Model SLM 1200 Manual Selectroslide.
- ☐ NP = 3: Wide Aperture Attachment Plate (L-W).
- ☐ NP = 4: Alekan-Gerard Process Screen Equipment.
- ☐ NP = 5: Mitchell Studio Viewfinder, Model D-R.
- ☐ NP = 6: The Telequip Temp-Lite lighting kit.
- ☐ NP = 7: Educator Model of Radiant Screens.
- ☐ NP = 8: New Xenon Arc Projection Lamp.
- ☐ NP = 9: The Maurer Portable Film Processor.
- ☐ NP = 10: New Synchroflex Magnetic Attachment.

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Buchan Pictures, 122 W. Chippewa St., Buffalo 2, N. Y.

Crawford, Immig and Landis, Inc., 480 Lexington Avenue, New York 17, New York.

The Jam Handy Organization, 1775 Broadway, New York 19.

National Cinema Service, 71 Dey St., N.Y. 7, WO 2-6049. N.Y.C. RCA audio-visual distributor

S. O. S. Photo-Cine Optics, Inc., 602 W. 52nd St., New York 19.

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United World Films, Inc., 1445 Park Ave., NY 29, TR 6-5200

• PENNSYLVANIA •

Appel Visual Service, Inc., 963 Liberty Avenue, Pittsburgh 22.

Audio-Visual Equipment Rental Service, International Film Center, Sales and Repairs, 1906 Market St., Philadelphia 3, LOcust 3-7949.

Oscar H. Hirt, Inc., 41 N. 11th St., Philadelphia 7, WAlnut 3-0650.

James Lett Company, 221 N. Second St., Harrisburg, CEdar 3-5651.

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

SOUTHERN STATES

• GEORGIA •

Colonial Films, 71 Walton St., N. W., JA 5-5378, Atlanta.

United World Films, Inc., 287 Techwood Dr., NW., Atlanta.

• LOUISIANA •

Delta Visual Service, Inc., 715 Girod St., New Orleans 12. Phone: JA 5-9061.

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Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago.

Midwest Visual Equipment Co., 3518 W. Devon Ave., or 27 N. Franklin St., Chicago.

United World Films, Inc., 542 S. Dearborn St., Chicago 5.

• MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit Zone 11.

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Twyman Films, Inc., 329 Salem Ave., Dayton.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

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• CALIFORNIA •

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Photo & Sound Company, 5515 Sunset Blvd., Hollywood 28.

Ralke Company, Inc. Audio-Visual Center 849 N. Highland Ave. HO 4-1148, Los Angeles 38, Calif.

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Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.

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Photo & Sound Company, 116 Natoma St., San Francisco 5.

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United World Films, Inc. 5023 NE Sandy Blvd., Portland 13

• TEXAS •

Association Films, Inc., 1621 Dragon Street, Dallas 7.

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The Audio-Vi Equipment Trade I

(CONTINUED FROM PAGE
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Advanced processing che engineered by the manuf into this unit does away wit of the complicated machir signs used in labs in the pas

Additional features includ able processing speeds, t static controls, automatic take-up and shut-off, and p drive pull-out For additiona check NP #9 in the hand quest Form in these pages.

* * *

Synchroflex, a 16mm Magn Sound Recording Attachmer

☆ From England comes w the Synchroflex, a 16mm m sound recording attachment Bolex H 16 and Bell & How range of cine cameras. The chroflex can be operated c mains or off re-chargeable b units and it accommodates fully-coated magnetic film.

The new attachment i chanically-interlocked into t lex or B&H Model 70 c and therefore synchronizatio sound are assured, accord the manufacturer. Edric Filn demonstrated the Synchrof the recent BUSINESS SCREE TERNATIONAL workshop in L last month. For full details NP #10 in the convenient R Form in these pages.

* * *

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☆ Professional accessories Kodak Reflex Special Came signed and manufactured by ialists of Camera Equipment pany, working directly wi manufacturer, are now ava

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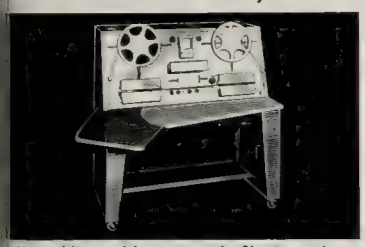
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A-V SERVICE AT SEATTLE:

(CONTINUED FROM PRECEDING PAGE FIFTY)

a display with 36 buttons. When one of these was pushed, it showed two slides of an area, while a 20-second tape described the pictures.

A Spindler & Sauppe Model SLS 750, and four continuous four-track Viking tape decks provided the basic equipment. A special switching arrangement was built to select the proper slide and tape track through the use of relays.

Standard Oil of California used a *moving* motion picture projector. The exhibit featured a diorama of a modern "city of tomorrow" and over this city a 16mm projector projected details of what was to be expected in this city of Century 21.

The projector moved in a horizontal arc projecting just over the area being discussed by the narrator. The projector was mounted on an eccentric platform, and its movement was triggered by a photocell reacting to black leader spliced in the film.

Make Good Use of Continuous Projection

There were many fine uses of single, continuous 16mm projectors and continuous slide projectors on the grounds. Alaska Canned Salmon used another Spindler & Sauppe slide projector, and integrated it into the Alaska exhibit.

The Seattle Area Industrial Council, and the Central Association (of Seattle) put on a 16mm film, (using a Triangle), which also tripped lights on a map to show the exact area being discussed. This was done by notching the film, and having a microswitch read these notches.

Washington State's Department of Institutions had a similar setup, using a Beseler Salesmate (tape sound slidefilm projector) which also controlled lights on a map of Washington, showing their various locations.

These are a few of the many other applications of audio-visual techniques which again and again proved the value of audio-visual techniques to effectively deliver the exhibitor's message.

Looking Ahead to New York's Fair in '64

Rarig's Service Department has endured six months of rush — rush — rush! For when a piece of equipment broke down, it was a major disaster for the exhibitor, and had to be fixed as soon as possible.

This often meant 12 and 16 hour shifts for the repairmen as well as phoning suppliers at home in off-hours to obtain rarely-used parts. But this was an exciting and educational period, as everyone at Rarig's will agree!

One of the employees put it quite well: "It's been a fascinating experience working on the grounds these past six months. Even I never dreamed there could be so many ways to use audio-visual equipment. I'm looking forward to the New York Fair, and seeing what they do with A-V there. It should be great!"

MULLING OVER A NEW MOTION PICTURE?
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Two New Accessories for the Videotronic 8:

(CONTINUED FROM PAGE 68)

tomer is encouraged to pick it up. This triggers the projector, and the action on the screen tells the customer to look at the various features of the iron. Thus, live action photography, animation, and the wiles of a skillful salesman on the screen can be used to embellish the customer's actual inspection of the iron. This would be an extremely effective demonstration piece.

MPO's tests have shown that most people *will* push the button to start the projector, and this very act of violation in starting it will encourage them to watch the whole film and pay rather good attention to it. Other on-the-spot tests have shown that the best length for a store film sho from three to six minutes, up to 12 minutes can be us fectively in exhibits. The Videotronic 8 will accept from 2 to 15 minutes in l

For store use particularly, recommends regular insp and service of repeater proj Videotronic 8's are delivere installed through 43 servic tions set up across the co These stations are equipp supply regular and eme service to the machines on tion.

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FILM Awards of the Year



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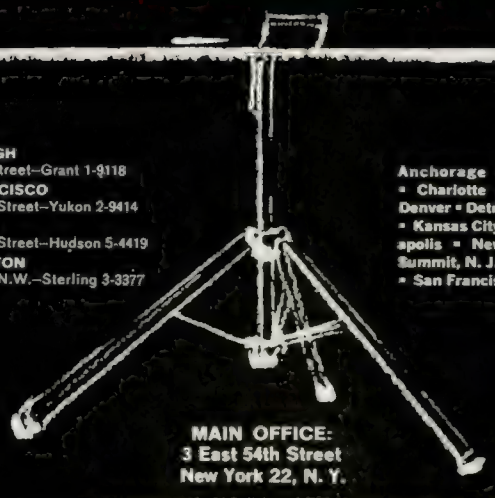
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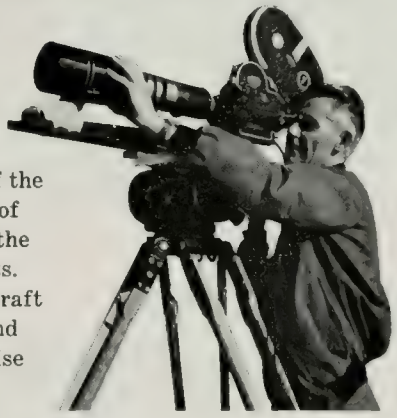
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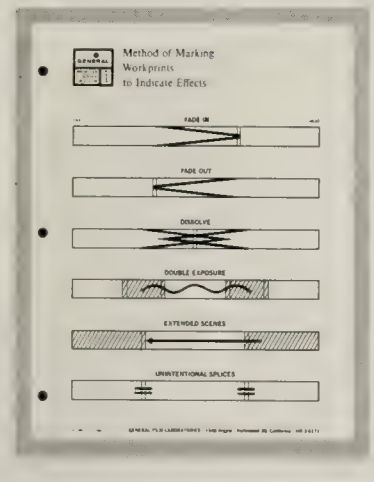
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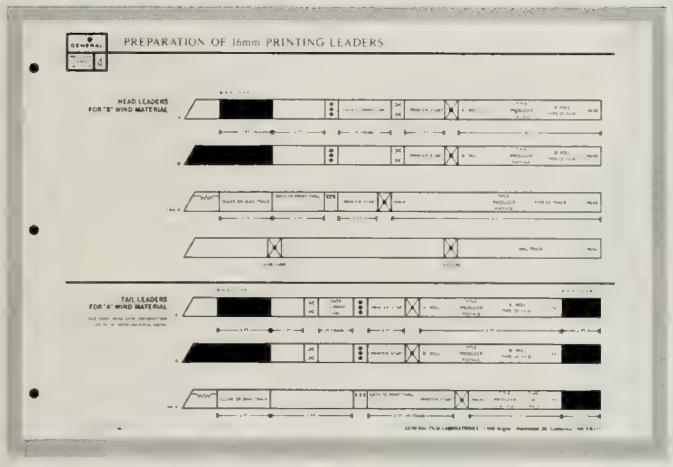


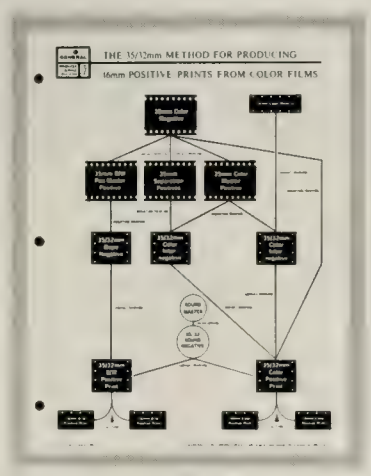
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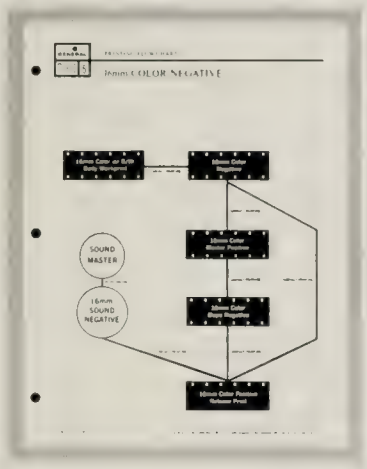
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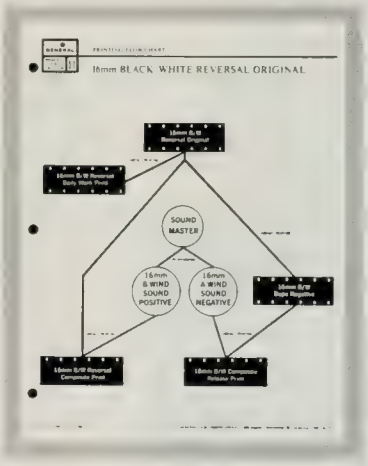
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The other eight are printing flow charts. They illustrate the steps required in different types of printing, from the camera stock to the release prints. All are punched for a three-ring binder (the big ones fold to fit.)

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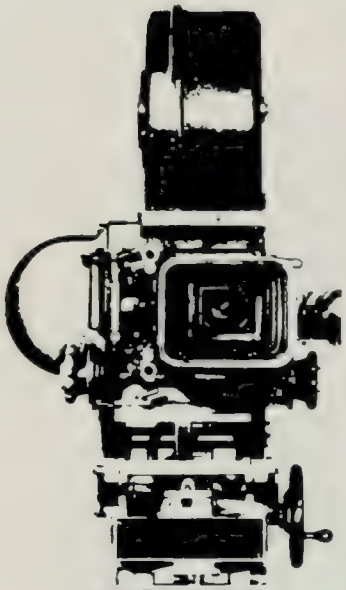
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Issue Eight, Volume Twenty-Three of Business Screen Magazine, published Dec. 30, 1962. Issued 8 times annually at six-week intervals at 7064 Sheridan Rd., Chicago 26, Illinois by Business Screen Magazine Inc. Phone BRiargate 1-8234-5. **O. H. Coelln, Editor and Publisher.** Subscription $3.00 a year; $5.00 two years (domestic ; $4.00 and $7.00 foreign. Second class postage paid at Chicago, Illinois and at additional mailing office. Entire contents copyrighted 1962 by Business Screen Magazines, Inc. Trademark registered U. S. Patent Office. Send editorial and subscription inquiries to Chicago.

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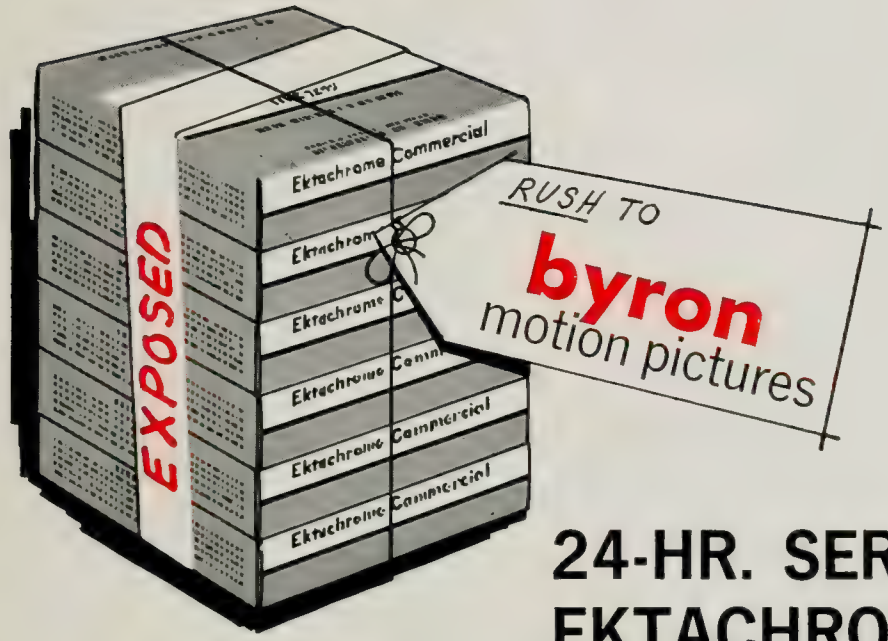
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RIGHT off the NEWSREE

N A M Seeks Outstanding Films on Industrial Relations Theme

☆ Film producers and distributors are asked to submit their outstanding industrial relations movies and filmstrips produced in 1962 to the National Association of Manufacturers for selection of those to be shown at a special presentation by the Association in the spring of 1963.

The films selected will receive an "Award of Merit" and will be shown before a group of business executives attending the 35th NAM Institute on Industrial Relations, to be held March 24-29 in Phoenix, Arizona.

Films submitted for this competition should be appropriate for showing to employees of the average American company, rather than only those of one particular industry; they should be directed primarily toward an audience of employees rather than toward consumers or the community as a whole. The films, according to the NAM, should deal with the specific needs of the industrial relations area, such as the role of supervisors in improving a company's human relations factor.

A committee of representatives of NAM member companies will select the group of films for the spring showing. Entries must be received before February 15. Film producers or distributors may obtain detailed information from Janet Wilkins, Audio-Visual Department, National Association of Manufacturers, 2 East 48th Street, New York 17.

* * *

Calvin Workshop Scheduled in Kansas City February 4-6

☆ The Calvin Workshop for 1963 has been set for Feb. 4, 5, 6 (Monday through Wednesday afternoon) on the sound stages and throughout the buildings of Calvin Productions, Inc., 1105 Truman Road, Kansas City 6, Missouri.

There is no cost or obligation for attendance, Calvin officials note. They ask that participants handle their own hotel accomodations.

Everyone is welcomed to the Workshop. The only "passport" necessary is an interest in film and motion picture activities.

The program:

Monday, Feb. 4 — Preplanning, The Script, Talent Selection, Location Interior and Exterior Photography, Studio Lighting, (Showing of notable films — ning).

Tuesday, Feb. 5 — Sets Properties, The Director, 16 Camera Stocks, Special Can Effects, Common Errors, The E ing Process, Optical Effects, I Music. (Banquet and Open Ho — evening).

Wednesday, Feb. 6 — Tec cal and Character Animation, Storyboard, Background Des Laboratory Operations, Sound cording, Recording Equipm The Finished Print.

Calvin officials announce th will be many opportunities "face to face" discussions Calvin personnel and other W shop members on specific pr lems and areas of development.

* * *

N. Y. Film Producers, Unio Agree on Contract Procedur

☆ After a series of conferer extending over the past 18 mon the Film Producers Associatior New York and the East C Council of the International sociation of Theatrical and St Employees have agreed to a r procedure in contract bargain

Speaking for the FPA, Exe tive Director Harold Klein s that steps are being taken for j collective bargaining between of the IATSE locals involved film production in New York the FPA. This means that u determination of a common ex ation date for the existing c tracts, management and the uni will sit together at one bargain table to reach agreement on c tracts for all concerned.

The FPA feels that this i step forward for the industry the East Coast. The agreement worked out by the FPA La Committee, headed by Sanf Greenberg, of MPO Productic and Walter Diehl, Assistant Int national President of the IA.

The FPA is taking under visement a proposal that the r tual expiration date be Decem 31, 1965. Also under conside ion by the two organizations i unified industry and union pensi welfare insurance fund.

* * *

Announce Awards for Jewis Films, Filmstrips in May

☆ The outstanding film and fil strip dealing with Jewish subj matter, released during 1962, receive a special award to be pr

(CONTINUED ON PAGE EIGH

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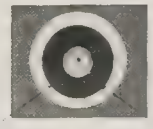
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THE NEWSREEL:

(CONTINUED FROM PAGE SIX)

ented by the National Council on Jewish Audio-Visual Materials, it was announced by Dr. Samuel D. Freeman, chairman of the National Board of Review.

Dr. Freeman suggested that producers submit information about their films and filmstrips of Jewish interest, not later than January 11, 1963, to Dr. Zalmen Slesinger, Executive Secretary, National Council on Jewish Audio-Visual Materials, 101 Fifth Avenue, New York 3, New York.

Awards will be made at the 13th Annual Meeting and Workshop of the Council in May 1963.

* * *

International Advertising Film Festival on June 17-22

☆ The 10th International Advertising Film Festival of the Screen Advertising World Association will be held at Cannes, France, June 17 to 22, 1963.

The Festival is being extended one day, because it is felt this is necessary to relieve the pressure on the jury in the closing stages for final selection of prize-winning films.

The first meeting of the committee appointed by the Executive Council of SAWA to supervise the organization of the 1963 Festival was held in Paris recently.

The official program will follow the pattern of previous years. A dinner and dance will follow the prize awarding ceremony on Saturday evening, June 22.

In general, the regulations and maximum number of entries per competitor in the Cinema and Television groups will remain unchanged. The Cinema group will have 12 categories and TV 11.

The Jury for the 10th Festival will be increased from 15 to 16 members. This will permit equal representation between Cinema and TV groups. Details of nomi tions to the Jury and countries be represented will be announ later.

The Festival office, meanti will handle any inquiries conce ing the 1963 Festival. Write: Director, 10th International vertising Film Festival, 38 De St., London, England.

* * *

February 15th is Deadline f American TV Festival Entrie

☆ A February 15th entry deadl for the 1963 American TV C mercials Festival has been nounced by Wallace A. Ross, F tival Director. The competitio open to advertisers, their agenc production companies and tel sion stations. All commercials t cast in the U.S. and Canada tween March 1, 1962, and Ma 1, 1963, are eligible.

Five regional councils of pr inent advertising executives again judge the entries accord to their product classificati Golden statues (to be nick-nam this year) will be presented to B of Category and Special Citat winners at an awards luncheon the grand ballroom of the Waldo Astoria Hotel, New York City, Friday, May 24th. Workshops screenings will be scheduled the same day. Showings and aw presentations in other cities follow in May and June.

Entry information is availa from the festival office at 40 E 49th Street, New York 17, N. ELdorado 5-5877.

* * *

Mails Bring Record Number Listings for Production Revi

☆ An early and heavy response mailings of listing invitations the 13th Annual Production view is reported by Chicago he quarters' staff of BUSINESS SCRE The big book is well on its way ward publication in mid-Februa the Editors report.

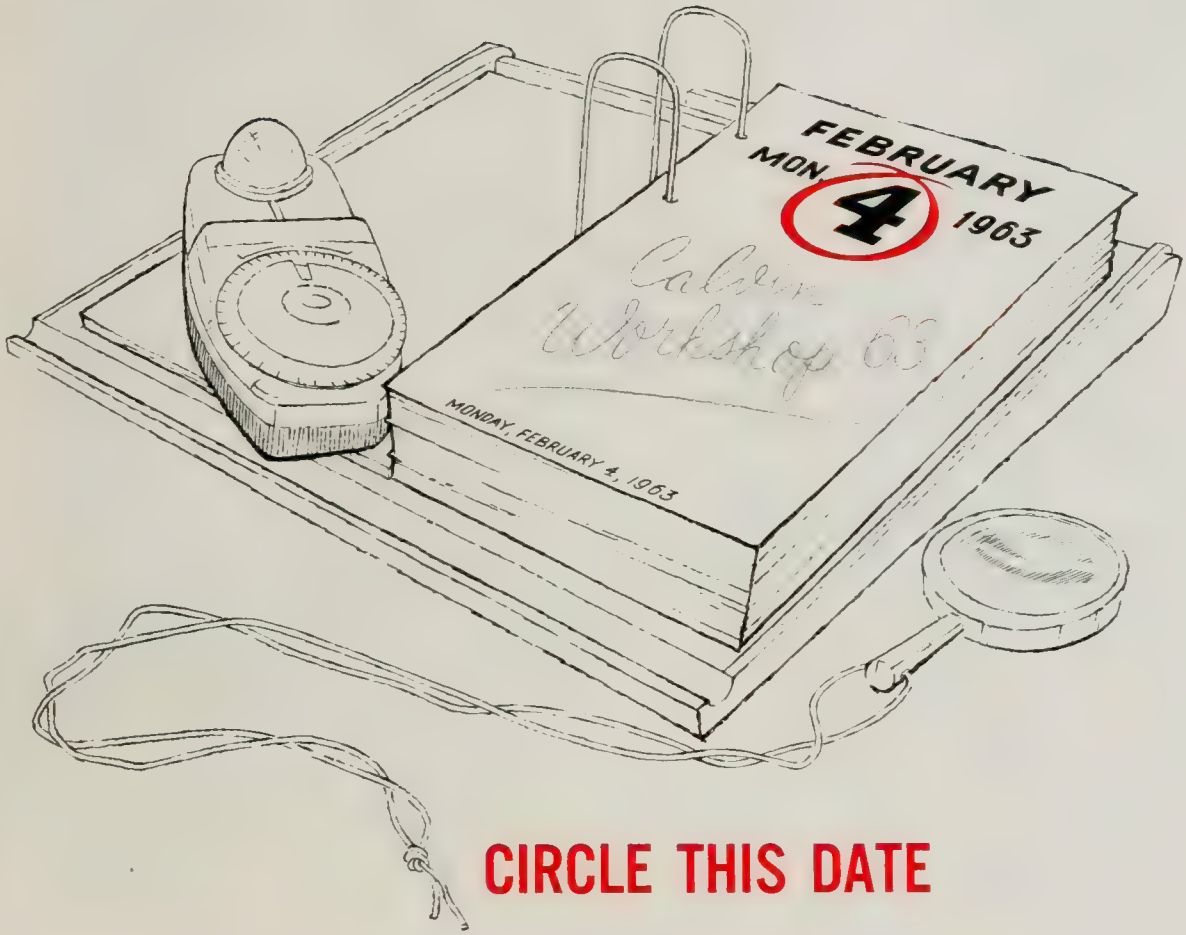
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There are a lot of reasons for spending three days at the Seventeenth Calvin Motion Picture Workshop. Those most often mentioned are: exchange ideas, find out what's new, review fundamentals, see how the other people do it, get help on a special problem, compare techniques, and just for fun. Five hundred will be expected.

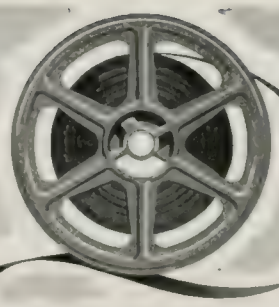
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Camera Eye

THE EDITORIAL VIEWPOINT

Selling As a Career? "Phooey," Say College Students As Only Five Percent Choose Sales!

☆ With many countries, including our own, so vitally dependent on the hands and heart of career salesmen, it is shocking to note the comparatively low opinion held for this profession by the average college student.

Only one male college student in 17 is willing to try selling as a career. Three-fourths of male students consider selling at best only a job; at worst, a racket. Of the 69 per cent of today's college males who already have decided on their careers, only five percent have chosen sales.

We are indebted to financial columnist Sylvia Porter for her nationwide piece alerting the business community to this state of affairs and to Sales Management Magazine for bringing the study to light.

Elsewhere in this issue is a piece about *one* new motion picture that does something about selling as a career. To our mind, the field could take a dozen more titles, aimed at the enormous teen-age population where such decisions begin to be made and aimed again, in more sophisticated versions, at the college audience.

* * *

Wilding Staffers Celebrate Clint Hatcher's 25th Anniversary; Joined Company in 1937

☆ A happy pre-Christmas celebration at Wilding Inc. studios in Chicago was the observance on December 20th of the 25th anniversary of Clinton B. Hatcher's association with the national communications' company. Clint joined Wilding in December, 1937 as an accountant.

He moved up to secretary-treasurer of the company, served briefly as controller and was elected vice-president in charge of finance



Clint Hatcher (right) displays story of career to Wilding president Bill Hanmer (at left).

in 1958. In January, 1962, he became executive vice-president of the company he has served so well for a quarter of a century.

Clint was born in Montreal, Canada; he and his family now reside in Lake Forest, along Chicago's North Shore.

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THE EDITORIAL VIEWPOINT:

(CONTINUED FROM PRECEDING PAGE TEN)

IATSE Awards to Jamison Handy Point Up Studio's Fine Labor-Management Relations

☆ An outstanding example of harmonious labor-management relations, covering a period of many decades, was emphasized on November 26th when all six Detroit, Michigan locals of the International Alliance of Theatrical Stage Employees and Motion Picture Operators honored Jamison Handy, president of The Jam Handy Organization. Mr. Handy became the first man to receive honorary gold membership cards from the six key labor groups.

Cited "for outstanding personal relations with the unions" and "in recognition of his 50 years of inspiring leadership and true democratic spirit" at the ceremony, Mr. Handy was also presented with a gold plaque by International headquarters, represented by Walter Diehl, assistant to president Richard F. Walsh.



Honored by a gold plaque from IATSE unions was Jamison Handy, president of The Jam Handy Organization (right) *who is pictured receiving the award from Walter Diehl.*

The plaque cited the communications' pioneer for "his untiring devotion in the creative field of visual communication." From the corner, it's a refreshing thing to note this bright island of *good* management-labor relations within our industry. Beyond any question, the membership within these craft unions includes some of the most able technicians and craftsmen in the industry, well worthy of their hire.

All too often, those who circumvent the employment of craft members along the film production lines, cite "savings" in cost as an advantage. The price paid for lack of quality, for the absence of experience and skills, is hardly ever worth the slight difference.

* * *

The Nation's Public Libraries Need a Good Sponsored Film to Help Tell Their Story

☆ When American Library Week comes up next April 21 to 27th, will the many thousands of U. S. public libraries have a good public relations picture "going" for them?

Our nation's libraries, particularly in smaller cities and towns, need public support to meet their growing payrolls, increased competi for competent professional library school g uates. Industrial and university researcl braries are taking good people with their scales and added benefits.

How about it, American Library Associat why not prevail on some of your many p lisher friends and suppliers to underwrite long-needed film on what a good library m to the community?

* * *

20 Million Fishing Licenses Issued in '61 There's a BIG Sports Film Audience in U

☆ Underscoring the tremendous audience rectly interested in fishing and hunting as t favorite outdoor recreation is the Departn of Interior's report that 19,394,177 fis licenses were issued in these United State 1961. There were 11,785,753 hunting per taken out in the same year! Small wonder a good new sports' film on either of th topics brings out record attendance amon kinds of groups which sponsor these showi

* * *

Theme Music for "The Big Step" Distribu to School, College Bands by American C

☆ As we always say, it's not only the pic but the "follow-through" that counts! A n worthy example of post-film promotion a big impact is the current run by Amer Oil of 20,000 copies of the original mu composition "All American March" wh was the theme of that company's major *The Big Step*. The picture tells about An can's worldwide re-organization efforts new marketing approach. It was produce Parthenon Pictures, Hollywood.

But now high school and college ba throughout the land have copies of the "Ma arrangement by Richard L. Crosby. And already been used by bands at Notre Da Purdue and Missouri in the midwest; was troduced this fall to other bands in Indi Iowa and Georgia.

This stirring march music has been n available to all bands in states where An can Oil does business. Recordings of film m have been used for promotion but this fresh and original new twist!

* * *

Kodak Expands Film Manufacturing Fac With New Five-Story Building in Roche

☆ Eastman Kodak Company is expanding Kodak Park Works in Rochester, N. Y. the construction of a five-story building fo photographic film emulsion coating facili

The structure, to be located on Ridge R West near Lake Avenue, will add 93, square feet of floor space for the highly cialized work of coating light-sensitive e sions onto film base.

"This new structure will contain film e sion coating equipment of high versatility signed to meet our needs for additional ca ity to produce film products of increasi high quality," said Clarence Wynd, East Kodak vice-president and general manage Kodak Park.

Construction of the new building will b in January and full production operations scheduled for 1965.

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Medical motion pictures have grown-up. The layman sees only a very few of the many screened for physicians, surgeons and hospital staffs. All of them, nowadays, are designed to bring new and vital information to the greatest number of professional people in the shortest possible time. Medical motion pictures are helping to save lives. But remember: Doctors are the toughest audience a motion picture can face. Some of us are bug-hunters. Doctors are lint pickers, bless them.

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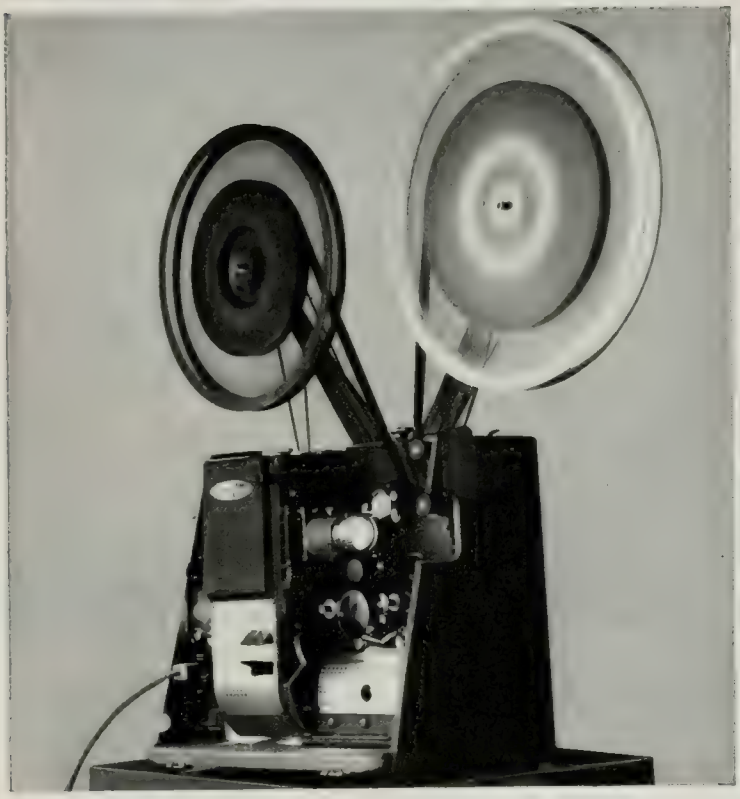
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Hold 10th National "Day of Visuals" in Ju

Event Sponsored by National Visual Presentation Associat

THE NATIONAL Visual Presentation Association will hold its Tenth National Day of Visuals on June 4, 5 and 6, 1963 at the Commodore Hotel in New York, it was announced this month by William J. Connelly, National President of the association.

"This year's program will mark a decade of progress by NVPA and will be the first time the National Day of Visuals Program will run three full days," Mr. Connelly said. In recent years it has been of two days' duration.

Program Has Three Phases

A National Awards Competition, a Visual Communications Symposium, and the Visual Communications Exposition are the three interrelated segments that form the Day of Visuals.

One of the major national events in the field of audio-visuals and presentations, the Day of Visuals draws attention from all parts of the country and Canada.

From its inception, ten years ago, it has maintained one primary objective — to improve visual presentations. For this reason, it effectively serves the diversified interests of business, industrial, government, educational and religious organizations with this common interest forum on visual presentations.

Beach Named General Chairman

Frederick G. Beach, authority and consultant on audio-visuals, will be General Chairman. Janet R. Wilkins, National Association of Manufacturers, is Chairman of the Annual National Visual Presentation Awards Competition that will be held in conjunction with the Symposium. Norman L. Bebell, of Bebell and Bebell Color Laboratories, Inc., serves as Chairman of the Exposition Committee.

The success of the Ninth Day of Visuals, held last June in New York, has prompted the Association to enlarge its Visual Communications Exposition. The entire area of the Commodore's Windsor Ballroom will be devoted to exhibit booths of leading audio-visual and communications equipment manufacturers, services, and suppliers from all parts of the United States. This comprehensive exposition will bring to New York the latest new developments in presentation equipment and techniques.

Three full days of seminars on audio-visual and presentation subjects will be held. A departure this year from previous sympo programs is the running of current seminars. The format be carefully prepared to pr interesting and informative grams for both the knowledge presentations specialist and the experienced person.

Mr. Connelly said, "The entation field encompasses a range of tools and techni NVPA plans to offer selective inar sessions that will be div between those who are 'sop cated' and those who are new ers to this rapidly maturing of communications. The then the Tenth Day of Visuals Sy sium is: 'Impact Communica That Motivate'."

Four Types of Presentatio

The Annual Day of V Awards Competition, also i tenth year, will encompass major areas of visual pres tions: (1) motion pictures, sound slidefilms, (3) stripf slides, overhead projector grams and opaque projector grams, and (4) easel graphic cluding flip charts, chart s flock and magnetic board grams.

Details of the Awards Co tition and entry blanks are a able from the NVPA Nati Headquarters, 19 West 44th St New York 36.

One of the highlights of three-day program will be Awards Banquet that will be on Wednesday, June 5. Wir of the Visual Presentation Co tition will receive their awar this time.

Area chapters of NVPA taking an active part in the ning of this year's Sympos and several authorities in v presentation from within the of NVPA will be on the sen programs.

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nounce 20th National Safety Film Contest

mmittee Sets February 15th Deadline for Awards' Entries

IE 20th Annual National Safe- y Film Contest, sponsored by National Committee on Films Safety, has been announced. y deadline for the best 1962 on pictures and sound slide- s for safety education or train- se is February 15, 1963.

he entries, both theatrical and theatrical (16mm), will be ed and awards given in four s: (1) Occupational, (2) ne, (3) Traffic and transporta- and (4) General. Sound slide- s will be judged separately.

op winners in each of the four s and slidefilms will receive ze plaques. Award of Merit ificates will be given to other s for special reasons of subject ment, production excellence, unusual contribution to safety. t the discretion of the judges, rds may be given separately for ruction-teaching" and for "in- tional" purpose films.

ronze Plaque Award winners be shown in October during National Safety Congress and osition in Chicago. Plaques will presented at that time to rep- ntatives of sponsors of these s by the Committee's chairman. ertificate of Merit winners will ive their awards after the final ing which is in April. All win- will be notified immediately the judging.

ntries will be accepted only for e films which are delivered *charges prepaid* to the Com- ee's Headquarters at 425 North higan Avenue, Chicago 11, ois. Write them for entry ks.

* * *

adian Film Competition nclude Special Awards

resentation of special awards cinematography will be a new re in the 15th annual com- ion for Canadian Film Awards. anadian films produced dur- 1962 will be eligible for awards in 14 separate categories within four major classes: Theatrical, Non-theatrical, Television, and Amateur.

The Canadian Society of Cinematographers is joining with Canadian Film Awards to recognize the best color and the best black and white cinematography.

Closing date for entries is January 31, 1963. Entry forms are available from Canadian Film Awards, 1762 Carling Avenue, Ottawa 13, Ontario.

* * *

Int'l Labor Film Festival to be Held in Israel May 5-10th

☆ The Fourth International Labor Film Festival will be held in Tel Aviv (Israel) from May 5-10, 1963.

This festival, organized by the International Labor Film Institute in collaboration with the General Federation of Jewish Labor in Israel, follows similar Festivals held in Hamburg (1954), Vienna (1957) and Stockholm (1960).

The objective of the Festival is to compare works of cinematographic art on labor (topics) produced in the free world and to show films featuring social and human questions of interest to labor organizations.

The Festival will be extended by a trip through Israel which will give participants some idea of the achievements in the field of workers' welfare and economic and social development in that country.

Invitations to participate in the Festival were sent to the principal international organizations concerned, including:

The International Labor Office (ILO), International Film and Television Council (IFTC), International Audio-Visual Technical Center (IAVTC), United Nations Food and Agriculture Organization (FAO), European Coal and Steel Community, (ECSC), Office for Economic Cooperation and Development (OECD), European Economic Community (EEC), and the United Nations Educational, Scientific and Cultural Organization (UNESCO).

* * *

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Agriculture Hosts a Centennial Film Festival

Secretary Freeman Opens Eventful Three Days of Showings, Television Seminar as 102 Entries Compete in Twelve Categories for America's First Farm Film Awards

THE 100TH BIRTHDAY of the United States Department of Agriculture has been observed in 1962 on numerous occasions but the highlight for the factual film industry came on November 7th when Secretary Orville Freeman, strongly visual-minded, opened the nation's first film festival devoted entirely to agriculture.

In a mood as cheery as his Department's orange-colored Jefferson Auditorium, Secretary Freeman delivered a short, crisp talk which deplored the lack of information about agriculture in our country. "More pictures and fewer words" he suggested, "would bring more information about our nation's farm program."

In the audience at this tradition-making Centennial Film Festival of Agriculture, held in conjunction with the USDA's 9th Annual TV Seminar and Visual Workshop program, were visual specialists from universities, state departments of agriculture and information specialists from farm extension services throughout the country. Industry and film people were counted among the Festival and workshop audiences during the three-day program.

George Barnes Presents Awards

Festival awards were presented to American sponsors and producers by George Barnes, Acting Director of Information for USDA; Under Secretary of Agriculture Charles S. Murphy presented Special Participation honors for films screened at one of the Centennial Festival highlight programs on "Americas' Day." These were selected for citation by the Inter-American Institute of Agricultural Science at Turrialba, Costa Rica and by the National Film Board of Canada, giving representation to both hemispheres.

Awards to U. S. entries were in two major groups: the Awards for Excellence given eight top winners and Honorable Mention Awards presented to another eight outstanding motion pictures. Three additional films were selected as "runners-up" and cited for optional showing. A "Special Award" distinguished the U. S. Geological Survey film, *The 1959-60 Eruption of Kilauea*, made with the cooperation of the National Park Service, U. S. Department of Interior.

A total of 102 motion pictures were entered in the big show, reflecting, in particular, two important new facts about agricultural America:

1. That the technological revolution has changed the farmer's image; and

2. that rural and urban life are surprisingly similar in these fast-moving years.

In contrast to the words of forward-looking Secretary Freeman, back in 1912 when the Department established the first governmental motion picture operation, the Secretary of Agriculture of that period, James "Tama Jim" Wilson, called the motion picture a "work of the devil . . . a disreputable medium of expression."



Secretary of Agriculture *Orville L. Freeman opens the three-day Centennial Film Festival program.*

It took a motion picture of the Secretary, addressing a group of visiting "Corn Club" boys, to "sell" him on the medium. Secretary Freeman, as Governor of Minnesota, welcomed members of the Industrial Audio-Visual Association to one of its annual meetings a few years ago, with a heart-warming delineation of the vital importance of films in many specific phases of state education and information programs. He was, incidentally, the *first* political candidate in Minnesota history to use television.

Great Strides in Productivity

J. K. McClarren, Executive Secretary of USDA's Centennial Committee, summed up films' role in this commemorative year with these words:

"During this Centennial year, we have had occasion to reflect on the achievement made in agriculture. The great strides in productivity during the past half-century are particularly outstanding. This success is due in no small part to the use of new and better means of communication.

"Agricultural motion pictures have commanded a major position among the many devices used to communicate with farm people in this time of rapid development."

Keynote Address by Seldes

Keynote address at the Wednesday a.m. opening program was made by Gilbert Seldes, Director of the Annenberg School of Communications, University of Maryland. The noted critic and author spoke on "From County Agent to TV Camera." James Robertson, Vice-President for Network Affairs, National Educational Television and Radio Center followed Mr. Seldes with views on "The Future of Educational Television."

When the TV and Visual Workshop seminars resumed deliberations on November 8th (at the Sheraton Park Hotel's Exhibition Hall), an hour-long panel program on "Getting Public Service Materials Used on Television" made an especially useful contribution to attending guests.

TV Panelists and Moderator

Chairman Harold Lewis, Assistant Director of Information, USDA, and Moderator Carl Meyerdirk, of KVOO, Tulsa, Okla. and President of the National Association of Television and Radio Farm Directors, headed the discussion program.

Panelists included Harold Kirn, Director, Audio-Visual Division, Office of Civil Defense, DoD; Ralph J. Del Coro, Vice-President, Modern Talking Picture Service, Inc.; Alan Newcomb, Director of Public Affairs, Jefferson Standard Broadcasting Co., Charlotte, N. C.; and Kenneth Thomas, Director, University Information, Kansas State University.



Ben Rhodes *(right) accepts award for "Canadian Portrait" from George Barnes, Acting Chief of Information.*

Judges From Many Fields

A total of 36 judges selected entries for awards consideration. Their membership included visual specialists from education, farm organizations and industry. Final review judges were Charles Dana Bennett and Edith Bennett, representing the Farm Film Foundation; James H. Culver of the Library of Congress; and Edward Kendall, of the Smithsonian Institution. The Farm Film Foundation, incidentally, was a gracious host at the frequent and appropriate "Milk Breaks" which were interspersed throughout the Awards and Workshop programs.

David Brinkley, NBC news' commentator, addressed the final Workshop seminar on November 9th with knowledgeable ideas on "Programming the Network News Show." Sharing the spotlight at this final Jefferson Auditorium



TV Panelists *(l to r): Kenneth Thomas, Kansas State; Alan Newcomb, Jefferson Broadcasting Co.; Harold Kirn, Office Civil Defense; Ralph Del Coro, Modern Talking Picture Service; moderator Carl Meyerdirk.*



FILM FESTIVAL OF AGRICULTURE:

(CONTINUED FROM PAGE 17)

event was Caroll E. Morgan, Chief Engineer, Chesapeake and Potomac Telephone Company, who told "The Story of Telstar."

It is important to note some of the "vital statistics" about this important arm of the Federal Government and its long-standing film program. Today, the Motion Picture Service of the USDA, headed by Chief Al Carrello, operates one of Government's most complete motion picture production centers and film laboratories. In fact, it is the only one of its kind in U.S. Government, outside the Department of Defense.

A large stock-footage library is available to private producers, land-grant colleges and television stations. An evergrowing lib of release prints is available request — over 70 film libra most of them in land-grant coll throughout the U. S., receive distribute the Department's p to county agricultural and h demonstration agents, sch groups and other organization all the 50 states.

In 1961, USDA motion pict were shown 218,000 times to million viewers. Currently, in

(CONCLUDED ON PAGE

At left: Gilbert Seldes, Director, Annenberg School of Communications, delivered keynote talk.

20 Motion Pictures Cited for Honors at the Centennial Film Festival of Agricultur

Awards of Excellence

Canadian Portrait, 29 minutes, color. Sponsored by **Crown Zellerbach Canada Limited.** Produced by **Frederick K. Rockett Company.**

• The overall theme in this motion picture develops the idea that design and planning are the essential elements in the development of all industry today and particularly in the utilization of the resources that Nature's design has made available to man. A thoughtful approach to the forest products industry in general.

The Cattle Feeders, 21 minutes, color. Sponsored by the **Western Grain & Feed Association.** Produced by **Iowa State University.**

• This film points out the advantages of "teaming up" with competent specialists in the cattle feeding business when it comes to buying and selling cattle at the market.

Fire Fighting in Country Elevators, 20 minutes, color. Sponsored by the Association of **Mill and Elevator Mutual Insurance Companies.** Produced by **Iowa State University.**

• Grain elevator personnel and fire service personnel will learn how to properly fight fires in country elevators in this motion picture, which stresses fire department pre-planning.

Four Star Farmers of 1961, 25 minutes, color. Sponsored by **Keystone Steel & Wire Company.** Produced by **The Venard Organization.**

• Farm boys and adult farmers will find this picture urging them to regard farming as a business which needs efficient business-like management. For business and civic groups, too.

Meat On the Move, 30 minutes, color. Sponsored by **Swift & Company.** Produced by **MPO Productions, Inc.**

• Filmed on location in nine states, this picture shows packing and distribution operations of cattle.

Together, 28½ minutes, color. Sponsored by the **Cotton Producers Assn.,** Atlanta, Georgia. Produced by **International Sound Films, Inc.**

• A story of the humble beginnings of cooperatives, especially the Cotton Producers Assn., which grew to a powerful force in America's economic life and brought prosperity to the farmer and everyone else.

Water, Pattern of Life, 28½ minutes, color. Sponsored by the **Ohio Water Commission.** Produced by **Cinecraft, Inc.**

• A live-action, animated film, describing the many water problems confronting Ohio. For the general public and for farmers who are affected by these problems of water supply, floods, pollution, and recreational crowding.

Wheel Chair Kitchen, 4:33 minutes, black & white. Sponsored and produced by the **Extension Editorial Office, University of Illinois, College of Agriculture.**

• A short film for a mass television audience to show a human side to home economics research for wheel chair homemakers.

Honorable Mention Awards

Durum, Standard of Quality, 25 minutes, color. Sponsored by the **North Dakota Wheat Commission.** Produced by **Bill Snyder Films, Inc.**

• This is a film for farmers all over the world to show how modern equipment helps North Dakota wheat growers produce excellent quality wheat for spaghetti and macaroni products.

The Dynamics of Animal Agriculture, 26 minutes, color. Sponsored by the **Chas. Pfizer & Company, Inc.** Produced by **Star Informational Films.**

• This motion picture has been produced to promote a better understanding of the contributions of animal agriculture to our standard of living. For rural and urban people, mostly.

Honorable Mention Awards:

Five Tons to the Acre, 13½ minutes, color. Sponsored by **Massey-Ferguson,** Produced by **Creative Visual Media, Inc.**

• This film, for farmers and future farmers, demonstrates modern pract of alfalfa growing and handling.

Golden Story of Citrus, 27 minutes, color. Sponsored by **Sunkist Growers,** Produced by **Haessler Pictures.**

• This is a film for the trade, designed to tell the value of Sunkist citrus to show the care of fruit from the time it is on the tree until it is on supermarket shelf.

Hawaii, The Sugar State, 22 minutes, color. Sponsored by the **California Hawaiian Sugar Refining Corporation.** Produced by **Pat Dowling Pictu**

• Designed especially for social studies classes in elementary schools, able for secondary schools and adult audiences, this motion picture is signed to acquaint the viewer with some of the geology and history of Hawaiian Islands and their importance in the agricultural and economic ture of America.

Living With Roses, 30 minutes, color. Sponsored by the **California Chem Company, Ortho Division.** Produced by **Ingraham Productions.**

• This is a film for garden clubs, home improvement associations, etc., wh explores the infinite variety of landscaping effects possible with roses

Modern Mosquito Control, 26 minutes, color. Sponsored by **American Cyana Company.** Produced by **Tiesler Productions.**

• An educational film illustrating the use of new techniques and new secticides in the control of mosquitoes.

Modern Trends in Swine Production, 20 minutes, color. Sponsored by **United States Steel Corporation.** Produced by **The Jam Handy Organizat**

• Hog farmers throughout the country will find hints on the fundame principles of successful hog farming in this film, which presents the n up-to-date methods of swine production, in both confinement and pas systems, as explained by authority Bernard Ebbing.

Reminder to Dairymen, 9½ minutes, color. Sponsored by **Babson Bros.** Produced by **John Colburn Associates, Inc.**

• With live action, animation and interview techniques, this motion pic points out the importance of properly using milking machines.

The Safest Township Anywhere, 27 minutes, color. Sponsored by **Gen Motors Corporation.** Produced by **The Jam Handy Organization.**

• For farm groups of all kinds, youth and adult, this film emotionally logically guides its audience into individual and group action to prom farm safety.

Wildlife at Home, 13½ minutes, color. Sponsored by the **Division of Wild Ohio Department of Natural Resources.** Produced by **Karl Maslowski.**

• This is a conservation education film for schools and sportsmen's cl detailing animal resource conservation concepts while closely viewing fish, mammals, and birds of the midwest.

Special Award

The 1959-60 Eruption of Kilauea, 27½ minutes, color. Produced by the **U Geological Survey** with the cooperation of the **National Park Service, U Department of the Interior.**

• An industrial film for students and for training and orientation within Geological Survey. This film documents the eruptions of Kilauea and sh how the island has been built up from a countless series of similar erupti over tens of millions of years.



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FILM FESTIVAL OF AGRICULTURE:

(CONTINUED FROM PAGE 18)

Department's Washington studios, 40 films and television shorts are in production. Through the Motion Picture Service's active program, fortified by the equally large pool of industry-sponsored and produced farm films, Secretary Freeman's goal of "more information to more Americans" via the screen is well on its way to fulfillment.

Award Recipients Are Noted

Agricultural information specialists from nearly all states attended the Centennial program. Among those on hand to receive awards were James Hanson, Ohio Water Commission (*Water, Pattern of Life*); H. P. Zuidema, The Jam Handy Organization (*The Safest Township Anywhere* and *Modern Trends in Swine Production*); Hayden Evans, Massey-Ferguson (*Five Tons to the Acre*); B. M. Larson, American Cyanamid Co. (*Modern Mosquito Control*); Sanford Platt, vice-president, Hawaiian Sugar Planters Association (*Hawaii, the Sugar State*); and Jack Everly, University of Illinois (*Wheel Chair Kitchen*).



George Kirkland (*l*), *of International Sound Films, accepts award for "Together" from Mr .Barnes.*



Centennial guest *from England was Reginald Hodge, Rank Film Library executive, at exhibit.*

George Kirkland, International Sound Films, received the award of excellence for *Together;* M. Ben Rhodes, American Forest Products, accepted the top award on behalf of the sponsors of *Canadian Portrait;* Robert Requard, California Chemical Company, received the honorable mention award given *Living With Roses;* and Jack Gutman, Iowa State University took home the award of excellence which went to *The Cattle Feeders,* produced at that school.

Several other awards were accepted for absent sponsors by members of the Dept. of Agriculture.

America's Day "special award" recipients *(l to r) were: Dr. Abraham Horowitz, Pan American Sanitary Bureau; Hernando Velasco, 1st Secretary, Embassy of Bolivia; Grant McLean, National Film Board of Canada; Gonzalo Blanco, Agricultural Attache, Embassy of Mexico; Ricardo Stubbs, 2nd Secty. Peruvian Embassy; and Under Secretary of Agriculture Charles Murphy, who presented the awards.*



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The Bell Telephone System embarked on a marketing cam addressed to people who will d or influence the decisions, to i **Educational Television** in school systems. The "dotted of the Bell advertisements is suggestion that interested pe consult with their local telep company for full information :

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° ° °

Since the subject is deep complex (yet the thousands of telephone representatives must ply truly expert assistance) the System has created a com marketing package; from whic local reps can draw, quickly fully, whatever they need.

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"TELEVISION IN EDUCAT

A vivid but definitive docume survey of how television is used in America's pioneering installations to maintain top-q teaching despite the explosio school population and new mation. Filmed and recorde actual classrooms and ETV "stu in schools and colleges from Carolina to California, with in-p observation and first-person re Non-commercial. (16mm. Color minutes. Cleared for TV). *and*

° ° °

"COMMUNICATIONS SERVICES FOR ETV"

A frank sales pitch, to be show the telephone sales representati school people who are act considering ETV — to explain they should decide (1) to tra the TV lessons via a mult channel closed-circuit system (r than broadcast) and (2) to en the construction and maintenan the system to their Telep company. (16mm. Color. 25 Novel use of the Tria/Scope "M Wall." *A.T.&T.*)

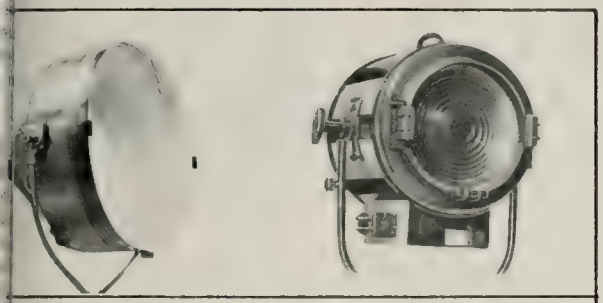
° ° °

4-minute capsule versions both titles serve continuo showing displays; are conv tible to TV commercials.

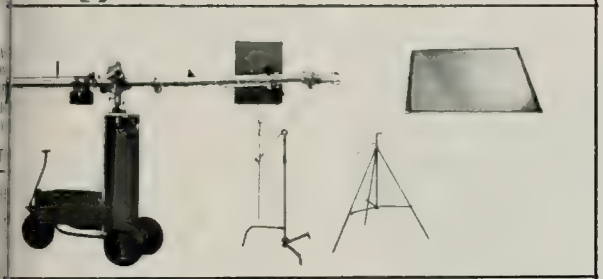
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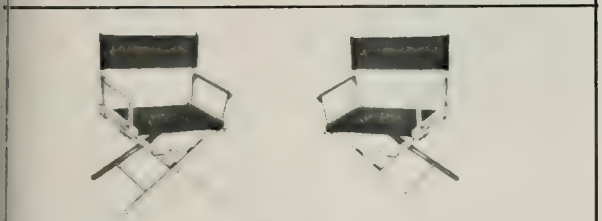
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"PROMOTING COOPERATION"

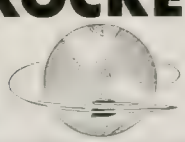
is a slidefilm that not only defines the vital need for cultivating cooperation . . . it shows the techniques for maintaining cooperation among personnel for a smoothly meshed organization. One of a valuable series of eight sound filmstrips:

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President and Mrs. Kennedy a "Film Minded" First Family

. . . While nobody really knows whether or not the First Family are playing records these days, it should be noted that they ARE utilizing film. President Kennedy, when presenting the Joseph P. Kennedy Jr. Foundation's $225,000 grants-in-aid to scientists working with the retarded, preceded each award by showing film clips of the achievements of the winner. A few evenings later, President and Mrs. Kennedy's jet trip to Mexico was previewed for hundreds at the Mexican Embassy.

And the Friday before Christmas, Jacqueline Kennedy's trip to India and Pakistan was released to theaters, after Congress decreed that the U.S.I.A. film, which would ordinarily be shown overseas only, be presented to the American public. Of course President Kennedy's filmed *After Two Years — A Conversation with the President,* will be a valuable addition to historical archives.

* * *

NASA Updates Scientists With "Aerospace Information" Film

. . . To service the scientific community, which needs specific, technical information about space science, the National Aeronautics and Space Administration will publicize, on film, the new "Aerospace Information" program. In the new project, computers will spit back information to scientific industries as fast as the questions are asked. William L. Simon of Washington D. C. will script the 30 minute, 16mm color motion picture.

Simon has just completed writing two films for the Burroughs Corporation of Detroit on their super B5000 computer. The 12-minute slide films will be used for sales promotion of new equipment to replace the older Burrough's models. Jam Handy will produce the films.

* * *

Await Appointment of Director for Educational Media Branch

. . . A new director of the Educational Media Branch, U. S. Office of Education, H. E. W. has not yet been named to replace Dr. C. Walter Stone, who recently joined the Graduate School of Library Science, University of Pittsburgh. John Gough has been named Acting Director while remaining, at the same time, Chief of the Captioned Films for the Deaf Program.

* * *

. . . the 13th Production Review is detailing Federal a-v programs.

WASHINGTON FILM COMMENTARY

by Mary Finch Hoyt

Washington Correspondent for Business Screen

U. S. Chamber's "Aircade" to Alert Nation on Vital Issues

. . . Starting on February 1st, the U. S. Chamber of Commerce's "Aircade for Citizenship Action" will begin a sweep across the nation, bringing to 15 key cities timely, one-day meetings on issues of vital concern to the nation. Hand-picked authorities on major legislation will conduct the Aircade meetings, traveling by chartered plane to each city. In their baggage will be films, slides, "smoke signals" and all possible kinds of audio visual aids.

The important business affairs will be heralded by an advance promotion film which will explain that the issues to be discussed will include: federal intervention in state and local affairs, federal controls of business and agriculture, and labor legislation. For each subject there will be a short, introductory film — and live action, introductions and titles will be incorporated in the presentation.



Audio-visuals *will play important role at Aircade meetings. Set-up for projection is shown at rear.*

The U. S. Chamber of Commerce has an in-house capability at Washington headquarters for producing films and slides and other a v tools; this department is headed by Ken Goddard, Edgar Parsons, and Robert Moxley.

Through their program, the Chamber sponsors and makes films, co-sponsors films which are produced by others in industry, and administers a new experimental program for cooperating with other producers by endorsing and distributing films which help to explain the American economic system. This broad, esoteric subject, it might be added, is probably one of the most difficult to film.



Aircade meetings *in 15 cities wi conducted by authorities on legislation as pictured above.*

Informative New Peace C Film Is Available Nationwid

. . . Peace Corps staff member recruiting students, educating parents and friends of volunt and creating goodwill with a 22-minute color film titled *Peace Corp.* This general info tion film, first to be produce the agency, is narrated by Garroway and is available Modern Talking Pictures in 31 mestic locations.

* * *

"Catch a Falling Star" Shou Capsule Recovery by Air F

. . . Have you ever thought a what it would be like to hav office in a "flying boxcar" ar job of hooking space capsu Well, it's exciting work, and in Air Force's new film, *Catch a ing Star,* the layman realizes our aerial recovery teams ha big job trying to pick a capsule of the air to "land it in the park."

In the first place, it takes a of men and machines to track satellite from the time it leaves pad until re-entry of the cap and ETPD (Estimated Time Parachute Deployment.) And it takes a lot of skill to hook object, mid-air, when *everythi* moving at the same time.

The knotty problems facing Air Force have been docume in this interesting film, photogra d in the air and in Honolulu by Air Photographic and Char Service, (MATS), U.S.A.F.

Particularly fascinating are s of the cumbersome old C119 craft trying to lumber off the away with huge over-loads (

being phased out soon); it's exciting to watch the crews recovery poles in air from the n bellies of the flying boxcars. the film has one memorable e when a speck in the sky, l-center ahead, turns out to be "falling star."

he film will be distributed in many Air Force libraries and ld certainly appeal to civil-

* * *

ect Mercury Picture Seen 14 Millions in Six Months

The documentary film on Proj- Mercury, *The Mastery of e*, has been seen by more than nillion people since its release May, it is reported by Associa- Films. The 58-minute color sponsored by the National onautics and Space Administra- has been shown 6,176 times lubs, schools, industrial plants other community organiza- s. It has been televised 265 s on network, independent and ational stations.

nthusiastic demand for the , originally planned as a 300 t distribution program, has e it necessary to increase the ber of prints to 700, bookings ning months in advance. *The tery of Space* won an award he Columbus Film Festival.

* * *

st Germany's Role in NATO plained in This Documentary

West Germany's contribution NATO's defense program is highlight of a new film, *The e of a New Army*, produced Dr. R. W. Woll for the Ger- Information Center. The m documentary is being dis- uted on a free-loan basis to stations by Sterling Movies .A.

A visiting American Army Lieu- nt narrates this quarter-hour ort about the integration of st Germany's military forces in the North Atlantic Treaty anization. Today's Free Ger- army is shown in a cooper- e exchange program of meth- , equipment and personnel with of the United States.

The film specifically shows the man soldier as a "citizen in form," entitled to the right to e as well as other civilian priv- es.

The Face of a New Army serves reassuring evidence that many erent nations are cooperating the pledge for peace.

3th Production Review is Next!

American Science Film Association Formed to Evaluate Media and Aid Exchange of Data

A Special Washington Report by Mary Finch Hoyt

At Long Last, with a grant-in-aid from the National Science Foundation, an American Science Film Association has been formed. Headquartered in Washington, D. C., the new project will have significant implications for the hundreds of American scientists who are now using the camera as a research tool. In addition to providing inter-communication between these scientists, the organization will search for films which may be presented abroad to show the finest possible image of American science today.

Brigidier General Willard Webb, (USAR), the highly-regarded former Chief of the Stack and Reader Division, Library of Congress, will administer the new program from offices in the Mills Bldg., Suite 601, Washington 6, D. C.

Committee Worked Four Years

For the past four years, an *ad hoc* committee of interested individuals has worked with the scientific community in an effort to locate and disseminate information about films which are being used as laboratory instruments. In March, 1960, this committee met in Washington to lay plans for forming the new official ASFA organization.

Members attending were: General Webb, Randall Whaley, Wayne State University, John Flory, Eastman Kodak Co., Robert Green, National Academy of Sciences, Richard H. Orr, Institute for the Advancement of Medical Communication, Edwin W. Roedder, U. S. Geological Survey, Robert Wagner, Ohio State University, Don Williams, University of Kansas City, Carl Allendoerfer, University of Washington, A. B. Garrett, Ohio State University, O. S. Knudsen, Iowa State University, Daniel Rochford, Standard Oil of New Jersey, H. Burr Roney, the American Institute of Biological Sciences.

Cite Objectives of Association

Their plans, which are now reality, included establishment of an association with its primary purpose to seek information on those films which are making a specific contribution to scientific knowledge in the "hard" or "purse" sciences, including some areas of medicine and agriculture.

The organization was NOT formed to produce, collect, distribute or evaluate films, but to correlate evaluations of science films and refer one scientist to another.

A secondary goal in its statement of principle reads: "The Association seeks to develop and encourage appropriate interchange of scientific films and information about scientific films with national, regional, and international science film associations."

Contact With Lab Film Makers

One serious problem which the committee faced in the past and which the new ASFA will hope to solve in the future is that of *contacting* those laboratory researchists who use the cinematographic technique. Unfortunately, it has been found that the scientist, from modesty or other reasons, often believes that his filmed research is valueless to others.

In one grevious case, for instance, similar camera research work on the heart was conducted simultaneously and independently by two different specialists in different universities. Months, possibly years, of patient study might have been saved for both had there been a "clearing house" for exchanging information about their common interest.



Dr. Robert Green, *National Academy of Sciences, plays key role in forming ASFA.*

Quite naturally, in an age when there are more scientists alive than ever before and when vast amounts of scientific knowledge are recorded daily, these problems will increase.

The association will not only serve the university scientist, but those in industry and education as well. It is hoped that businesses with important science films will aid in fostering a mutually beneficial exchange of information with American and international scientists. And ASFA will undertake reference service for teachers who need films on specific subjects which can be used as instructional devices in science education.



General Willard Webb *heads new Science Film Association.*

In an as-yet-to-be published report on "Scientific Research Films Made at U. S. Universities," the need for and value of an American Science Film Association has been summarized.

Foreword Outlines ASFA Goals

Its foreword, written by Robert E. Green, National Academy of Sciences and Leslie P. Greenhill, Pennsylvania State University, details an important survey which contributed to the establishment of ASFA. It reads:

"Scientific research films are believed to be a valuable source of data and information, but this information has never been systematically collected or made available for reference on a nationwide basis.

"To ascertain the extent to which research cinematography is now being used in both pure and applied fields of science, and to explore ways of making this experimental data available, the National Academy of Sciences-National Research Council in 1959 received a grant from the National Science Foundation to conduct a survey of scientific research films made in universities in the United States.

"Film As a Scientific Tool"

"The subject area of this study was confined to the use of motion picture film as a scientific tool — a device to record experimental data and a reporting medium in scientific research. It did not include popular science subjects or films produced for science education, although some sequences from scientific research films are adaptable for both these uses.

"The survey was conducted with the 509 U. S. colleges and universities which have graduate programs. Individual letters, with film data forms and information sched-



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American Science Film Association Form

(CONT'D FROM PREVIOUS PAGE)

ules, were sent to university scientists listed by their administration as users of cinematography in their research.

"Replies indicated a wide range of scientific subjects recorded on research films, with the greatest reported use in the fields of engineering and medicine. Responding scientists also gave opinions on the usefulness of cinematography in their research, and many wrote letters with suggestions for making these research films and film data more widely available.

"Report recommendations, based on these data and suggestions, include the establishment of a film center to collect and disseminate information on scientific films and film techniques. Also recommended are a number of specialized film centers for the several scientific disciplines, probably located at universities in various parts of the country. These university film centers would maintain a film library loan service and provide the assistance of expert cinematographers for the production, editing, and reproduction of scientific films. Each film center would have a scientific advisory board.

Centralized Information Service

"A centralized information storage and retrieval service for scientific films, together with the opportunity of consultation with experts at the film centers, would be of great assistance to the individual scientist who is undertaking a filmed research project. The cataloguing and loan services would also be available to scientific professional organizations and to government, industrial, private, and university research organizations where scientific films are made and used.

"Throughout the pilot study in 1960 and the main survey in 1961 the investigators received in able assistance from scientists scientific cinematographers in country and abroad. Definitic film terminology and the pre tion of forms used in the st involved consultation with ex in the Eastman Kodak Comp with Film Surveys, Ltd. and the Department of Scientific Industrial Research (both in don), and with the Royal Pl graphic Society of Great Britai

Organizations Aiding the Stu

"The American Science Film sociation, the NAS-NRC Offi Scientific Personnel, and the F sylvania State University Div of Academic Research and Ser provided encouragement and a tance at all stages of the study

"Finally, we wish to express thanks to the many university entists who supplied data on research films and offered ments and suggestions to a makers and users of scientific in the United States."

* * *

N. Y. Bank Employees Enjo Film Programs at Noon H

New York's First National Bank has a "Little Theater" w bank employees can pleas while away a lunch hour.

Tucked away in the stun new Bank building on Park nue, the showplace specialize sponsored films. There are t shows a day, running continuc from 11:45 a.m. to 2:30 p.m.

Programs average 40 to 60 utes, with two complete prog changes a week. About 300 employees attend the daily formances.

The "Little Theater" is a ser of the City Bank Club, suppo by the Bank's 7,000 employees

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THE EDITORIAL POSTSCRIPT

Our Feature on Mobil's Driver Game Exhibit at Seattle's Fair Overlooked a Film Credit

We missed one important credit line in our preceding Issue Seven when describing the highly-effective Mobil Driver Game exhibit at Seattle's World Fair. The exhibit was designed and engineered by Dramaturgy, Inc., a Wilding subsidiary, but there was an important film used of the Mobil Economy Run.

The picture, which simulated cross-country driving conditions against which a dozen-at-a-time participants pitted their skills, was produced by F. K. Rockett Productions, Hollywood. Rockett was chosen for this assignment because John J. Hennessey, now an executive producer there, has supervised filming of every Mobil Economy Run since 1950. Earlier films were handled by John as a consultant and a director before his association with Rockett.

About half the footage required for skill-test scenes running about five minutes came from last year's Economy Run picture. The balance of the material was staged to complete about 15 different situations which actuated the cams within each machine.

Included in the Seattle picture were a winding mountain road, a train-race, a "burnaway" from a stop-light. In one setup a police car pulled into traffic and, while the driver was "in the right," the normal tendency of a motorist on sighting a police vehicle should be to slow down; this was an intentional "trap" to test player skills.

Another scene provided the distraction of a girl's pretty legs emerging from a car within the driver's view, while a boy on a bicycle crossed in front of the participants' path. As might be expected, this scene had more effect on teen-age and older males than on young lads and on females of any age. Timing was one of the critical elements in making these scenes effective and making the whole "game" a real test of traffic capability.

We try to give you the "whole story" and now your file on a very successful Seattle exhibit idea is complete!

* * *

Dave Garroway Narrates a Peace Corps' Film

☆ Dave Garroway tells a story of adventure abroad with the Peace Corps in a new film just released for free loan to adult and school groups. Titled *The Peace Corps*, the film runs 27 minutes in color.

Garroway illustrates Peace Corps operations in Africa, Asia and Latin America in showing dedicated workers attacking human problems. Sequences filmed abroad show how Peace Corps volunteers are assisting and teaching in such fields as agriculture, education, health and home and child care.

The film features Garroway's interview with Peace Corps Director Sargent Shriver to highlight selection and training of volunteers. Sequences from college campuses and the Peace Corps training camp in Puerto Rico illustrate the preparation necessary for overseas service.

The free film was produced by the Peace Corps in cooperation with the Advertising Council and is being made available through Modern Talking Picture Service.

Film Services Addenda

Two key sources of production serv
omitted from our recent Annual Gui

HORIZON SERVICES
(Division, Longmoor-Nelson, Inc.)

301 West 73rd Street, Kansas City 14, M
Phone: EM 3-3585 AC: 816

Year of Incorporation: 1952

William V. Longmoor, *President*
Allen Jacobs, *Vice President, Chief En*
Robert A. Nelson, *Secy-Treasurer, Prod. Coordinator*
Maurice Prather, *Producers' Services Di*

Services: Motion picture sound recording, stage and location sync and voice-over; ma tape and film and optical recording. Tra scoring, dubbing, music, sound effects libr editing, script services.

Facilities: Eight-channel console, mixing th Magnasync and Ampex recorders, four magnasync Selsyn-Interlocked dubbers. M Tech (Rangertone) transistorized playback chronizer, graphic equalizer, Westrex 35 and 16mm optical recorder. Sound stage, e facilities, crews and equipment availabl clients.

DE FRENES FILM LABORATORIES

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Joseph De Frenes, *President*
Richard De Frenes, *Vice President*
Edward Maguire, *Sales Manager*
John Guidone, *Laboratory Manager*

16mm Services: black & white negative and tive processing and printing, 35mm to 16m duction printing.

35mm Services: black & white negative and tive processing and printing, 35mm to 16m duction processing and printing.

Special Services: 35mm and 16mm film ed Music and sound effects editing. Music lil Sound effects library. Title service (by sub tract) Sound recording service, 35mm or 1 Mixing, narration recording, location reco re-recording to 35mm or 16mm. Reels, cases. Film vault. Mounting and shippin prints.

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Phone: 388-1177. Area: 815

Clavel Elected President ...e Canadian Film Institute

...an Clavel, assistant manager, ...c relations, Aluminum Com... of Canada in Montreal, is ...newly-elected president of the ...dian Film Institute.

...e succeeds James A. Cowan, ...nto, who has been president ... 1951. Other officers of the ...ute elected at the annual ...ing in Toronto are Gaudry ...le, Quebec and A. L. Hep... ...h, Ottawa, vice presidents; ...L. F. MacRae, Ottawa, honor... ...reasurer. Roy Little is execu... ...director.

...t is absolutely essential that ... be a much clearer under... ...ling of science," Clavel said. ...s understanding, and com... ...ication between scientists, can ...greatly helped by combining ...l images with the spoken ... in films and on television." ...he National Science Film Li... ...y has been established at the ...dian Film Institute in Ottawa ... the assistance of the National ...arch Council to encourage the ...larization of science and to ...e available to scientists motion ...re records of current research.

* * *

...n on Concepts of Computers ...gned to Vision Associates

...he Project on Information ...essing, operating under a spe... IBM grant, has assigned to ...on Associates, New York, the ...plex task of producing a new ... on computers and the con... ...s behind them.

...he film will provide material ...career guidance as well as be... ...ing a motivational and infor... ...ional tool in its area.

...ee Bobker will direct and pro... ... for Vision and the film is ...ted for a Spring 1963 release

* * *

...ho" Shown at Cinema II

...itho, Elektra Film Studios' ...i-award winning color film on ...art of color reproduction, was ...ntly shown at Cinema II, Man... ...n's newest movie house, ac... ...panying the new Indian film, ...

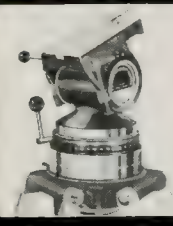
...itho, produced by Elektra for ...Amalgamated Lithographers of ...erica (Local 1), was made in a ...ue style of live-action pho... ...aphy. It tells its story complete... ...ithout dialogue, featuring in... ...d an original jazz score by the ...o Hamilton Quintet.

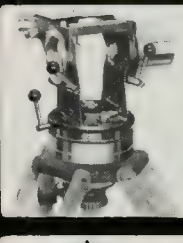
* * *

...he 13th Production Review ... be coming your way next ...th! Watch for it!

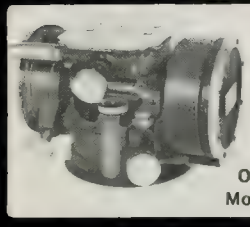
F&B TALKS ABOUT TRIPODS!

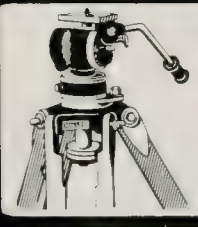

F & B Mark III with Viscomatic Head

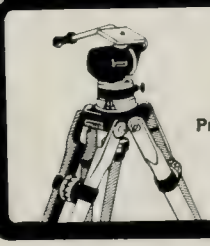

Sachtler-Wolf Double Gyro Model UK

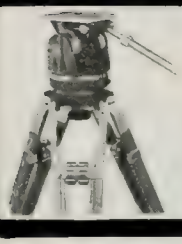

Sachtler-Wolf Double Gyro Model KA


O'Connor Model C


O'Connor Model 100


Miller Model D


Miller Professional


N.C.E. Hydro-Fluid


Sputnick

Like some people we know, cameras don't move by themselves; they have to be pushed around.

A basic requirement in good camera movement is smoothness —a smooth beginning—middle and end when panning, tilting or both.

Years ago, when we had to depend on friction heads for movement, most cameramen acquired great skill in using these. Also, many cameramen depended on geared heads cranked with both hands which required tremendous dexterity.

Today, with our advancing technology; adapting principles of hydraulics and of gyroscopes we have evolved the fluid and gyro tripod heads. Great skill and dexterity is no longer an absolute requirement for fine, professionally smooth camera movement. Smoothness is now a built-in characteristic of each of the tripod heads shown here. We at F & B sell and recommend these most enthusiastically.

If you are still doing great work with outmoded friction or geared heads, we congratulate you. Still we urge you to modernize. Why not treat yourself to one of these fine fluid or gyro head outfits, and see if you don't agree that it makes your work easier.

With the help of many skilled cameramen, we have made up a chart so that you could select the outfit most suited to your needs. If you want more detailed information on any of these, or if you would like to "try out" or arrange for a demonstration with no obligation, please write us.

HOW TO SELECT YOUR TRIPOD

	PRICE	WEIGHT
F & B MARK III VISCOMATIC	Tripod & Head $139.50	14 lbs.
MILLER "D"	Head Only $150.00	7 lbs.
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O'CONNOR 100	Head Only $695.00	20 lbs.
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SACHTLER WOLF DOUBLE GYRO K A	Tripod & Head $795.00	Head 18 lbs Legs 12 lbs.
SACHTLER WOLF DOUBLE GYRO U K	Tripod & Head $795.00	Head 18 lbs Legs 12 lbs.
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SIGHT & SOUND

Value of State's Crops Told in California Growers' Film

☆ California agriculture has a powerful new advocate at work on its behalf. Destined to show citizens of that state, their neighbors and legislators the value and importance of food, fiber and livestock production from San Diego to the Oregon border is a new color film titled, *Horizon*.

The comprehensive picture was shot by Wilding, Inc. crews who traveled 7,800 miles to get sequences on grain, fruit, vegetable and livestock operations. Sponsored by the Council of California Growers, *Horizon* was premiered at the 3rd annual meeting of the Council in San Francisco, December 3rd. Spontaneous applause from leaders in agriculture and allied industries greeted the film's inaugural showing at the Mark Hopkins Hotel.

Joel McCrea, film star and cattle rancher, narrated the picture and has taken an enthusiastic role in the affairs of the Council.

Horizon was directed by veteran H. B. (Dave) Butler, Wilding V. P. at San Francisco. Script is by Tony Sassano and client liaison was the responsibility of Thomas C. Ellick, Executive Assistant, Council of California Growers.

Showings have already been requested by such groups as the Bank of America (Board of Directors); Standard Oil of California; Pacific Gas & Electric; Sunkist Growers, etc. The picture was to be screened in January by Governor Edmund G. (Pat) Brown, who has requested members of the state legislature to attend.

Association Films will distribute *Horizon* on its release.

* * *

Browning Award to Encourage Young Student Film Producers

☆ The Camera Mart, New York, is sponsoring the "Irving and Sam Browning Memorial Award" for promising university film production students. The purpose of this annual award, recently announced by Camart president Samuel "Chick" Hyman, is to encourage young student film-makers to produce a film planned by themselves, under professional conditions.

Participating in the award program are the Motion Picture Departments of New York University, and Columbia Univ
Every June, the Motion P
Department heads at each of
three schools will designate th
dent they believe has show
most promise while attendin
production courses, as eligib
the award. The first series of
awards will be granted in
1963.

Each of the students chos
their schools will be give
award certificate by The C
Mart which will be worth
towards the rental of profes
motion picture equipment. I
terms, the award means that
thousands of dollars worth o
fessional up-to-date equipmer
be available for film produ
purposes by each of the
award students. *(Cont'd a*

CALIFORNIA LEADERS ATTEND PREMIERE OF "HORI



Leaders in agriculture and industry pictured at the Decembe premiere of "Horizon" sponsored by Council of California Gr

The KEY to the problem!



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Paul Meistrich, vice-president The Camera Mart, points out t each of the award students l be treated the same way as professional film-maker. Cam- Mart technicians will, however, p these students in the opera- n of any advanced equipment ich they will be actually using, l which may be strange to m.

* * *

sociation Films Forms New vision for Theatrical Films

Association Films, Inc., has med a new division for the dis- ution of sponsored short sub- s and specialized films to tion picture theaters.

n announcing the new division, R. Bingham, president of the pany, said, "Our decision is ed on the dramatic increase in ater construction and changing dience attendance patterns. Ac- ding to the "Theater Owners America", construction of 278 theaters was started during past two years. Significantly, of these theaters are of the losed auditorium type located marily in affluent urban areas shopping centers.

Changing Habits of Audience

Box office attendance figures w a marked change in theater- ng," Mr. Bingham said. "While diences are far more selective, pictures from this country and oad do better than ever. This ctivity is most important to the d of highly-specialized informa- nal and entertainment films we handle."

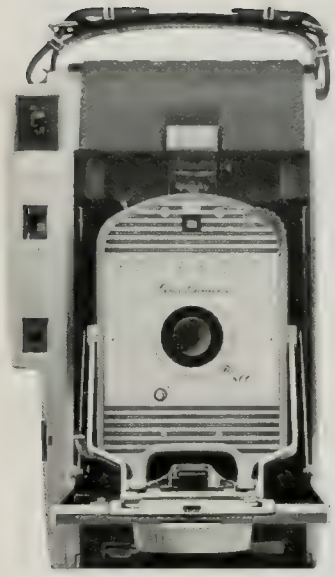
Robert Finehout has been ned vice-president in charge of new division and will be re- nsible for promoting the service d establishing distribution pat- ns. Booking and servicing theaters will be supervised by rry Willard, president of Thea- al Film Distributors, from ex- nges in 30 key cities.

First Release is "Europa"

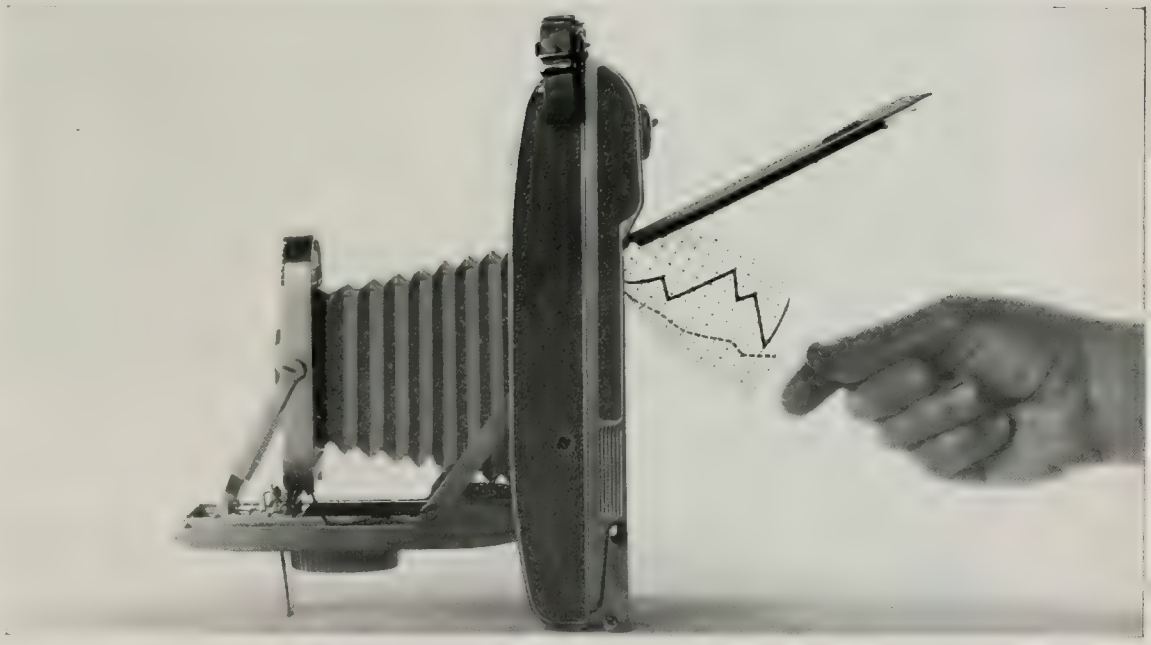
Association Films' first theatri- release is *Europa*, a ten-minute mated color short (produced by ican Films) that is available theaters free as a public service the European Economic Com- nity. The film is in first-run en- gements now in New York, Bos- , Washington, Chicago, Los geles and San Francisco.

The new division will assist key bookers to promote spon- ed shorts; publicize first-run gagements; provide sponsors h advance playdate information; l arrange for previews and spe- l screenings.

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"This" is a regular Polaroid Land Camera. The 55¢ is the per-exposure cost of special transparency film, including the mount.

All you have to do is load the film into the camera, snap the shutter, pull the tab and wait a moment. Then open the back of the camera and peel off a transparency.

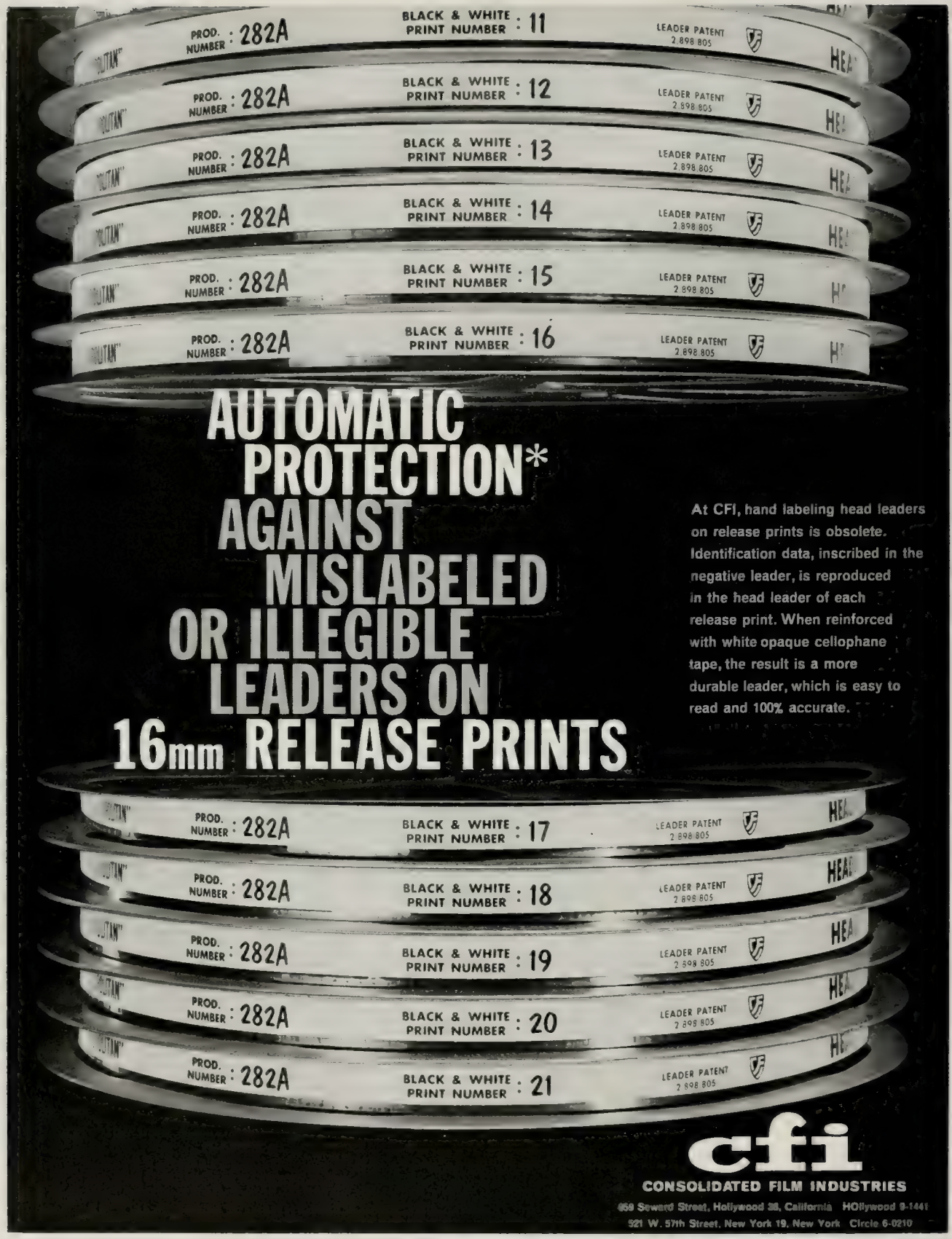
After a quick hardening and mounting in a click-together frame the slide is ready to show. From snap to screen in less than 90 seconds... just about half the time it takes to cook your morning egg. And at about ⅓ the cost of conventionally processed slides.

A new Polaroid PolaLine Transparency film is especially designed for line copy work. The blacks are really black, the clear areas really clear. These are 3¼ x 4 transparencies for standard lantern slide projectors. Development time is 10 seconds.

There's another film for continuous tone work. It comes in two sizes, one for standard slide projectors and one for use in a complete system that employs 2¼ x 2¼ slides in a Polaroid Projector. Development time is 2 minutes.

All three projection film types can be used with any Polaroid Land Camera that uses 40-series film except the J-66.

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SPONSORED PICTURES OF THE YEAR

95 Winners of Festival Awards

"The Aerojet-General Corporation Interior Computer Program"
Aerojet-General Corporation
"Cindy" Statuette Award
Industry Film Producers Association

° ° °

"Aerospace Force Communications — The Reins of Command"
Air Photographic & Charting Service (MATS), 1365th Photo Squadron, Orlando, Florida.
Finalist Award
Industry Film Producers Association

° ° °

"Aerospace Medical Research at Holloman"
Air Photographic & Charting Service (MATS), 1352nd Photo Group, Lookout Mountain Air Force Station, Hollywood, California
"Cindy" Statuette Award
Industry Film Producers Association

° ° °

"An Answer for Linda"
The Bell System Companies
Parthenon Pictures
Official U. S. Entry to the
[illegible]d Int'l Industrial Film Festival (Berlin)
10th Annual Columbus Film Festival*

° ° °

"Anatomy of an Accident"
The Bell System Companies
Jerry Fairbanks Productions
Bronze Plaque Award
19th National Safety Film Contest
Third Place
NVPA "Day of Visuals" Competition
10th Annual Columbus Film Festival*
Golden Eagle Award (CINE)

° ° °

"Better Medicines for a Better World"
Parke, Davis & Company
The Jam Handy Organization
First Prize Bronze Statue
Turin (Italy) Film Festival
Special Gold Medal in Field
Turin (Italy) Film Festival

° ° °

"The Bottle and the Throttle"
Sid Davis Productions
Bronze Plaque Award
19th National Safety Film Contest

° ° °

"Bowling"
Brunswick International Corporation
Fred A. Niles Communications Centers
Montevideo 5th Festival of Documentary and Experimental Films*

"Canadian Portrait"
Crown Zellerbach Canada Limited
Frederick K. Rockett Company
Award of Excellence
Centennial Film Festival of Agriculture
10th Annual Columbus Film Festival*

° ° °

"Cash on the Barrel Head"
Bureau of National Affairs
Reid H. Ray Film Industries
Second Place
NVPA "Day of Visuals" Competition

° ° °

"Chemical Families"
National Science Foundation
Davidson Films
Silver Award
San Francisco Int'l Film Festival

° ° °

"Color Collage"
Eastman Kodak Company
Visualscope, Inc.
Grand Prize
Montevideo 5th Festival of Documentary and Experimental Films
First Place
NVPA "Day of Visuals" Competition

° ° °

"Copper — The Oldest Modern Metal"
Phelps-Dodge Corporation
Jamieson Film Company
"Chris" Statuette
10th Annual Columbus Film Festival

° ° °

"Corrosion in Aircraft"
Douglas Aircraft Company, Inc.
"Cindy" Statuette Award
Industry Film Producers Association

° ° °

"Design for Beauty"
International Silver Company
Vision Associates
Official U. S. Entry to the
3rd Int'l Industrial Film Festival (Berlin)
10th Annual Columbus Film Festival*

° ° °

"Diagnostic Countdown"
WBNS-TV
"Chris" Statuette
10th Annual Columbus Film Festival

° ° °

"Don't Hesitate to Ask"
Pan American World Airways
Henry Strauss & Company
Official U. S. Entry to the
3rd Int'l Industrial Film Festival (Berlin)
10th Annual Columbus Film Festival*

(CONTINUED ON THE FOLLOWING PAGES)



The Consensus of Quality in Recognized Competition

THERE IS NO SUBSTITUTE for results attained by films which accomplish their intended goals; the statistical facts showing millionfold audiences which saw important sponsored pictures last year give equally important evidence of value received on film investment. But this "consensus" summation of award's honors achieved by 95 films in the past year is worthy of close attention and review.

Such well-recognized competitive events as the American Film Festival, Columbus' "Chris" Awards, the National Visual Presentation selections, the Industry Film Producers' Awards and the National Safety Film Contest represent the best judgment of literally hundreds of the nation's *most-interested, best-qualified reviewers* of these pictures. Selection of U. S. films for overseas festivals is made by nationwide juries who serve the national Committee on International Non-Theatrical Events (CINE); films honored abroad lend further credence to the awards they receive here at home.

This symbol (*) appearing after Columbus Festival citations indicates the award of an Honorable Mention certificate.

Reader attention is especially directed to the titles receiving multiple award mentions in this round-up of 1961 winners.

Bronze plaque award *is highest honor given by National Committee on Films for Safety.*



THE AWARD-WINNING PICTURES OF THE YEAR:

"Durum: the Standard of Quality"
The North Dakota Wheat Commission
(National Macaroni Institute)
Bill Snyder Films
Honorable Mention Award
Centennial Film Festival of Agriculture
Berlin Int'l. Agricultural Film Award
10th Annual Columbus Film Festival°

° ° °

"The Dynamics of Animal Agriculture"
Charles Pfizer & Company, Inc.
Star Informational Films
Honorable Mention Award
Centennial Film Festival of Agriculture
Golden Eagle Award (CINE)
10th Annual Columbus Film Festival°

° ° °

"Effect on Viruses 25"
Parke, Davis & Company
The Jam Handy Organization
Official U. S. Entry to the
3rd Int'l Industrial Film Festival (Berlin)

° ° °

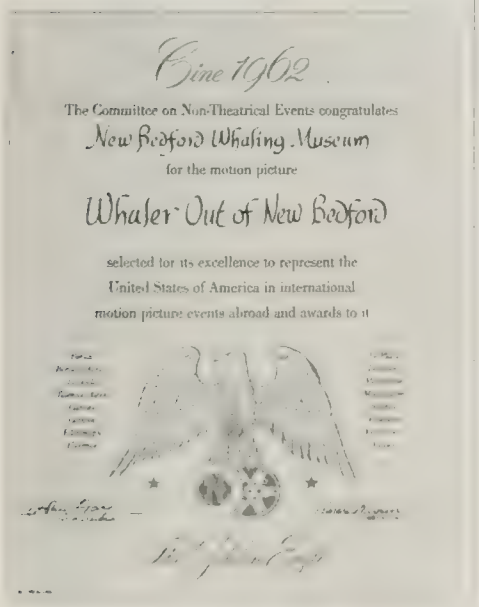
"Effigy of Love"
United Good Neighbor
Northwestern, Inc.
Best Direction Award
Int'l Film Festival of New York

° ° °

"The Egg and You"
Holiday Magazine
Hartley Productions
First Award
Int'l Film Festival of New York

° ° °

"Envelope Jive"
Karolton Envelope Company
Morton Goldsholl Associates
Special Award
Int'l Film Festival of New York



"The Eye of the Beholder"
American Newspaper Association
Elektra Film Studios
Special Award
Int'l Film Festival of New York

° ° °

"Farm Tractor Safety"
American Petroleum Institute
John Colburn Productions
Bronze Plaque Award
19th National Safety Film Contest
10th Annual Columbus Film Festival°

° ° °

"Far Sound"
The Bell System (Ohio Bell)
John Sutherland Productions
Golden Eagle Award (CINE)
10th Annual Columbus Film Festival°

° ° °

"Firefighting Aboard Tankers"
U. S. Coast Guard
Bronze Plaque Award
19th National Safety Film Contest

° ° °

"Fishing Fun in Ireland"
Pan American World Airways
MPO Productions, Inc.
Vancouver Int'l Film Festival°
Golden Eagle Award (CINE)

° ° °

"Flight"
Federal Aviation Agency
Vision Associates, Inc.
Blue Ribbon Award
American Film Festival (EFLA)
10th Annual Columbus Film Festival°

° ° °

"Friendship 7"
Manned Space Task Group, NASA
General Dynamics-Astronautics,
Silver Award
San Francisco Int'l Film Festival

° ° °

"From Generation to Generation"
Maternity Center of New York
Cullen Associates
First Award
Int'l Film Festival of New York
Best Animation Award
Int'l Film Festival of New York

° ° °

"Fury of the Winds"
Bethlehem Steel Company
First Award
Int'l Film Festival of New York

° ° °

"Hands of Industry"
General Electric Company
Golden Eagle Award (CINE)
10th Annual Columbus Film Festival°

Left: *CINE's new "Golden Eagle" certificate.*

"Have Litter, Will Travel"
New York City Dept. of Sanitation
Dynamic Films, Inc.
Blue Ribbon Award
American Film Festival (EFLA)

° ° °

"Hawaii Calls"
Hawaii Visitors Bureau
Cate & McGlone
"Chris" Statuette
10th Annual Columbus Film Festival

° ° °

"Holiday for Bands"
Parthenon Pictures
Golden Eagle Award (CINE)
10th Annual Columbus Film Festival°

° ° °

"Help Wanted"
Phillips Petroleum Company
Centron Corporation
Blue Ribbon Award
American Film Festival (EFLA)

° ° °

"Hidden City"
The Greater New York Fund
Wilding, Inc.
Blue Ribbon Award
American Film Festival (EFLA)

° ° °

"The Independent"
U. S. Independent Telephone Assn.
Parthenon Pictures
Golden Eagle Award (CINE)
10th Annual Columbus Film Festival°

° ° °

"In Mortal Combat"
Charles Guggenheim & Assoc.
Silver Award
San Francisco Int'l Film Festival

° ° °

"Introduction to Prolonged Artificial Ventilation"
Walter Reed Institute
"Chris" Statuette
10th Annual Columbus Film Festival

° ° °

"In Your Hands"
United Airlines, Education &
Training Department
Finalist Award
Industry Film Producers Association

° ° °

"It's A Matter of Business"
Lockheed-Georgia Company
"Cindy" Statuette Award
Industry Film Producers Association
10th Annual Columbus Film Festival°

° ° °

"Jamaica: No Place Like Home"
Jamaica Tourist Board
Sound Magic Productions
Merit Award
NVPA "Day of Visuals" Competition
Golden Eagle Award (CINE)
10th Annual Columbus Film Festival°

THE AWARD-WINNING PICTURES OF THE YEAR

"Just Plug It In"
Electric Council of New England
Bay State Film Productions
Bronze Plaque Award
19th National Safety Film Contest

Second Place
NVPA "Day of Visuals" Competition
10th Annual Columbus Film Festival°

° ° °

"The Key Man" (series)
The National Safety Council
Gil Altschul Productions
Bronze Plaque Award
19th National Safety Film Contest

° ° °

"Kleenex X-periments"
Kimberly-Clark Corporation
Morton Goldsholl Design Associates
ontevideo 5th Festival of Documentary
and Experimental Films

° ° °

"Korea — Battleground of Liberty"
Photographic & Charting Service (MATS),
2d Photo Group, Lookout Mountain Air
Force Station, Hollywood, California
"Cindy" Statuette Award
Industry Film Producers Association

° ° °

"Krystallos"
The Bell System (Ohio Bell)
Owen Murphy Productions
"Chris" Statuette
10th Annual Columbus Film Festival

° ° °

"The Land of the Swiss"
Neubacher Productions
"Chris" Statuette
10th Annual Columbus Film Festival

° ° °

"Litho"
malgamated Lithographers of America.
Local I
Elektra Film Studios
First Award
Int'l Film Festival of New York
Merit Award
NVPA "Day of Visuals" Competition
Blue Ribbon Award
American Film Festival (EFLA)

° ° °

"Locked On"
General Dynamics — Convair Astronautics
Parthenon Pictures
Official U. S. Entry to the
1 Int'l Industrial Film Festival (Berlin)
Bronze Plaque Award
19th National Safety Film Contest

° ° °

"The Magic Hands of AMF"
American Machine & Foundry Company
Farrell & Gage Films
Official U. S. Entry to the
d Int'l Industrial Film Festival (Berlin)
Golden Eagle Award (CINE)

"Mark"
Washington Video Productions, Inc.
Honorable Mention
III Int'l Film Festival of Short Films
Edinburgh Int'l Film Festival°
Venice Int'l Film Festival°
Golden Eagle Award (CINE)
10th Annual Columbus Film Festival°

° ° °

"The Mastery of Space"
National Aeronautics and Space
Administration
"Chris" Statuette
10th Annual Columbus Film Festival

° ° °

"Meat on the Move"
Swift & Company
MPO Productions, Inc.
Award of Excellence
Centennial Film Festival of Agriculture
Golden Eagle Award (CINE)
10th Annual Columbus Film Festival°

° ° °

"Men Who Build Balers"
New Holland Machine Company
First Place
NVPA "Day of Visuals" Competition
10th Annual Columbus Film Festival°

° ° °

"Merry - Go - Round"
National Tuberculosis
Henry Strauss & Company
Golden Eagle Award (CINE)
10th Annual Columbus Film Festival°

° ° °

"Midsummer's Nightmare"
U. S. Public Health Service
VPI Productions
First Award
Int'l Film Festival of New York
Best Black & White Award
Int'l Film Festival of New York

° ° °

"Mural Midwest Metropolis"
Sperry & Hutchinson Company
Fred A. Niles Communications Centers
Montevideo 5th Festival of Documentary
and Experimental Films°

° ° °

"Newspaper"
American Newspaper Association
Elektra Film Studios
Best Special Effects Award
Int'l Film Festival of New York

° ° °

"None for the Road"
Charles Cahill & Associates
Bronze Plaque Award
19th National Safety Film Contest

° ° °

"Nursery Sepsis"
American Academy of Pediatrics
Churchill-Wexler Film Productions
Golden Eagle Award (CINE)

"The Other Guy"
Tyrex, Inc.
Sidney J. Stiber Productions
Merit Citation
19th National Safety Film Contest
10th Annual Columbus Film Festival°

° ° °

"Pathophysiology & Surgical Management of Achalasia of the Esophagus"
Davis & Geck, Division of American
Cyanamid
"Chris" Statuette
10th Annual Columbus Film Festival

° ° °

"People, People, People"
Bank of America
"Chris" Statuette
10th Annual Columbus Film Festival

° ° °

"The Persuasive Push"
Electro-Optical Systems, Inc.
Technical Communications, Inc.
"Cindy" Statuette Award
Industry Film Producers Association
Golden Eagle Award (CINE)
10th Annual Columbus Film Festival°

° ° °

"Photography in the USAF — Optical Instrumentation at Vandenberg Air Force Base"
Air Photographic & Charting Service (MATS),
1352d Photo Group, Lookout Mountain Air
Force Station, Hollywood, California
"Cindy" Statuette Award
Industry Film Producers Association

° ° °

"Principles of Reliability"
The Martin Company
Finalist Award
Industry Film Producers Association

° ° °

"Profits In the Bag"
International Paper Company
Elektra Film Studios
First Award
Int'l Film Festival of New York
First Place
NVPA "Day of Visuals" Competition
Blue Ribbon Award
American Film Festival (EFLA)



THE AWARD-WINNING PICTURES OF THE YEAR:

"Pulse of Life"
Pyramid Film Producers
David Adams
Silver Award
San Francisco Int'l Film Festival

° ° °

"The Purple Turtle"
ACI Productions
Winning Diploma Award
Vancouver Int'l Film Festival
Golden Eagle Award (CINE)
10th Annual Columbus Film Festival°

° ° °

"The Question Tree"
International Business Machines Inc.
Henry Strauss & Company, Inc.
First Place
NVPA "Day of Visuals" Competition
Official U. S. Entry to the
3rd Int'l Industrial Film Festival (Berlin)
"Chris" Statuette
10th Annual Columbus Film Festival
Honorable Mention
Montevideo 5th Festival of Documentary
& Experimental Films
Golden Eagle Award (CINE)

° ° °

"Reaching for the Stars"
Corning Glass Works
Holland-Wegman Productions
Golden Eagle Award (CINE)

° ° °

"Remington Eleven"
Remington Rand International
Vision Associates
First Award in Category
3rd Int'l Industrial Film Festival
(West Berlin, October 1962)
Golden Eagle Award (CINE)
10th Annual Columbus Film Festival°

° ° °

"Safety in the Chemical Laboratory"
Manufacturing Chemists' Association
Edward Feil Productions
Merit Citation
19th National Safety Film Contest
10th Annual Columbus Film Festival°

° ° °

"The Science of Fire"
Nat'l Board of Fire Underwriters
MPO Productions, Inc.
Venice Int'l Film Festival°
Blue Ribbon Award
American Film Festival (EFLA)
Golden Eagle Award (CINE)

° ° °

"Sealed in Glass"
Glass Container Manufacturers Assn.
Cullen Associates
Official U. S. Entry to the
3rd Int'l Industrial Film Festival (Berlin)
Merit Award
NVPA "Day of Visuals" Competition

"See A Pin"
Nat'l Board of Fire Underwriters
Audio Productions
Bronze Plaque Award
19th National Safety Film Contest

° ° °

Since Life Began"
Life Magazine
Wilding, Inc.
First Place
NVPA "Day of Visuals" Competition

° ° °

"Strangers In Paradise"
Pan American World Airways
Henry Strauss & Company
Second Award in Category
3rd International Industrial Film Festival
(West Berlin, October 1962)

° ° °

"Ten Long Minutes"
The National Safety Council
Pilot Productions, Inc.
Bronze Plaque Award
19th National Safety Film Contest

° ° °

"To Light Their Way"
United Community Funds & Councils for
America
Lane-Cole-Dietz Corporation
Special Award
Int'l Film Festival of New York
10th Annual Columbus Film Festival°

° ° °

"Tyranny of Large Numbers"
Western Electric Company
Pelican Films
Merit Award
NVPA "Day of Visuals" Competition
Official U. S. Entry to the
3rd Int'l Industrial Film Festival (Berlin)

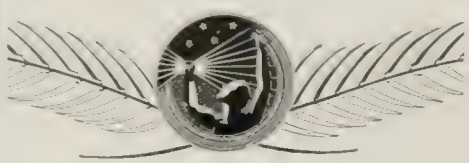
° ° °

"Vacuum Pouring for Better Forgings"
Bethlehem Steel Company
Audio Productions
Official U. S. Entry to the
3rd Int'l Industrial Film Festival (Berlin)

° ° °

"A Voice for Mercury"
Western Electric Company
Audio Productions
Official U. S. Entry to the
3rd Int'l Industrial Film Festival (Berlin)
10th Annual Columbus Film Festival°

The Editors note the inclusion in these pages of only top award winners at recognized film competitions during 1962.



"Water: Pattern of Life"
Ohio Water Commission
Cinecraft, Inc.
Award of Excellence
Centennial Film Festival of Agricultu
10th Annual Columbus Film Festival°

° ° °

"Water Rescue"
Health Research Incorporated
American Film Producers
Bronze Plaque Award
19th Nat'l Safety Film Contest
10th Annual Columbus Film Festival°

° ° °

"What Do You Say?"
Walker Marketing Corporation
Video Films, Inc.
Special Award
Int'l Film Festival of New York

° ° °

"What Is A Painting?
Book of the Month Club
On Film, Inc.
Silver Award
San Francisco Int'l Film Festival

° ° °

"Where Mileage Begins"
General Motors Corporation
Audio Productions
Official U. S. Entry to the
3rd Int'l Industrial Film Festival (Ber
First Place
NVPA "Day of Visuals" Competition

° ° °

"Wings For Freedom"
Lockheed Aircraft Corp. (California)
Finalist Award
Industry Film Producers Association

° ° °

"Wire for Sound"
The Bell System Companies
Owen Murphy Productions
Edinburgh Int'l Film Festival°
Venice Int'l Film Festival°
Official U. S. Entry to the
3rd Int'l Industrial Film Festival (Berli
First Award
Int'l Film Festival of New York
Special Award for Best Photography
Int'l Film Festival of New York
10th Annual Columbus Film Festival°

° ° °

"You Are the Lifeguard"
Aetna Casualty & Surety Company
Merit Citation
19th National Safety Film Contest
10th Annual Columbus Film Festival°

° ° °

"Youth Physical Fitness"
Equitable Life Assurance Society of the U
Robert Sandek Productions
Honorable Mention
San Francisco Int'l Film Festival
"Chris" Statuette
10th Annual Columbus Film Festival

General Motors Picture Presents a —

Vivid Safety Lesson for American Farm Families

PONSOR: General Motors Corporation.

ITLE: *The Safest Township Anywhere,* 27 min, color, produced by The Jam Handy Organization.

Cited by jurors for honors at the Centennial Festival of Agriculture Films, this 27-minute color picture serves one of the major areas for potential accidents — the farm. Not only is the farmer (and his family) prone to highway disasters but the typical farm plot is a source of many other hazards. Those new-angled implements, the abandoned well, uneven terrain that will tip a tractor, silo hauling. There are a thousand and one likely spots for trouble.

Keeping members of the farm family *alert* to such possibilities and aware of the need for safety-consciousness is the primary goal. And



Abandoned well *is just one of the many safety hazards on the farm which are featured in "The Safest Township Anywhere."*

hat's the objective of *The Safest Township Anywhere,* sponsored by GM and available nationwide through its film libraries.

Aimed to Change Attitudes on Safety

Purpose of this picture is to encourage safety on the farm. It is an attitude-forming motion picture which emotionally (and logically) guides the viewer into action on behalf of his safer future.

The film's story is that of a family living on a farm and in a township where accidents "just don't happen." No matter how many needless chances the people take, something or other always comes along to keep them out of serious trouble. Then the situation changes and the people are aroused enough to fight back by keeping safety in mind — all the time. The whole neighborhood takes action, making the township the safest place anywhere.

How to Borrow This Useful Picture

Write the General Motors' Film Library, 3044 West Grand Boulevard, Detroit 11, Michigan for a loan print or the address of the GM library nearest you.

* * *

Note: *The Safest Township Anywhere* is listed in the Centennial award winners on page 18.

BEHIND-THE-SCENES IN AIRLINE FLIGHT OPERATIONS

Flight Plan for the Veteran Traveler

American Airlines' Film Takes Top-Level Audience of "Regulars" Through Operations

A NEW PICTURE just released by American Airlines is aimed at 5,000 experienced, regular passengers, rather than at occasional or neophyte air travelers. AA figures that a substantial amount of traffic can be ascribed to these experienced travelers, and by showing them — in their own terms — American's superior qualifications, the airline may stake a claim to an increasing share of their business.

The 13-minute, color motion picture — untitled — concentrates on the extraordinary amount of preparation and planning that go into every flight. We watch operations people start to plan for a single flight to Los Angeles. Dozens of routes are always considered. Four are planned in detail. In the weather office, winds, temperatures and isobars are fed into an IBM calculator which whirls and blinks and comes up with a tentative flight plan — "Jet route 60-62 at 33,000 to Joliet."

Safe Flying is a Matter of Figures

In the "load house" the clerk works at his adding machine: "passengers 18,870 pounds, baggage 4,000, mail 300, express 100, freight 6,000 (mostly chirping parakeets), equals payload 29,270."

He pulls more IBM forms into the picture, notes estimated fuel burnoff at 73,167, checks with Los Angeles and adds 15,000 pounds for fuel over destination, a regular safety precaution on all flights.

He then feeds these figures into another calculating machine and records total weight and balance. The load house will be busy checking and rechecking these figures until a few minutes before departure.

But every flight is planned more than once — the Captain and his co-pilot go over each computation until even the details of take-off are planned, the precise spot on the runway to lift off, the precise seconds to reach a hundred knots.

The new American Airline film is a convincing proof of the narrator's comment: "Your flight is flown as planned, planned as flown.

Below: *pilot and co-pilot of an American Airlines' plane check flight computation.*





Above: *An American Airlines' stewardess checks in before departure on a flight.*

Your departure, your in-flight comfort, your on-time arrival — all are planned."

Synchronous sound throughout, with no music, the film shows real AA people doing their jobs. As a realistic, documentary motion picture, it is a tour de force.

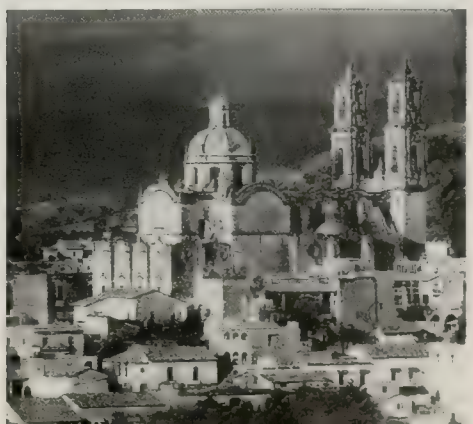
Promoting Travel Interest in Mexico

☆ Mexico's variety and beauty as a country and vacationland are highlighted in a new color film, *Mexico Impressions,* just released by American Airlines. The 14½-minute travelog, produced by Audio Productions, is available to community and business groups, clubs, churches and television stations on a free-loan basis from Association Films.

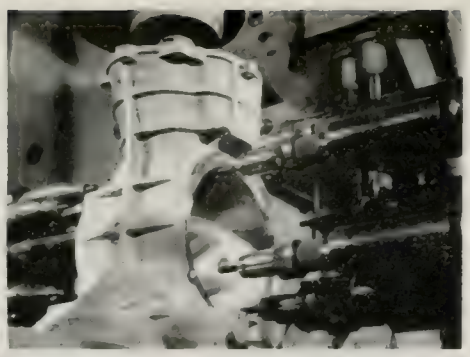
The Mexico that is a combination of sea and sun, of living and historical monuments to the past, of unbelievable diversity of activity, is featured in the new film. *Mexico Impressions* gives the traveler capsule glances at the wide range of amusements, scenery and cultures that a Mexican holiday offers.

The film switches from the gay and cosmopolitan life of Mexico City to the tropical beauty of Acapulco and the past-evoking quaintness of Taxco. It gives the tourist a cross-section of the pleasures and sights that await him in Mexico.

Below: *view of Taxco from the American Airlines' picture, "Mexico Impressions."*







Automaker With an Eye to the Future

Volkswagen Brightens Image With Exciting Look Inside Its Ultra-Modern Plants Abroad

SPONSOR: Volkswagen of America, Inc.

TITLE: *The Right Hand of Plenty*, 22 min. color; (16 & 35mm). Produced by Marathon International Productions, Inc.

☆ In a spirit of friendly affection, some Volkswagen owners have posted little stickers on their back windows reading "Made by der Elves in der Black Forest." This doesn't bother anyone at Volkswagen for friendly affection sells hundreds of thousands of the little cars all over the world every year.

The "Elves" bit is amusing, but it is about as far as possible from the true state of affairs as it is possible to be. Few factories anywhere are as modern and efficient as Volkswagen's giant works in West Germany.

On Volkswagen's public information calendar this year is a project to establish the image of the Volkswagen as not only trusty and thrifty and solid, but ultra-modern and *exciting*. One way this project is being carried out is with an exciting new film called *The Right Hand of Plenty*, produced by Marathon International Productions, Inc.

This 22-minute film demonstrates that as man with the invention of the wheelbarrow relieved his back from strain and became a bit less the animal, his contrivances of today are freeing mind and body from monotony and drudgery and releasing imagination, spirit and intellect.

New Contrivances of Today Set the Stage

The theme is arrestingly introduced as we watch three clever contrivances now in use — a "self-dialing" telephone; a long-distance, instantaneous reservation and flight planner which, combined with a computer, tells Stockholm, or any other place in the world, in seconds, if there is a space on a plane from Rome to Athens on a specific day and hour; an intricate, automatic "tool" covering acres which is used for cracking and refining oil.

New Processes Along the Production Line

The giant, ultra-modern Volkswagenwerk in Wolfsburg, Germany, is used to demonstrate the latest in mechanization and industrial processes that give man an opportunity to use his brain instead of his hands. Particular processes along the way are a gearcase line that performs in one continuous operation what had formerly been 44 separate jobs; automated machines making intricate motor blocks in one continuous operation; eerie electrostatic painting where bodies assume color from an invisible mist of paint in the air.

The wrap-up is a combination of a photographic impressionistic reprise of the theme, combined with a wild and exciting score.

Distribution of *The Right Hand of Plenty* will follow several channels. All dealers in the United States will have a print to use in community showings and in their showrooms. Club and group audiences will be served via all exchanges of Modern Talking Picture Service. Some television and theatrical exhibition is planned in the United States, and extensive theatrical bookings are being made abroad. Six language versions in addition to English have been made: German, French, Dutch, Swedish, Spanish and Italian.

Important credits for the film go to Konstantin Kalser, producer; Kenneth Baldwin, director; George Silano, camera; Philip C. Lewis, script. Prints, in 35mm and 16mm, are by Technicolor.

Scenes from "The Right Hand of Plenty" show the latest in automotive production methods.





World View on Credit for Development Abroad

SPONSOR: Chase Manhattan Bank.

TITLE: *Windows on the World*, 30 min. co produced by MPO Productions.

☆ The Chase Manhattan Bank's new f *Windows on the World*, shows how the b participates in advancing the economy of tions and peoples all over the world.

From its Wall Street tower in lower M hattan, the big banking institution — over a hundred branches in New York s ing ten million people — looks out from high windows to the countless places throu out the world where Chase Manhattan fina ing is playing an important part in the ec omy.

In agriculture, for instance, banks help pay for the plants where farm equipmen manufactured — extend credit to the l dealer who sells the machines — and han the contracts which enable the indivic farmer to purchase them.

But progress is not limited to any one tion — everyone wants to achieve it. Thro these windows on the world we can look



Scene in Chase film "Windows on the Wor

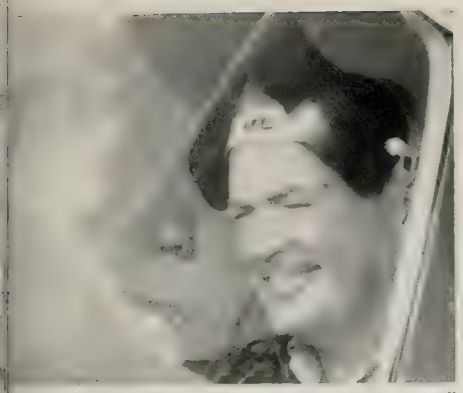
yond our own national boundaries. To the lands of the Caribbean, for instance, wh mechanization of the sugar industry is incre ing the speed and volume of processing. Panama, the land is right for cattle-raisi and bank financing is encouraging this imp tant new industry.

From sugar cane fields to steel mills, ba ing aids industry through loans — loans t span needs from personal to big business. T loan aids progress and growth, and it is business of the bank to participate in pr ress.

Every bank is a symbol of progress as stands ready to aid in the purchase of n plants and machinery. With a philosophy t banking is not just arithmetic — it is peo — today's banks do truly provide windo on the world.

The film travels to countries spanning t world — in Europe, Africa and Asia. It v produced by MPO Productions in associati with Film Counselors, Inc. Director was V tor Solow.

Association Films is the distributor.



scene from "One Eye on the Instruments."

A Federal Aviation Film to Encourage Pilot Safety

PONSOR: The Federal Aviation Agency (Flight Standards Service).

ITLE: *One Eye on the Instruments*, 25 min. color, produced by Fred Niles Communications Centers.

With countless thousands of small plane operators aloft every day, the task of maintaining afety in the air and on the field is fully as important in this phase of aviation as it is among he larger commercial craft. For many of those ho fly the Aeroncas, Cessnas, Pipers and Bonanzas do not have the extensive training given ransport pilots; more than a few are like the eteran flyer, Bob, who has logged so many ours in the air that he likes to think he can fly by the seat of his pants."

Federal Aviation Agency people take a dim iew of such old ideas; deeply concerned with light safety they want licensed pilots to learn to y by (and stick with) the modern instruments hat are enabling small craft as well as the big nes to surmount the uncertainties of wind and eather. This is the primary mission of *One ye on the Instruments*, another of the FAA's ontinuing program of education for pilots.

The picture is straightforward "pilot-to-pilot" naterial with no wasted words or action; creatd as training material, the story is minimal. 'ilots Bob and Tom, flying identical small raft, are headed for their home field. Bob is

ilot Bob (*left*) *is ready to listen to some riendly advice about those instruments he as been trying to get along without . . .*



the "bucko" type, he can "feel" his way home. Tom knows the route, too, but he keeps "one eye on the instruments."

Weather closes in and Bob is in sudden, deep trouble. He makes it home alright but the close call shows him how unfamiliar he has become with instrument technique. Airport's manager and Tom remind a now willing candidate that the road to becoming a better, safer pilot is through the FAA's instrument course.

When Actions Speak Louder Than Words

Pan American Scores With Wordless Series of Three-Minute Human Relations Vignettes

SPONSOR: Pan American Airways.

TITLE: *Don't Hesitate to Ask*, 3 min. b&w, produced by Henry Strauss & Company.

☆ Probably the most "never-say-die" traveler in history is the nameless (and virtually speechless) hero of a series of three-minute training films made for Pan American Airways by Henry Strauss & Company. Intended solely for showings to company personnel around the world by Pan Am's Sales and Service Training Department, these vignettes of human relations have had striking success in the field.

The first of the series, entitled *Dial S for Service*, showed the hero imprisoned in a phone booth . . . left hanging on the line as he tries to get information on a flight reservation. This "short short" eventually got our man to England where *Dial S* was one of four subjects picked to represent American business films at the Harrogate Festival several years ago.

Nothing daunted, the principal character tried again in *Information Please* and was ignored with studious courtesy at an airline ticket counter for another three minutes of film time that seemed like a century. This time, however, he wound up on exhibition at the Vancouver International Film competition as a selection of the U. S. Committee on International Non-Theatrical Events (CINE).

Now he's back again . . . this time actually airborne . . . in *Don't Hesitate to Ask*, a pantomine portrayal of the exquisite frustration which a passenger can suffer when pursers or stewardesses focus so hard on the *job* that they lose sight of the *people* for whom they're doing it.

But, again, his persistence pays off. *Don't Hesitate to Ask* landed the hero of these vignettes in West Berlin last fall when the film was selected by a committee of U. S. industrial film authorities as one of the fifteen American entries competing at the Third International Industrial Film Festival, sponsored by the Council of European Industrial Federations.

As the accompanying illustrations show, *Don't Hesitate* is an eloquent commentary on the power of "unspoken communications;" and of the need for *anyone whose basic job is public service* to be sensitive to them. Like its two predecessors, the short film is also an example of the attitude-development and training effectiveness which can be achieved by films with low budgets and high creativity.

Though these pictures would be highly useful in many similar company situations, *Don't Hesitate to Ask* was produced for Pan American Airways' Sales and Service Training Department and it is *not* available for use outside the company.



HOPEFUL: *all he wants is some service.*



HUNGRY: *but he doesn't seem to be there.*



HARRASSED: *what can he say but . .* "HELP!"







"I'm tired of playing in my yard . . . think I'll march, be a middie! They're great . . . don't lose a step and they sure have shiny shoes."

A Boy, His World and a Penny Whistle

"Mark" is a Boy Aged Eight and also an Award-Winning Motion Picture Worth Seeing

FRESH AS A SUMMER'S BREEZE across Chesapeake Bay, the light-hearted adventures of an eight-year old named Mark on the streets and byways of picturesque Annapolis have been set to the appropriate, original music of jazz artist Marian McPartland and her trio. Randy Hall toots his ten-penny whistle as Mark steps out with midshipmen from the Naval Academy; the original music of *Little Boy Blues* catches a lad's brief interlude of inexplicable sadness.

This all adds up to the wondrous 21 minutes that make up one of the year's unsponsored "sleepers" titled *Mark*. The film was directed with a father's loving touch by Washington, D. C. producer George F. Johnston and his assistant, Laura Sheridan. What could well be some sponsor's real "find" for theatrical and 16mm audience release is a picture that *has* been around just long enough to pick up deserved honors at Edinburgh and Venice Film Festivals abroad and at the Columbus Festival.



"I'll sail way, way out to sea . . . maybe even 'round the world"



• The idea for *Mark* began with the youngster's observation that "people, like flowers, come in different colors." *Mark's* world, bounded by the Bay and the Academy walls, is colored by the sails of his "pirate ship" and by the people with whom he shares his day. To know *Mark*, you also have to know the water, the sky and the sheer love of *doing*. *Mark*, in essence, is the texture of "growing up one minute at a time;" of the important events of a child's day; and of the sheer happiness of *being* a human being.

Happily, George Johnston has kept *Mark* from becoming a character out of *I Love Lassie*. The picture was made "catch as catch can" between assignments at his Washington Video Productions' studio in the capital.

Mark's music, composed for the film by Miss McPartland, includes a nautical bit called *Marian and Randy Noodle at Sea: Mark's Time* and *Little Boy Blues* are jazz classics worthy of a connoisseur's library. The film might have been produced in leisurely fashion but there's sharp artistry in its tight editing, excellent camera work; and a soft-focus color sequence of a sailing scene on the Bay is one you won't soon forget!

At left: *producer George F. Johnston chats with music's composer, Marian McPartland.*

Randy Hall carried the tempo of Mark's tour on penny whistle.



Using 8mm Silent Films —

DuPont Shows Retailers Basic Facts on Apparel

DU PONT, like all manufacturers, knows th sales training is a vital aid to all store whether they be large department stores specialty shops. By the same token, the hug number of branch stores that have mushroon ed in recent years has presented a major prol lem — reaching the most number of sal people, part time and permanent, in the mo effective manner and in the least amount time.

Cognizant of this problem, Du Pont's Textil Fibers Department has pioneered a new sal training technique. Specifically, it is a ligh weight, portable projector with snap-in ca tridges capable of showing four-minute, siler films on the latest apparel developments utiliz ing Du Pont fibers.

Light Technicolor Projector Selected

After a number of tests, the company decid ed on the eight-pound Technicolor, 8mm pro jector. First use of the projectors by compan representatives throughout the nation was t tell sales people, buyers, and merchandise mar agers about the advantages of "Dacron" poly ester fiber when it's used in a blend with woo for men's fall and winter suits. It is planned t use the projector for training in many other en use areas during the coming year.

Three films were produced by Audio Pro ductions, Inc., New York, to show (1) neat ness, (2) comfort, including warmth, and (3 the excellent styling potential afforded with th use of "Dacron".

One of the most convincing demonstration to retailers has been the cold air chamber tes in which it is shown that two fabrics of ident ical construction, but different fiber content both weighing 10½ ounces per yard are abso lutely equivalent in their ability to provide pro tection from the cold. The one fabric is a blend of 55 per cent "Dacron" polyester fibe and 45 per cent wool and the other 100 per cen wool.

Program Achieves Maximum Flexibility

This system of demonstrating and telling th story about Du Pont fibers has allowed a maxi mum amount of flexibility, a major factor wher dealing with a variety of store conditions an hours. The visual part of the message is bright clear, and right to the point. The audio — read from a prepared script — can be adapte to different circumstances, while the projecto can be easily stopped at any point should there be specific questions.

Supplementing the three short films, a 10 minute colorsound film, titled *Relax-Go Neat* was made from the same footage for use a women's clubs and similar groups while a 4½ minute public service film for television, "Nea New Man," also has been produced.

Store training directors as well as the person nel on the "firing line" throughout the country have praised this new sales technique.

STAR ATTRACTION: "THE LADY AND THE STOCK EXCHANGE"

The Woman's Viewpoint on Investments

The New York Stock Exchange is Explaining the Investment Process to Millions Through Its Public Education Films; Latest Picture Aimed at Women's Audience

THE TRADING FLOOR of the New York Stock Exchange became a theater early this fall as Hollywood movie screens and projectors replaced the conventional ticker projectors and screens. The transformation took place for the premiere showing of a new 27-minute color motion picture, *The Lady and the Stock Exchange*, produced by Paramount Pictures for the New York Stock Exchange.

The film, which stars Janet Blair and Eddie Bracken, and features Everett Sloane and Jim Backus, links entertainment with instruction as it dramatizes the right versus the wrong way to invest. Janet Blair and Eddie Bracken are teamed as a husband and wife who are anxious to make their first investment — but narrowly avoid a pitfall.

Great Potential Audience of Investors

"It's our hope," said Keith Funston, President of the Exchange, "that this film will help explain the investment process to millions of Americans who've never made a securities investment or been inside a brokerage office. Our surveys indicate that there are some 35 million people who are interested in learning more about securities and we want to be sure that they know how to approach investing intelligently."

The Exchange's film program, which is the responsibility of Ruddick C. Lawrence, Vice-President in charge of public relations and market development, and supervised by Robert E. Gurvitz, Manager, radio and TV services, has provided 16mm and TV audiences with a series of films in a variety of styles for many years.

130 Million Have Seen Four Pictures

The Lady and the Stock Exchange is the first screenplay to be produced for the Exchange, but other documentaries and cartoons have been seen by millions of people.

The Exchange has found films to be ideal for reaching large numbers of people at a reasonable cost. Four current motion pictures have been seen by an estimated 130 million people at a cost of only a small fraction of a cent a person. These films are two quarter-hour cartoons (produced by John Sutherland) — *What Makes Us Tick?*, which explains what stocks are and why there is a stock exchange; and *Working Dollars*, which shows how an average man puts his dollars to work. Two technical films for investors — *The Big Board* and *Bid and Asked* — show the mechanics of trading on the floor of the Exchange.



Above (*l to r*): *Vice-Pres. R. C. Lawrence; Robert Gurvitz, Mgr., TV & Radio Services for Exchange, pictured with film's stars.*

Interest in Stock Exchange movies is boosted by the work of investors' investment committees composed of member firms in the Exchange in 96 cities. These committees not only give investment courses to a million and a half people a year, but conduct public service forums about investing on television, and films play an important part in all these programs.

New Film Intended for the Ladies

The Exchange is now particularly interested in reaching women, who make up an increasingly large proportion of the investment public. For this reason, Paramount Pictures, which was able to offer four stars of considerable "marquee" value, and the traditional Hollywood gloss, was chosen to produce the film.



Premiere: "*The Lady and the Stock Exchange*" *was shown on trading floor in New York.*

The theme of the picture is that there are two ways to invest: Janet Blair's, which is right; and Eddie Bracken's, which is wrong. The ladies will appreciate this, and it ties in with a New York Stock Exchange series of advertisements now going into women's magazines.

Although the film is a pleasant family comedy, it is loaded with easily assimilated educational material. It stresses the danger of tips and rumors, points out the risk factors and urges investors to get good advice from reputable brokers and keep to well-defined objectives.

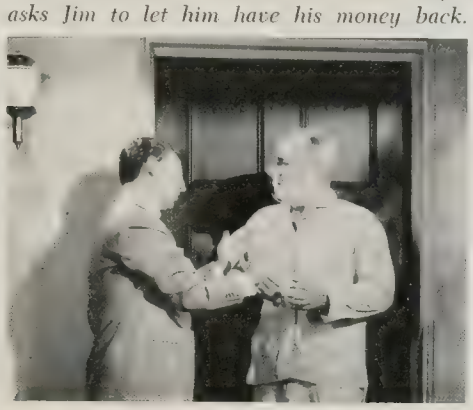
Member Firms Hold Special Premieres

To launch the Exchange's new film, member firms across the country have held a series of special events. In St. Louis, brokerage companies had a three-day event in cooperation with a local department store. In Rochester, N. Y., member firms rented the city's new shopping center mall to provide free shows of the film for a three-day period. In New Orleans, Washington, Chicago, Atlanta, Dallas, Buffalo, Detroit, Minneapolis, Santa Barbara and Tampa, members of the Exchange held premieres in cooperation with local television stations. In all, some 50 cities across the country had special events to launch the new film.

In addition to club audiences and television, the New York Stock Exchange has a built-in audience of which few other institutions can boast. 600,000 visitors every year come to watch the Exchange trading floor in action. It (CONCLUDED ON THE FOLLOWING PAGE)



Lunch counter tip: *Jim Backus (left) assures Eddie Bracken that "this deal can't miss."*



Eddie admits he's worried *about that "tip," asks Jim to let him have his money back.*



Eddie won't listen to *Janet Blair (right) when she tells him to visit their broker.*

N.Y. Stock Exchange:

(CONT'D FROM PREVIOUS PAGE) is a major New York attraction. Most of these visitors stop at the 74-seat theater in the Exhibit Hall where *The Lady and the Stock Exchange* is featured this year.

Exchange officials believe there is a real lack of economic education in our schools. They believe it is important to the long-range interests of the nation that people should understand the workings of our capitalistic society — how capital is formed and how it is used. Films can play an important role.

Prints of the new film are available from any Exchange member. 16mm audiences are served by Modern Talking Picture Service; television stations are serviced by Sterling Movies U. S. A. Over 600 prints are in circulation.

An Appetizing Entree for Theatergoers

Campbell Entertains With Tuneful "Ballad of Soup du Jour"

SPONSOR: Campbell Soup Company.

TITLE: *The Ballad of Soup du Jour*, 13½ minutes (35mm); produced by The Jam Handy Organization.

☆ Theater audiences throughout the land are reviewing the entertaining history of that long-standing first course: soup.

That's certainly appropriate to the sponsor's well-known line of products but there's a lot of fun and very little Campbell in this film's 13½-minute color reel. It opens on a charming note as a balladier recalls songs about food and doesn't forget the soup. A narrator picks up the history of this dish over some entertaining animated and live-action sequences which show the preparation and serving of soup from the beginning of recorded history. Contrary to modern Russian history books, the Egyptians, then the Persians and the Greeks played merry tunes with their soup spoons a few centuries B. K. (pre-Khruschev).

And there were happy times around the soup bowls of Roman and early Norman eaters. Scenes swing the viewer through elegant Elizabethan England and take him (and her) into early America.

Today's housewife can take care



The legends of soup are recalled in song from history's pages . . .

of the dozen other jobs she holds around the home, from cooking to washing, but she can get along without a chef for the soup course. There are, you know, oodles of noodles and tons of luscious tomatoes in the wide range of nutritious and flavorful soups along the supermarket shelves. Cook 'em straight and serve 'em hot or use them as ingredients for a myriad of other dishes.

The Ballad of Soup du Jour was an award winner at this year's Columbus Film Festival. It is also being made available in non-theatrical version. Write the Distribution Department, The Jam Handy Organization, 2821 E. Grand Boulevard, Detroit 11, Michigan for a booking.

Colorful animation visualizes early cookery in this "Ballad" scene.



Air Tour of Fabulous Bonanzaland, U.S.A.

Enticing Bonanza Airlines Film Is Previewed by Mary Hoyt

. . . This is a love letter to a sponsor from a displaced Westerner. Dear Bonanza Airlines, stop the world, I want to get on—your next flight back to my glorious, glamorous, gutsy, God-given part of the world which you have just filmed so beautifully in *Bonanzaland, U. S. A.* You are right. It's got everything.

For your information, pardners, the center of Bonanzaland territory is someplace near Las Vegas, Nevada. But it spreads out all over the four Western states of California, Utah, Nevada, and Arizona. Within its boundaries are the most heavenly mountains, deserts, oceans, lakes, and valleys on earth. Like a fickle woman, this land is abruptly gay and giddy, elegant and serene.

A Mecca for Tourists

Of course Bonanzaland has been there a long time and has a lot of history. But now vacationers from all over the world are discovering the area for fun and relaxation. New business is booming. The weather's fabulous. And the pace is easy.

Happily, the generous endowments of this part of the country have been faithfully presented in Bonanza Airline's new film, produced by Washington Video Productions, Inc. of Washington, D. C.

It has, in addition, surprise in store for those who realize that public relations and travel films which attempt to cover areas of great contrast are often disappointing to the viewer. Sudden shifts in locale, hasty dissolves, meaningless pans of far-off vistas, and TOO MUCH TALK tend to confuse and distract.

Bonanzaland U. S. A. avoids these pitfalls with superior camera work and tight editing which satisfies the viewer throughout 28 very short minutes.

So fasten your belts please.

Incredible as it may seem, one $90 plane ticket will take a Bonanza passenger any place in any of the four states, as often as desired, over a fifteen day period.

Close-Ups from the Air

Throughout *Bonanzaland, U. S. A.*, a black, white, and orange F27 airplane carries the viewer close in over the natural and manmade phenomena of the old Southwest. The Hoover and Glen Canyon Dams, for instance, can only be fully appreciated in perspective with their spectacular, rugged setting. Salt Lake City's magnificent Mormon Tabernacle and the great sprawling Grand Canyon lie in this land, too; both are simple and awe-inspiring and this motion picture brings out their analogous power.

Conversely, with an utterly refreshing twist, producer George F. Johnston shot the mining town of Virginia City, not as it is today but as it might have been in the past. By miraculously eliminating the hundreds of tourists who daily swarm through the old ghost town and by letting the camera wander slowly through graveyard, saloon, and gold mine, haunting images of the old west are brought to mind.

In perhaps the most absorbing sequence in the film, a "sensitive" camera dollies through Virginia City's empty opera house with its tired old bent-wood chairs, its frayed posters, and its stage that is sagged and splintered; the music is plaintive and sad; the interpretation is captivating.

Name It and You'll See!

Disneyland, Marineland, La Jolla, and San Diego. Bull fighting in Tijuana, horse racing in Caliente. Palm Springs, the "diamond of the desert." You name it Bonanzaland has got it. And it has all been wrapped up in this gay, swinging motion picture which should attract just about everybody of every age.

Glen Johnston, Jim Norling, and Buddy Reed were on camera, shooting out of airplanes, through water, at dusk, from inside to outside, and on the backs of donkeys. Their excellent work was carefully edited by Robert H. Johnson, who kept the trip on track all the way. Felix Grant of WMAL narrated the script by Coe-Peacock, and George F. Johnston directed.

. . . Take-off time in Bonanzaland!



THE INDUSTRY FILM JOURNAL

National News-Letter of the Industry Film Producers Association



Dr. John Tyo, *newly-appointed Audio-Visual Advisor to the Ministry of Information in Nigeria.*

John Tyo Named Advisor to Nigeria; Resigns as Treasurer

☆ The Executive Board regrets to announce the resignation of Dr. John H. Tyo from the office of National Treasurer, IFPA. Dr. Tyo's action was made necessary by his upcoming overseas assignment as Advisor, Audio Visual Communication for the Ministry of Information, Nigeria.

Dr. Tyo, working through the U. S. State Department Agency for International Development, will make his headquarters in Ibadan, Nigeria, where he will be advising the Nigerian Ministry of Information on the production of instructional materials to be used in their agricultural adult education program. The program includes the use of cross-media.

During the past six years Dr. Tyo has held the position of head of motion picture production for System Development Corporation, Santa Monica. He is taking leave from this position for his two-year assignment in Africa. Dr. Tyo came to industry film production from the faculty of Indiana University where he was both teaching and producing educational motion pictures.

* * *

To Contact Our New England Chapter, Here's the Address!

☆ Want to sit in on a meeting of the New England chapter? You can contact the secretary or program chairman with a line to P. O. Box 150, Bedford, Mass. and they will send you data on the next meeting time and place.

IFPA's New President Calls Need to Build Truly Active Membership a Primary Goal

by H. Eugene Burson, Jr., President, IFPA

THE TRADITIONAL THING for a new president to do is publish an opening statement to the membership. But, let's level with each other. We've both read our past president's report on last year's progress. We've both read this year's former president's prediction for the year to come. I respect both these men and am in complete agreement with both. A very easy way out (for me) would be to condense and combine these two articles. But, I respect you, too. We'd just be spinning our wheels to go over that information again and, to be frank, there's no time to waste.

I'll get right to the point, there is one secret to continuing the progress of last year, and achieving the goals outlined for this year. Members . . . . lots of 'em. I mean the ones we don't hear much about — the common, ordinary, *essential*, dues-paying member.

Too Busy to Contribute?

I've been pushing membership lately and a couple of times, I've run into this reaction, "I'm just loaded with other activities and I won't join a group when I can't contribute time to it."

Let me puncture that popular balloon right now. I've made a career of joining and every organization I've belonged to would have folded if only those who put in time were members.

They Also Serve . . . Who . . .

Let's look in our own back yard. Take it from an old joiner, IFPA has a higher percentage of time-contributing members than most groups. But we all realize that it wouldn't be the IFPA we know if only that small percentage were members. So, you, ordinary, dues paying member, out there, congratulations, you're doing a fine job, keep up the good work.

Want a hot tip on how to get more out of IFPA than many members do? *Ask for a job.* Feel a little weak on budgeting and the financial end of movies? Offer your help to your chapter treasurer, you'll learn a lot. Want to find out what film services are available in your community and which is best? Help the program chairman. No treasurer and program chairman because there's no chapter in your area? Organize one and get some extra managerial experience. Just the camraderie of a small committee meeting lends itself to the exchange of trade secrets.



H. Eugene Burson, *President Industry Film Producers Assn.*

The Rewards of Belonging

There is literally nothing you can do for IFPA that won't make you a better film man and more valuable to your employer. So, no matter what they say, be selfish about it. Volunteer for a job in IFPA.

In closing let me say, if you want to be an officer or committee chairman, *Welcome!* If you want to be a committee member, *Welcome!* If you want to be that essential dues paying member, Welcome . . . . and bring a friend.

* * *

Entry Deadline is March 15th for the Annual IFPA Awards!

☆ Entry blanks are now available for the Industry Film Producers Association's Fourth Annual Film Awards Competition. To be eligible, films must have been released during 1962, must have been produced by an "in house" business, industrial, government or educational film production organization and must be submitted for entry by an Active IFPA member in good standing.

Films may be entered in any one of six categories: 1. Public Information; 2. Technical Information; 3. Sales Promotion; 4. Training; 5. Orientation and Indoctrination; and 6. Out-Plant Productions.

The deadline for the 1963 Awards is March 15, 1962. Screening of entries will be carried out by committees of IFPA members, sustaining members and representatives from producing companies, motion picture service organizations, and the press. Pre-screening will be handled by the five IFPA chapters.

The two finalists in each category will be voted on by the membership at this year's National Conference, to be held at the Ambassador Hotel in Los Angeles, on June 13, 14 and 15th. Awarding of the "Cindy" and "Finalist" honors will take place on the evening of June 15th. This is the night of IFPA's Annual Awards Banquet, concluding the 1963 Conference agenda.

All those interested in entering films are invited to contact IFPA Chapters' Vice-President Anthony Gorsline, c/o Management Systems Corporation, 2043 Westcliff Drive, Newport Beach, California.

* * *

Send Chapter News, Features to Our Editor "Pat" Patterson

☆ If you have a news item or a feature idea for the JOURNAL, remember to send it along to "Pat" Patterson, Head, Academic Communications Facility, UCLA, Los Angeles 24, California.



Prize Film Collection

Good Selection of "Cindy" Winners on Hand for Review

☆ The response to IFPA's request for prints of "Cindy" award-winning films has been excellent. A good selection of films representative of the work of IFPA film producers during 1961 is now available to Regional Chapters.

Since its recent inception, the library has already been increased by the addition of *In Your Hands* which was produced by the Education and Training Department of United Airlines.

Other prints to be added to the library include: *The Aerojet-General Corporation Interior Computer Program*, produced by the Aerojet-General Corporation; *Photography in the USAF — Optical Instrumentation at Vandenberg Air Force Base*, produced by the Air Photographic & Charting Service (MATS) 1352d Photo Group, Lookout Mountain Air Force Station, Hollywood, California; *Principles of Reliability*, produced by the Martin Company; and *The Persuasive Push*, produced for Electro-Optical Systems, Inc. by Technical Communications, Inc.

Chapter Program Chairmen may obtain films from the library by addressing their inquiries to Robert J. Gunther, Chairman, IFPA Film Library Committee, 11182 Fairbanks Way, Culver City, California.

* * *

Send in Address Changes!

☆ To be sure you get your magazine promptly, please report address changes to Circulation Service, c/o BUSINESS SCREEN, 7064 Sheridan Rd., Chicago 26.

Members Attend Session on Special Effects

Southern California Chapter Visits Cinema Research for Talk and Demonstration of Aerial Image Printer

A REVEALING MEASURE of the growth and stature of industry film production is the extent to which the motion picture service organizations have improved and adapted their processes and techniques to accommodate the special demands of this emerging profession.

This was dramatically demonstrated in a recent meeting planned by Southern California Program Chairman Brent Inman, held at the special effects laboratories of the Cinema Research Corporation, Hollywood.

Limitations of the Past

Historically, the 16mm producer has been denied many of the resources of the special effects artist. This was due not only to the inherent limitations of early 16mm, but also to its previous lack of professional status.

Only in recent years has the 16mm medium grown both technologically and economically to the point where it now demands a level of supportive service equal to that which was previously confined to 35mm production.

Scheib a Pioneer in Field

Mr. Hal Scheib, President of Cinema Research, a pioneer in developing special effects services for the 16mm producer, hosted the meeting. He described the efforts made over the past 10 years to overcome the limitations of the traveling matte in 16mm work.

The aerial image process, Scheib explained, provided the breakthrough, and is now providing the 16mm producer a complete selection of effects previously enjoyed only by the 35mm producer.

The aerial image printer, a complex device incorporating the features of both optical printing and bi-pack matte printing, was thoroughly demonstrated by Mr. Scheib and his associates. A sample reel of aerial image effects was screened and analyzed.

With this new capability of special effects in 16mm, the role of the special effects laboratory in the field of industry film production was explained by Mr. Scheib. The special effects technician now becomes part of the production team, offering his assistance during the scripting stage as well as during production.

* * *

Work on National Conference Program Already Under Way

☆ Mark your datebook now for the Fourth Annual IFPA Conference and "Cindy" Awards program! The 1963 meetings will be held June 13, 14, 15 at the Ambassador Hotel in Los Angeles.

Work on program details is already under way, beginning with the announced entry deadline of March 15th for "Cindy" competition entries. Other top events will be announced in future issues.

Delaware Valley Not

"Lighting the Impossible" Makes Hot Meeting Topi

☆ "Each of us, at one time or other, has encountered a proc tion lighting situation which se ed impossible. These probl have been solved by some of through the application of ing uity, the creation of special equ ment or sheer boneheaded lu In any case, the problem and solution should be shared broaden the experience of chapter membership."

It was to this end that a meeting of the Delaware Val Chapter was planned. Follow the business meeting, a rou table discussion was held on lig ing techniques.

Chapter Chairman Peyton St ings, Roy Zeper, Marty Eagan Program Chairman Frank Wei showed film clips of photograp situations involving unusual or ficult lighting, and discussed approaches used. Some new co pact professional lighting equ ment was demonstrated and co pared with the performance heavy studio lights. A tour of Philco photographic facility co cluded the program.

* * *

Delaware Chapter Keeps Th Informed With Meeting Tape

☆ Members of the Delaware V ley Chapter living too far away attend the meetings regularly being provided a special servi They are being sent audio ta containing the formal program p sentation as well as the follow questions.

Where possible, visual materi accompany the tapes. In short,

Hal Scheib, President, Cinema Research Corp., *Hollywood, addresses members of Southern California Chapter at recent laboartory meeting.*



Aerial image process is demonstrated *at Cinema Research as chap members give rapt attention to working of this versatile equipme*



the next best thing to being
ere in person.

The Delaware Chapter is mak-
g full use of media. Each month
ey release an attractive publica-
n FRAME LINES. This publica-
n is primarily for their own
embership, but is available to
hers on request. It averages a
zen or more pages and con-
ns editorials, minutes of meet-
gs, photos and special announce-
nts. FRAME LINES is edited by Frank Weikel, and is printed through the courtesy of Goodway Printing Company, Philadelphia.

Informal in nature, it contains one feature called *Tail Leader*, which, appropriately, is on the back cover. The following item is quoted from this section. One writer/director to another: "How'd your script conference go?" Reply: "Oh, about the same as usual — I got most of my answers questioned!"

hey Helped Tell "The Casa Colina Story"

eneral Dynamics' Crew Films Work of Rehabilitation Center

The story of the Casa Colina
habilitation Center at Pomona,
lifornia is being brought to com-
nities, individuals and other po-
ntial supporters of this center
d will be encouraging patient re-
rrals over the years ahead . . .
anks to a hard-working group of
m makers at General Dynamics
omona.

Southern California Chapter
hairman Gene Huggens brought
e effort to the JOURNAL's atten-
n. Under his direction, ten of
D's people donated their week-
ds and talents to film a 20-min-



ne Huggens (*standing*) *directs*
cene during the filming of Casa
lina's public relations film.

e, 16mm color picture, *The Casa*
lina Story. John Baird, printing
d photography supervisor at
eneral Dynamics and Gene, the
mpany's motion picture coordin-
or, were assisted by Glenn
dge, Jim Hutcheson, Ernest
itten, Howard and Karen Gind-
g, George Waggoner, Don An-
, Rod Higgins and Steve Kan-
ik, all of GD's Department Six.

Featured in the Cast

Walt Hoffman of Hollywood, an
or "pro", donated his services
the "father" in the film's story
e; Joan French of the company's
my office, plays the role of
other." Ruth Anne Levesque,
-year old patient at the center,
featured as the child.



Camera focus *on a patient whose story is told in the new picture.*

Casa Colina is a non-profit organization that has long benefited by aid from GD's Management Club and other GD Pomona groups and individuals.

But there's more: Telefilm, Inc., of Hollywood, is processing both film and sound tracks without charge; Birns and Sawyer, Inc., donated both camera and sound recording equipment used on the project.

Mary Lou Plays Key Role

Mary Lou Ginther, Community Relations Director at Casa Colina, played a key role as coordinator, liaison and her buoyant spirit as a morale booster helped mightily over those many weekends when the volunteer crew, cast, and patients worked to put together a film which can do so much to aid a program that deserves the community support this fine picture was created to enlist.

* * *

Got a Story for the Journal?

☆ Your film anecdote, a piece about the new picture or a good new utilization idea are all welcome fare for these JOURNAL pages! All you have to do is send it in.



Scene from one of the five short films in the "Safeteam" series.



When shop safety fails, the result is bound to look like this.

Bucyrus-Erie Workers Join the "Safeteam"

Plant Theaters, Incentive Awards Used in Safety Campaign

IT'S ALL-OUT WAR on shop accidents in the plants of the Bucyrus-Erie Company. This maker of heavy machinery has maintained a good industrial accident record and means to keep it that way!

Designed to remind B/E workmen of basic safety principles and to keep the subject constantly before them, the Company has a new series of five color cartoons, each running five minutes, and they're uniquely tied-in to a "Safeteam" program that involves posters, safety incentive awards and four "Safeteam" theaters that will operate by push-button adjacent to plant production lines.

Five Titles in the Series

The films present lifting (*Let Your Cranes Do the Lifting*); avoiding cuts (*Cutting Out the Cuts*); eye protection (*Foresight Beats No Sight*); lift truck safety (*The Passing of a Lift-Truck*); and avoiding job short-cuts (*Shun the Short Cuts*). Their principal characters are Dopey Dan and Safety Stan.

An example of integrated service was set when Wilding, Inc. created the film series; its subsidiary, Dramaturgy, Inc. designed and built the 16mm theaters with their marquees. Finally, a Wilding "associate," the E. F. MacDonald Company is providing incentive prizes from a special catalog for company employees.

Picture Shown Each Week

Four theaters are set up in a B/E plant for five weeks; workers just push the button to watch the films. There's a matching poster for each title. After viewing, the employee fills out a "qualifying card" from a box at side of theater. Three questions are "weighted" for points toward the prizes. Best answers and a matching shop safety record scores. After the five-week "run" the theaters and campaign moves on to another B/E plant.

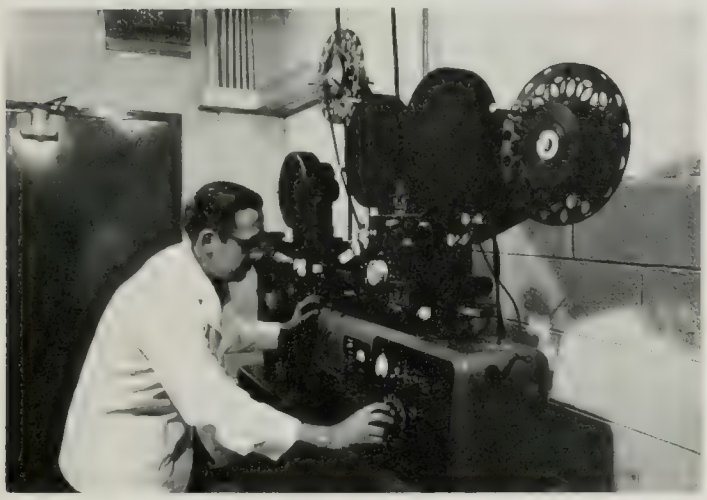
The basic program is simple, easy-to-run and extremely stimulating with its weekly changes and the "game" principle involved in the incentive awards.

The "Safeteam" series was scripted by Wilding's Hal Secor; art was under the direction of Tom Murphy of Wilding, Detroit. The campaign should play a key role in B/E safety statistics.

One of four "Safeteam" theaters *designed and built by Dramaturgy, Inc. for push-button operation by workmen at Bucyrus-Erie plants.*











DESIGNED TO SERVE A GROWTH INDUSTRY

Plant Premiere: New Capital Film Lab Building Makes a Debut in Washington

ONE OF THE HANDSOMEST modern buildings on the horizon of Washington's burgeoning Southwest Redevelopment Area is the new home of Capital Film Laboratories, Inc. Custom-built to meet the increasingly sophisticated film industry, Capital now offers rapid, diverse services to clients in all parts of the United States.

Within its 27,000 square feet of ultra-contemporary space, futurized equipment, manned by 110 experienced employees will process and print approximately 100 million feet of 16, 35, and 35-32 film each year.

Work of a Noted Architect

The facilities include two beautiful review and re-recording rooms, built with a common back-to-back projection room and equipment for cinemascope. Motion picture screens in both of these areas have been ingeniously constructed so that the edges of the picture blend into soft neutral walls and ceilings; Ben Schlanger, who designed the auditorium at Purdue University and the Vista Vision Theater in Williamsburg, is responsible for this "peripheral viewing."



Latest Bell & Howell Additive Color Printer *is automated by punch tape which controls the scene-by-scene color and density correction.*

Nearby, in the same section of the new grey and white brick plan a pre-fabricated, ideally accoust cal, soundproof room has bee built to allow 40 decibel isolatio for sound narration with no e traneous noise whatsoever.



35 32mm Eastman Color processi machine, *photographed during i stallation in Capital's new buildin*

Custom-Built Film Machines

A 16mm negative-positive m chine — Capital's own design – has been constructed on the pren ises. And in the color departmen there is a Hollywood-built 35-3 neg pos Eastman color processi tank, reportedly the largest in th country.

"Sensing equipment" has bee installed throughout the plant ar personnel in a quality control roo monitor such things as: solutio temperature, replenisher rat pH. factor, and other necessa sensitometric information.

In addition to music, cuttin and editorial rooms, a Telenev suite has been set up for receivin shipping, and cutting hot new from the nation's capital.

Although not completely finis ed yet, Capital Film Laboratorie which was incorporated in 195 is operating in high gear. The ne plant should be nationally attra tive to quality-minded clients wh are looking for varied, but tailo made, services.

In the pictures (*at left, top to bottom*): *front elevation of the new Capit Labs' building; next, specially-constructed Acme Printer for color or b/ intermediate materials; Capital's new chemical lab for analysis of phot graphic solutions;* (*bottom*) *chemical mix room where pre-weighed chemica are fed to the mixing hopper in which they are carried by metered hig pressure stream of water to the mixing tanks.*

They're Talking FILM in West Germany

echniques, Festival Judging Problems and an Executive A-V Workshop Share Spotlight

As Reported by Robinson P. Rigg
European Editor of Business Screen

EVER SINCE the 3rd International Industrial Film Festival in Berlin last fall, the German A-V world has buzzed with comment, opinion and ideas about industrial films and festivals.

Paul Zils, producer of the prize-winning film *Fantasie und Gestaltung* (*Fantasy of Shapes*), is reported in FILMBLATTER as saying that he owes the success of the film (which shows school leavers that there are opportunities for creativity in employment today) to his 15 years of experience in documentary film production in India coupled with an interest in all films, good and bad.

"The secret is to make the industrial worker, not the machine, the focal point of the film. I learned this from the English industrial film makers," says Zils.

* * *

Judging at International Film Festivals Draws Sharp Comment from German Jury

The judging system of the International Film Festivals came in for some sharp comment from the German members of the Berlin jury.

Will Riesenberg, jury president, said that the new points system for assessing the winner of the Grand Prix had worked very satisfactorily, but the jury found great confusion when putting the films into their correct categories. He hoped that in Madrid the categories would be very clearly defined.

Heinz Pieroth, a member of the jury, was more outspoken; he said that several films which should have won prizes were, in fact, not considered because they had been entered in unsuitable categories. He was in favour of an open competition without categories, but with full explanations of the purposes of the films and that juries could judge their effectiveness.

Peter Nickel of DEMAG, speaking at a Film Conference in Essen, recommended that members of festival juries should include:

a) engineers or subject specialists to judge technical points;
b) film producers or technicians to evaluate production qualities;
c) journalists to judge the commentary or scenario; and
d) a public relations or advertising man to judge the overall impression of the film.

* * *

50 Executives from Ruhr Companies at Conference on Industrial Film Technique

Over 200 executives from Germany's Ruhr industrial area attended a one-day conference in Essen to discuss current developments in industrial film technique.

Speakers included Dr. Hugo Ritter of the German Federation of Industries, who opened the conference, Peter Nickel of DEMAG and Hans Campen, Krupp Public Relations Officer, who emphasized the need to integrate music into a film so that the picture, movement and sound became as one — if music was to play its real part in stirring the emotions and setting the mood of a film.

Dr. Wilhelm Packenius of BASF said that the growth of the industrial film movement in Germany had been slow by comparison with the United States and other countries because of smaller firms' lack of experience. Films need not be confined to subjects like the company's 100th Anniversary or some great social or industrial achievement.

"But whatever the subject or reason for a film it was of no value at all unless it was brought to the audiences," said Dr. Packenius.

Dr. Hans Schaller (AEG) said that there was no such thing as a "ready-made" film. Each film should be specially designed for its subject and the cost should be related to the value of the publicity it should attract.

Dr. Klaus Brepohl recommended that German industry should spend more time studying the needs and tastes of audiences, before they approved any film treatment.

After a discussion which centered around film costs, the delegates viewed a selection of prize-winning films which included *Entspanntes Wasser* (Henkel) *Campo Limpo* (Krupp), *Remington Eleven* (Remington Rand), *Spiel in Farben* (BASF), and *Kahl* (AEG).

News of Films from Britain

Britain's Film Technicians Ask Equal Rates for Theatrical, Factual Films

☆ The British film technicians' union, the Association of Cinema and TV Technicians, want to be reimbursed by the Association of Specialised Film Producers on the same terms as those of the British Film Producers' Association who produce theatrical features.

The "problem" is that the Specialised Producers pay lower wages and use smaller crews on their industrial films than the British Film Producers Association members do on their entertainment features.

The union claims one rate for the job whether it is on industrial or entertainment films; they say that filmstock manufacturers, studio proprietors, equipment rentals, etc., charge the same, irrespective, so why should the technicians get less?

There are 1,400 technicians employed by the Association of Specialised Film Producers, 1,200 technicians on the books (but not necessarily in employment) of the British Film Producers Association, and over 1,000 technicians, not members of the union, who are employed directly by British industry, government and nationalised organizations.

Typical basic weekly wages are: Head Cameraman now at $78, asking for $150; Assistant Director $40, asking for $60. Present crew for a 16mm film shot on location with mute camera is four technicians.

The union is asking that this should be increased to eight to include 1 Exterior Cameraman ($110), 1 Camera Operator ($80), 1 Follow-Focus ($50), 1 Clappers ($36), 1 Director ($90), 1 Assistant Director ($60), 1 Continuity ($54), and 1 Production Secretary ($36).

Producers say the increased weekly wage bill for camera crews on simple 16mm films would be in the region of $300, more than industrial sponsors would stand for.

Specialised film producers employ technicians on yearly contracts. Many have given notice that they could not be renewed if the wage and conditions of service claims are accepted.

* * *

News Theater Circuit Audiences Applaud Good Sponsored Films, Says Booking Chief

☆ Bob Morgan, booking manager for Classic Cinemas, Britain's largest art and news theater circuit, in an interview with BUSINESS SCREEN INTERNATIONAL stated that industrial sponsored films formed a valuable part of his programmes.

"Films like British Oxygen's *O for Oxygen* have been applauded by audiences in our cinemas this year and we are delighted to show good industrial 'shorts' because the public like them. Our managers like them too as they can tie in lobby displays and local press publicity.

"Ford's *Classic Holiday*, a beautiful movie about a motor holiday in Greece, is just completing a six-months' run in the circuit's cinemas and Ford has offered a prize for the most imaginative and attractive lobby display — Ford dealers have been most co-operative in advertising the film when it played our cinemas."

Bob went on to say that other films which played his circuit this year were British Nylon Spinners' *British Nylon in Fashion*, a preview of the latest fashions in nylon fabrics (produced by Film Partnership), *Newspaper Run*, a B. P. film produced by Rayant Films, which describes newspaper deliveries in Lapland, Dunlop Rubber's *Made for Travel* which deals with tyre care in a lighthearted way.

At press time, Bob was viewing Ford's new cartoon film, *The Ever Changing Motor Car*,



(CONTINUED FROM THE PRECEDING PAGE)

National Benzole's *The Faithful Carrier*, and Britax's *The Other Fellow*.

Producers and sponsors who wish their films to be considered for showing on the Classic circuit should contact BUSINESS SCREEN's London office at 139a Bedford Court Mansions, London W.C.1.

Films from all over the world can be accepted; but they must be available in 35mm although a 16mm review copy is necessary in the first place.

* * *

Heinz of Britain Premiers "Focus on Food" to Applauding Press Audience in London

☆ A press audience in London applauded *Focus on Food*, produced by Wilding, Inc. of the U. S. for the H. J. Heinz Company of Pittsburgh when this Mel London production was premiered here.

Introduced by Colin Mann, who is Heinz of Britain's Public Relation Officer and Chairman of the Council of the Institute of Public Relations, *Focus on Food* deals with national eating habits in many parts of the world. It is already heavily booked on non-theatrical circuits in Britain.

* * *

World Wide Pictures Limited Appoints Kentish and Parris to Board of Directors

Douglas Kentish and Clifford Parris have been appointed to the Board of Directors of World Wide Pictures Limited, the London production unit for industrial films and TV commercials. These are the first appointments to the World Wide board in 16 years.

The former President of World Wide's Television subsidiary, Douglas Kentish has been the Executive Producer of television and cinema commercials and has 1,200 such films to his credit.

Clifford Parris joined World Wide straight from school in 1946 and had been editor, writer and film director before he became a producer of industrial films. Recent film sponsors include the British Government and Defense Services, the Atomic Energy Authority, W. D. and H. O. Wills cigarette manufacturers, and Bowater paper group.





At right: *Douglas Kentish, elected to the Board of World Wide Pictures.*

* * *

Below: *Clifford Parris, also joins Board, has been on staff 16 years.*

Arthur Watkins Retires as President of the British Film Producers Association

His many friends throughout the world will be sorry to hear that Arthur Watkins has retired from the presidency of the British Film Producers Association after 15 years. In his message of farewell, Watkins stated that he would be succeeded by Mr. Robert Clark.

* * *

Baker Perkins Films Exhibition Display to Help Market Laundry Equipment Worldwide

At first, it may seem strange to use a motion picture to cover a subject as static as an exhibit. But the International Laundry and Dry Cleaning Exhibition at Olympic, London, was the subject of *Setting the Pace*, a seven-minute 16mm color film. The booth of Baker Perkins Jaxons Limited is its stellar attraction.

The film was made by Baker Perkins in-plant unit with export markets very much in mind — in fact the first copy was shown in New Zealand within six weeks of shooting and other prints have been set to Australia, Canada and South Africa.

The exhibition takes place every four years. *Setting the Pace* used a direct, newsy treatment aimed at capturing the exhibition mood and at the same time drawing attention to the latest plant and methods. This helps the company's salesmen who can supply the technical details. People seen in the film are actual operators of the model laundry which formed part of the Baker Perkins display. We meet their salesmen and customers, seeing and hearing first-hand reactions. At low cost, *Setting the Pace* will help keep the 1962 exhibit alive until 1966.

* * *

Face-Lifting of Old Towns is Theme of Windsor Story in "New Face for Britain"

☆ Many of Britain's old towns are getting a "face lift" and Chambers of Commerce, civic societies and local chapters of architects are hard at work to see how they can make their towns more cheerful and dignified at comparatively little cost. Behind this movement is the Civic Trust, a non-profit organization set up to advise and publicize local face-lifting efforts.

Not long ago Windsor, a little town that clusters around the walls of 1,000-year-old Windsor Castle (one of Queen Elizabeth's official residences), had it's face lifted and the Civil Trust sponsored *New Face for Britain*, produced by World Wide Pictures, to tell the story. Narration is by the Right Honorable Duncan Sandys, British Minister for Commonwealth Relations and the Colonies and one-time Minister of Housing and Local Government.

As the narrator says — the aim of the Civic Trust scheme is "to preserve what is beautiful from the past and to add to it something which future generations will think is worth preserving." This 17-minute color film is a valuable record of community development set against the background of an age-old castle. Write our London office for print details.

Film Events on the Continen

Joop Geesink's "Dollywood" to Combine Talents With Productions Jean Riberprey

☆ The recent agreement between Jo Geesink's Dollywood (famed Dutch animat puppet film producer) and Productions Je Riberprey of Paris may bring some exciti developments in the European short film fiel

Joop Geesink's latest puppets are made paper and in every film they become mo like real people . . . they sell, too. Chevrolet will attest as a successful us among international advertisers.

Jean Duclos of Productions Jean Riberpre who will be associated in the new joint ventu is hard at work on a documentary for t French Electricity Authority and the Ele tricity Authority of the Ivory Coast in Afric *Le Grand Mur* (*The Big Wall*) is a fine e ample of a film about the effect of mode technology on the up-country African. centers around charming 16-year-old Karic Aka Brou, a self-possessed young lady fr Agnibilekrou (not far from Ghana's weste boundary) who views the building of a gia dam on the Bia River as just one of thc things.

The film was started last May and is bei shot in 35mm Eastmancolor. Completion da will be after the inauguration of the dam 1964. Meanwhile we can see another fil about the Ivory Coast Republic — *Caroli et le Barrage* — which Jean completed l year.

* * *

Esso Standard Series on French Districts

☆ Esso Standard is the sponsor of a new seri of informational films about the various Fren districts under the general title of *La Fran vue du Ciel*. Shooting recently from his he copter in Brittany, film maker Serge Malo mian discovered that his "lark" attracted much attention from the ground that *his* view France consisted of Frenchmen and wom with their noses in the air!

* * *

French National Police Force Sponsors a Film on Accident Prevention at Seaside

☆ Taking a leaf out of the Paris Police Forc book when they sponsored L'Inconnu dans Cite, the French National Police Force h sponsored an accident prevention film for ho day makers at the seaside. Titled *Adventu sur la Plage*, much of the action is shot fr the air by producers Sefic-Film. Direct Jacques Fedene said that it was either in t sky or underwater for him on this assignme

* * *

Les Analyses Cinematographiques Remak Borden & Busse Film Version for Dartm

☆ Georges Roze, president of Les Analys Cinematographiques, one of France's leadi industrial film producers, tells me that he h just completed a remake of the Dartnell/Bo den and Busse film, *How to make an Effecti Sales Presentation*, at the Eclair Studio in Ep nay, near Paris.

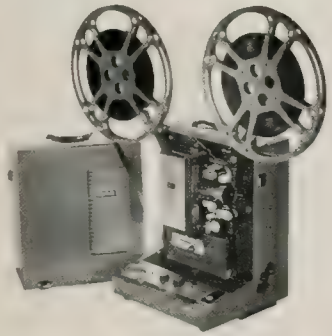
Georges has been making French versions Dartnell films for over six years. His fir

(CONTINUED ON THE FOLLOWING PAGE 48



Inflight Motion Pictures, Inc. needed a reliable 16mm projector for TWA, that would run without any operator at all

y got it, using Kodak Pageant 16mm pro-
or components.
he projector had to be so automatic and so
pletely reliable that, with the flick of a
ch in a TWA SuperJet plane cockpit, the
w would start, run uninterrupted for as long
½ hours, and then stop.



You can imagine how utterly dependable that projector has to be.

TWA SuperJets have them, showing first-run movies in flight.

Using Kodak Pageant 16mm projector components, Inflight Motion Pictures, Inc., worked with Reevesound Company, Inc., to design this motion-picture system. Except for the "on-off" switch in the plane's cockpit, the equipment is hidden in the plane's ceiling.

The Kodak Pageant components used in this system are the same as those being used reliably in educational and business audio-visual training and sales programs everywhere. The reason is simple: *Kodak Pageant projectors work dependably whenever and wherever you want them to, with neither embarrassment to the operator nor distraction to his audience.*



If you need that kind of movie projector, ask your Kodak A-V dealer to demonstrate the new Kodak Pageant 16mm sound projector, AV-126-TR, shown on the left. Or write for specification Bulletin V3-65.

KODAK PAGEANT Projector 〉 **EASTMAN KODAK COMPANY,** Dept. 8-V, Rochester 4, N. Y.

SCREEN INTERNATIONAL

(CONTINUED FROM THE PRECEDING PAGE)

job for the American company was the lip-synch dubbing of *Overcoming Objections*, Borden and Busse's best seller in France. After that many more B & B films were remade for France.

During the shooting of *How to Make an Effective Sales Presentation*, Gordon Fyfe, Dartnell's president, invited all his European distributors to meet in Paris. Present were Reg Hodge (Rank Film Library, England), Mr. Boetcher (E. F. McDonald Company, Frankfurt, Germany), Kerst Blaauw (Technical Film Centre, Holland) and Georges Roze himself, the French distributor.

Others who could not attend sent messages of greeting, including Mrs. Igmar Millar (Norsk Productivitinstitutt, Norway), Bengt Magnusson (Swedish Council for Personal Administration, Sweden), Mr. Valero (Rasa Films, Spain) and C. Riis from the Danish Productivity Council, Denmark.

Jean Bacque's direction of the remake which lasts 32 minutes was judged to open up new possibilities for Borden & Busse's unique form of sales training.

* * *

Roger Moulinet Working on Formica Film

☆ Roger Moulinet, who was awarded a prize for his *Feu et Flamme*, sponsored by SEITA (Servie d'Exploitation Industrielle des Tabacs et des Allumettes) and screened in Berlin, is now engaged on a film for Formica.

* * *

Leftist Bias Causing U. S. Producers to Lose Interest in Europe's Art Festivals?

☆ Speaking at the recent Mannheim Film Festival, George Wallach of the U. S. Embassy in Germany stated that American producers were losing interest in European entertainment and art film festivals because of the leftist bias of many international juries.

If the Russians showed a war film it was described as "patriotic"; but if an American producer showed the same type of film it was either "war-mongering" or "all lies". He felt that the United States might withdraw from competing in festivals which exhibited this tendency.

The only industrial film favourably reported on at Mannheim was *Alvorado* produced by Walter Niebling for Mannesmann Steel of Germany.

* * *

Germans Encourage Documentary Production With Cash Awards of $140,000 to 28 Films

☆ Under a scheme to encourage the production of documentary and art films, the German Government honored twenty-eight films with cash awards totalling $140,000 in 1962. In 1961 the prize money was $120,000 for 28 films.

The highest single award went to an industrial company, Mannesmann, whose film unit made *Alvorado*, a film about the effect of industrialization in Brazil — the prize was $30,000. Other industrial films honored included *Antonio* produced for Krupp by Porta-Film, and another film about the German expansion in Brazil.

* * *

Carborundum Presents "The Wider View" of Industry, Methods and Machines in Europe

☆ Carborundum's British plant has made an important break-through in films with *The Wider View*. The company's chief producer, Frank Harris, has previously always pictured the company's abrasive products in use by British industry. He is, incidentally, the first in-plant producer ever to receive the British Kinematograph Society's Fellowship honors.

To keep up with the times (and a little ahead), Frank now examines the use of coated abrasives in the heart of the Common Market on the continent of Europe. In *The Wider View* Carborundum cameras tour Germany, Finland, Italy and Denmark to record a wider range of industries, methods and machines, some controversial, some of great interest and some not so up to date.

At the Juwel plant in Hamelin (of "Pied Piper" fame) in Germany, the U. Z. Schleifautomat machine is seen sanding lacquer and polyester; at the Libbey-Owens factory in Gelsenkirchen, glass is ground with abrasive belts; in five other German plants,



Metal finishing scene in "The Wider Vie

Carborundum products are shown in use. T we visit four plants in Italy, three in Fin and two in Denmark — from ski manufac ing to refrigerators.

If you want a quick tour of Europe's dustries, climb aboard Carborundum's can car to get *The Wider View*. Prints shoul available in the U.S. from The Carborun Company, Niagara Falls, N.Y.

* * *

☆ At the fall meeting of MIFED (Mer Internazionale Del Film) the shorts and d mentary and TV film market place in Mi 52 countries offered movies for sale — a t of 1013. There were 555 shoppers from following lands:

Africa (61), Austria (9), Belgium (1 England (10), France (39), Germany (2 Holland (11), Italy (314), Japan (19), S (9), Switzerland (16), United States (2 and Yugoslavia (19).

Other countries offering films for sale cluded Argentina (3), Canada (7), Czecho vakia (6), Ethiopia (7), Greece (4), I (6), Israel (4), Poland (3), Senegal (Sweden (4), and the U.S.S.R. (5).

* * *

Viewers See What They Want to Believe

☆ Lord Chados, President of Britain's A ciated Electrical Industries Limited tell story for A-V men in his memoirs:

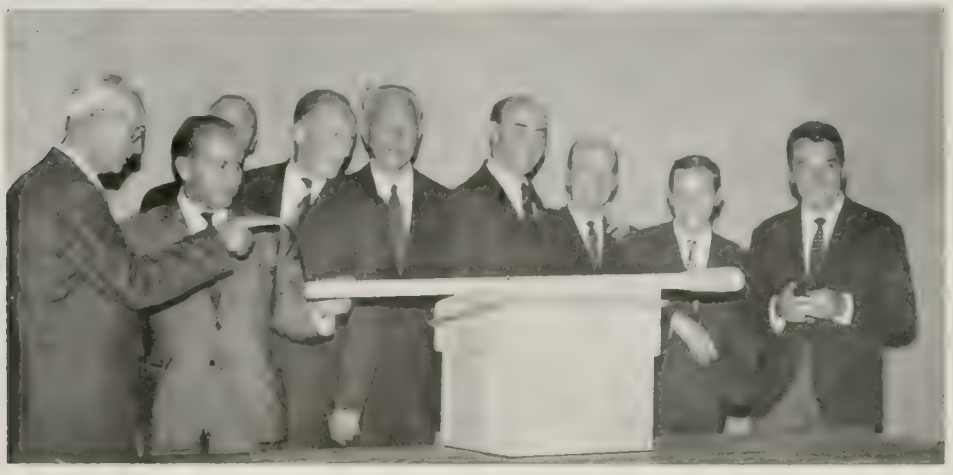
". . . one of the half-holidays granted to Persian Civil Service had been cancelled two educational films substituted. The sec of these depicted a Persian official in his oft and a Western trader enters. A concessio discussed, terms suggested and indignantly fused.

"At this moment the westerner produce bag from which he draws a few gold bars says, 'Will this help to persuade you?' In film the Persian official draws himself up his full height and says haughtily, 'Do know that no Persian official would sell country's interest for gold?'

"At this point the audience of civil serva who had become rather bored, suddenly gr ed that the film was meant to be a comic. greeted the sentence with roars of deligh laughter. Afterwards each appearance of official was the signal for cat-calls. He clearly looked upon as the Charlie Chaplir the Middle East."

Was the film meant to be a comic? Food thought for those who think about their a ences and what they *really* see!

Dartnell's European distributors *examine jumbo match featured in Borden & Busse film, "How to Make an Effective Sales Presentation." Below (l to r): Alvin Busse, Georges Roze, Gordon Fyfe, Kerst Blaauw, Dick Borden, Reg Hodge, Ed Slocum, M. Boetcher, Jean Bacque.*



Screen Advertising

tory of World Association old by Secretary General

IONEL GALE, Secretary General of the new Screen Advertising orld Association, organizers of annual International Advertis- Film Festival in Europe, tells w it was formed:

"The International Screen Ad- tising Services (I.S.A.S.) was nded by Ernest Pearl in 1953 d over the years the 5 mem- s of the original group grew to . One of the first tasks that .A.S. set itself was the promo-



Secty. General Lionel Gale

n and organization of an adver- ng film festival so that produc- from all over the world would e each other's work.

The first Festival was held in 54 in Venice and was attended just over 200 delegates who saw rly 200 films. In 1955 the Fes- al was held in Monte Carlo and e support had grown to over 0 delegates who saw nearly 400 ns. It was clear that the Festival s here to stay.

In 1957 when the Festival had own much larger, I.S.A.S. was ned by I.S.P.A. — Internation- Screen Publicity Association — ich had been founded in London 1955 and of which Gale was med General Secretary. I.S.P.A. s the younger and smaller of the o Associations and at the present e has 18 members as compar- with I.S.A.S.'s 27.

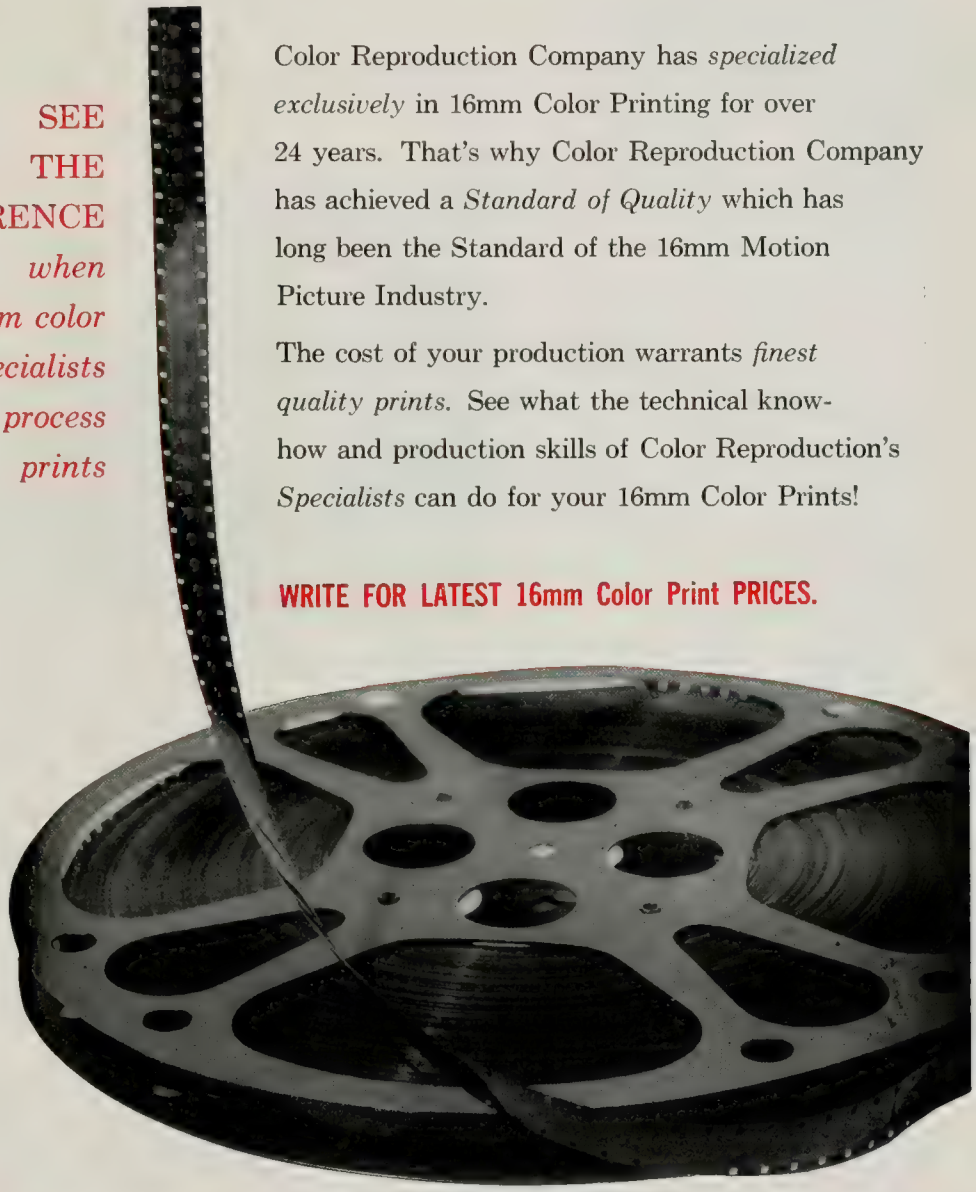
Joined by Publicity Group

In 1962 Bill Annett, the Presi- nt of the Screen Advertising As- ciation, President of I.S.P.A. d Fritz Rothchild of Germany, esident of I.S.A.S. met in Venice the 9th International Advertis- g Film Festival — (attended by 00 delegates from 26 countries), d agreed the merger of the two ssociations to form the Screen dvertising World Association AWA).

S.A.W.A. is a powerful body th 43 members from 40 coun-

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(CONTINUED FROM PAGE 49)
tries under Ernest Pearl as first President. Charles Ruedie of Switzerland, the founder President of I.S.P.A. is Vice-President. Peter Taylor, who was Director of the Festival since 1956, will continue in this important role.

Holds 10th Festival in June

The 1963 Festival, the 10th in the series, will be in Cannes from 17th June to 22nd June. Nowhere else in the world, in spite of many efforts, has anybody managed to rival the Festival — and the organizers are now obliged to send out over 10,000 invitations each year.

Although the Festival is the most publicized part of the work of the Association it also serves advertisers in many other ways — for instance to adapt films that have been shown in one country for exhibition in another. The consistent spread of information about the political aspects of cinema advertising, public attitude to the medium and trade trends of which advertisers should be aware, have helped build up a considerable file of information at the disposal of members' clients wherever they may be.

Film: the Universal Language

To those who have spent years in the business of international screen advertising, it is no surprise that more than half of the world's population cannot read and the universal message of film is the main medium in many, many important markets."

* * *

Fred Niles Co. Observes Seventh Year in Film Business

☆ Fred Niles celebrated his company's seventh year of business on Dec. 12. The company began in 1955 with a group of three — Niles, production vice president Bill Harder and creative vice-president Ruth Ratny — in an office in the old Eighth Street theater, Chicago.

Two months later, on Feb. 12, a staff of 20 moved into its own building. Within three years, the Niles Company outgrew its facilities, topped a two-million-dollar volume, doubled its staff, and was doing business with top midwestern accounts.

Niles bought the Kling film facilities on Washington Boulevard in Chicago and moved into them on Oct. 12, 1958. Today, Niles Communications Centers has three studios — in Hollywood, New York, and Chicago.

BUYERS LOOK TO BUSINESS SCREEN

Electronic Inspection Guards Print Quality

Educational TV Center Takes Delivery on New Inspect-O-Film

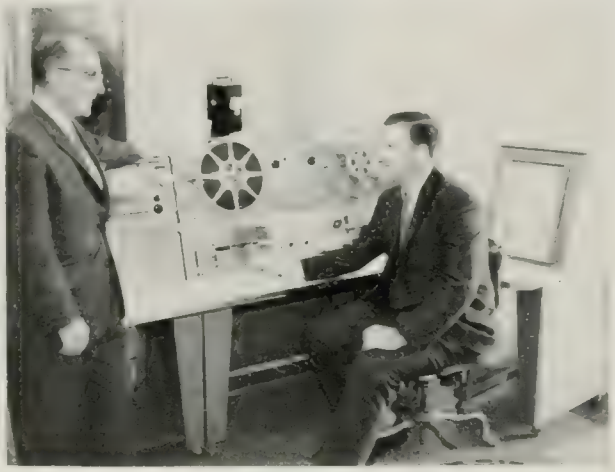
One of America's leading distributors of films has turned to the latest in electronic film inspection equipment to meet growing print handling needs.

The National Educational Television and Radio Center, Ann Arbor, Michigan, has just acquired a new Mark IV scratch-detecting Inspecto-O-Film machine. Peter Polakowski of NET took delivery on the new equipment from the Harwald Company, Evanston, Ill., last month. NET has also adopted the Harwald Protect-O-Film scratch prevention process.

Now distributing films to over 60 educational TV stations, NET's new Mark IV was designed to Mr. Polakowski's exacting specifications. Harwald's Howard Bowen, Dick Wallace and Sam Caldwell are credited with electronic engineering and design.

The Mark IV electronically records and graphs scratch condition of films while detecting small mechanical defects and cleaning films in two different ways. One is by electronic application of an exact amount of Protect-O-Film solution (putting a hard, slippery, anti-static coating on film) while also removing surface dirt and dust. The inspection area of the Mark IV also has a new slot-loading feature now being adopted in future equipment.

A pioneer in electronic film inspection machines, Harwald now manufactures seven different models; is a major supplier in field.



NET's Peter Polakowski (seated, right) explains features of Mark IV Inspect-O-Film to Business Screen's Ed Lynch.

Atom Research Center Adds Three Science Films to Library

☆ Three new films have been added to the library of scientific motion pictures at Argonne National Laboratory. All films in the library are available to the public without charge.

Introduction to Analog Computers covers familiarization with a typical analog computer, analog computer components, programming, and a solution of typical problems. The lecture film consists of three 40 minute sections, and is designed for classroom presentation.

Balloon-Borne Radiation Spectrometer illustrates development of a balloon-borne radiation spectrometer designed to learn more about the atmospheric movement of radioactive debris and upper air circulation. The film is 7 minutes 45 seconds long.

XeF_4 describes the creation of xenon tetrafluoride by chemists at Argonne, the first successful combination of xenon with one other element. Development of this compound opens up a whole new area for the study of chemical bonding. The film is 5½ minutes long.

Argonne also has available for loan more than 55 other technical and popular level films dealing with scientific, technological and engineering aspects of the atomic energy program. A catalogue may be obtained from the Argonne Film Library.

These films are available for free loan from the Film Center, Technical Publications Dept., Argonne National Laboratory, 9700 South Cass Ave., Argonne, Ill.

Safe Driving is Emphasized in a New Filmstrip Series

☆ Safe driving is stressed in *Tr fic Safety Education*, a new set seven captioned filmstrips, in color, just released by the Soci for Visual Education, Inc., C cago, Illinois.

What makes an expert dri and how to become one are amc the topical problems discussed.

Produced under the combir editorial supervision of SVE a Charles A. Bennett Publish Company, these filmstrips str mature driving habits on the p of high school students and adu studying driver education.

Besides emphasizing safety te niques, important operational p cedures for drivers are clearly plained. Many of the full-co photographs were taken from driver's seat of a car, to give viewer a realistic picture of act traffic conditions.

Each of the filmstrips covers different aspect of traffic saf education. The set of filmstri *Traffic Safety Education*, (7 fu color, captioned filmstrips aver ing 55 frames) is priced at $39.7 Each filmstrip purchased indiv ually is $6.50.

For information, write: SV Dept. 62-27, 1345 West Divers Parkway, Chicago 14, Ill.

* * *

New Red Cross-OCD Films Help Teach Home Nursing

The Home Nursing Story, 2 minutes, black & white, a seri of 10 films designed to be shov in conjunction with three tw hour practice sessions under t direction of an American R Cross trained instructor.

☆ This series will make hor nursing training by television ava able to millions of Americans. T films were made for the Red Cr by the U.S. Army Signal Cor using funds made available by t Office of Civil Defense of the U. Department of Defense. They a based on the regular ARC Care the Sick and Injured Course. U. Health Service, OCD and AR staff served as technical consu ants on the series.

The films have been cleared f TV. Stations interested in schedu ing the series may make arrang ments with their local Red Cro chapters.

Because the group practice se sions are recommended so th viewers may obtain maximu training benefits from these film

RC chapters within a television tion's viewing area will set up machinery for coordinating ese workshops with the film hedule.

* * *

Protection for Employees Theme of Insurance Film

otection for People, 16mm, 28 minutes, sound, sponsored by merican Mutual Liability Insurance Company.

This film relates the story of an dustry which provides protecon for practically every working an and woman — which in some ay touches the lives of almost eryone in the United States.

Management's responsibility for dustrial accidents, which first me into focus in 1886, is the ckground in this film. It is own how the relationship of anagement to the insurance mpany has brought about tests avoid on-the-job accidents.

Produced by Roland Reed Proactions in association with Film unselors, Inc., the film is available to adult community organations, colleges and high schools rough Association Films' librari located in Ridgefield, N. J. Broad at Elm); LaGrange, Ill., 661 Hillgrove Ave.); San Franco, Calif., (799 Stevenson St.); d Dallas, Tex., (1621 Dragon .).

* * *

Tips for Healthy Living in a Youth Fitness Film

he Time of Our Lives, 28 minutes, color, produced by the merican Dairy Association with e President's Council on Youth tness.

The health benefits to be deed from a program of adequate ercise, good diet and sufficient st and relaxation are forcefully tlined in this factual, yet entertaining film.

Aimed at the family audience, e film includes messages from esident Kennedy and Charles "Bud" Wilkinson, Special Consltant to the President on Youth tness.

Prints may be purchased ($145) om the American Dairy Associaon, 20 North Wacker Drive, Chigo 6. They may also be booked a loan basis through Associaon Films, Inc., and Modern alking Picture Service.

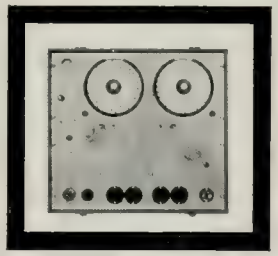
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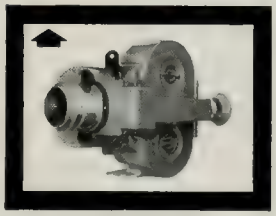


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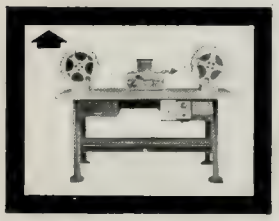


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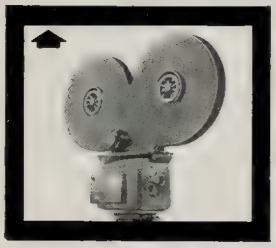
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Camera with Conversion Net $1500.00
This modification is also available for Mitchell and B&H 2709 Cameras at . . .
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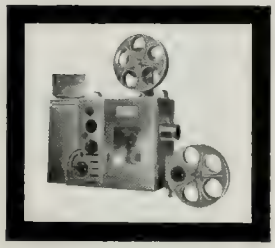


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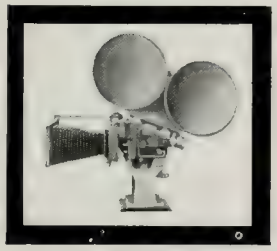


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400′ Mitchell Type Magazine, additional . . .
Net $135.00

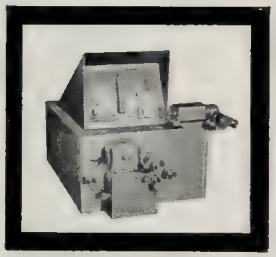




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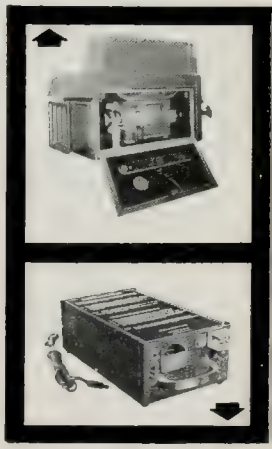
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New Management Training Film Analyzes Leadership

Styles of Leadership, 16mm, 26 minutes, black & white or color, produced by Roundtable Productions.

☆ This latest management development film in Roundtable's Library, gives a realistic view of problems every manager, regardless of business or industry, faces almost daily.

A few of the typical questions the film goes into are: How does an executive's way of leading others affect morale, motivation and teamwork? How can a supervisor encourage the best performance of his people? What is the right balance between effective control and meaningful involvement of subordinates?

The new training film is designed to aid the instructor who has been trying to stimulate new insights into the various ways managers exercise their authority.

Technical advisors on the film were Dr. John D. Gerletti of the University of Southern California and Dr. Warren Schmidt of U. C. L. A., both authorities in the field of leadership development.

Available — for sale or rental — from Roundtable Productions, 275 S. Beverly Drive, Beverly Hills, California.

* * *

Medifilm Report Highlights AMA's 111th Annual Meeting

Medifilm Report IV, a 16mm sound film, 31 minutes, presents highlights of the American Medical Association's 111th annual meeting in Chicago. The film was made available to medical and allied groups by the Schering Corporation.

☆ Produced in co-operation with AMA's Department of Medical Motion Pictures and Television, the film features scientific exhibits, lectures, and panel discussions. It is narrated by Jack DeTar, M. D., of Milan, Mich., a past president of the American Academy of General Practice.

State and county medical societies may obtain the film by writing to the American Medical Association, 535 N. Dearborn St., Chicago, or to the Audio-Visual Department, Schering Corporation, Union, N. J.

Topics of special interest are divided into two areas: those for today's practice and those for the medicine of tomorrow.

Subjects for today's practice include:

Inflatable splint for emergency use (Drs. James Gardner and Ted Hartman of the Cleveland Clinic); head injuries (Dr. Joseph P. Evans of Chicago); allergic emergencies in office practice (Dr. John P. McGovern of Houston); alcoholism (Dr. Marvin A. Block of Buffalo); proctosigmoidoscopy for asymptomatic cancer (Dr. Ronald N. Grant of New York City); and teenager's problems (Dr. James C. Walsh of Washington D. C., Henry D. McKay, Chicago sociologist).

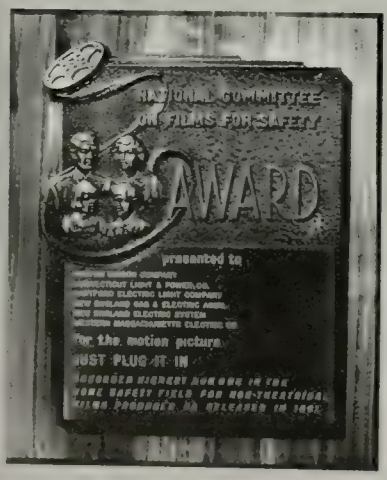
Medicine of tomorrow includes: whole organ grafts (Dr. Richard C. Lillehei of Minneapolis); and cancer therapy with thermal neutrons and Boron-10 (Dr. Lee E. Farr of Brookhaven National Laboratory.



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Radiation Film a Prime Of Benefits and Danger

Radiation, 16mm, 27 min color or black and white, duced by the National Film B of Canada Science Film with the cooperation of At Energy of Canada Limited.

☆ This film is a primer for erns about *Radiation* — wh is and what it does to things. For alert citizens of age of the atom, the film cla such questions as: How is r tion used for the benefit of kind, and what are the dan

From a sun-drenched bat beach to an awesome "ga garden", this film explores heat, radio waves, X-rays gamma rays affect you and forms of life.

Attention is drawn first to light, a familiar and welc form of radiation which onl the extreme is dangerous. mid-summer beach you see sun bathers, warned by a t ing skin, protect themselve shade or suntan lotions.

Unlike sunlight, other form radiation give you little o warning. This is seen as the takes you to the X-ray and ra logical departments of a mo hospital, to Canada's atomic search center at Chalk River, to the strange, forbidden ga of the Brookhaven National oratory in the United St where plant growth is repea ly subjected to gamma rays

For purchase ($200-color) preview for purchase consid tion, write to: The National Board of Canada, 680 Fifth nue, New York 19, N. Y.

Fantastic Plastic Describe In Making of Tough Lugga

The Case of the Fantastic Pla 12 minutes, color, produced the Naugatuck Chemical Divis United States Rubber Compar

☆ Suitcases are bounced, bake ovens and roughed-up in a rev ing torture chamber in this c motion picture.

The film describes how A plastic is formed into luggage Shwayder Brothers, producers Samsonite luggage. The film tra the story of plastic from pellet a finished piece of luggage.

Available from the Krala Sales Department, Naugatu Chemical Division, United Sta Rubber Co., Naugatuck, Conn.

diant Appoints Rubinstein Executive Administrator

William M. Rubinstein has been pointed executive administrator Radiant Manufacturing Corp., rton Grove, Ill., Adolph M. rtheimer, president, has anced.

Rubinstein will be responsible administrative operations of the



Radiant's Bill Rubenstein

n, including supervision of sales vice departments and customer tions. He also will head up Rant's product diversification pro-m.

Before joining Radiant, Rubinn was executive vice president a Chicago-based textile mainance company where he was in rge of sales and personnel.

* * *

n Chatwin Now Represents t'l Film Board in U. S.

Len Chatwin has been appointgeneral representative of the National Film Board of Canada in the United States.

Director of NFB's distribution branch since 1948, Mr. Chatwin has taken up his new position with headquarters at the Board's office in Canada House, New York. He succeeds H. B. Chandler who has returned to Canada as chief of the Liasion division in Ottawa.

New director of distribution is J. W. Cosman, at one time senior U. S. A. representative of the Board in New York and more recently head of the film sales division at NFB's headquarters in Montreal, Canada.

* * *

Technicolor Advances Blanco to Sales Direction in N. Y.

☆ Appointment of Richard M. Blanco as director of sales for New York-Motion Picture Division and Military Sales Division, Technicolor Corp., was announced by Edward E. Ettinger, executive vice president of the company.

Blanco has been with Technicolor for more than 30 years and has worked in every phase of the business. His office will be at Technicolor headquarters at 30 Rockefeller Plaza, New York.

* * *

Greer Named Art Director, Larsen Producer at Alexander

☆ Donn M. Greer is the new art director and Robert Larsen has been named a producer-director in the Commercial Division at the Alexander Film Company, Colorado Springs.

Mr. Greer, who studied at the Sorbonne in Paris, was the recent designer of stage productions for the 5th National Boy Scout Jamboree, held in Colorado Springs in 1960; he has also designed and decorated Santa's village in Lake Arrowhead, elements of Disneyland, Pacific Ocean Park and decorated the Dunes Hotel in Las Vegas. He is the twin brother of Jane Greer, former well-known film actress.

Prior to his exclusive association with Jerry Fairbanks Productions as staff director, Mr. Larsen was a film editor at Paramount.

* * *

Plumb Heads Repair Facilities at Victor Duncan Co., Detroit

☆ Mr. Cy Plumb has recently been appointed head of maintenance and repair facilities at Victor Duncan and Company, of Detroit.

One of the leading experts on Mitchell and Arriflex cameras in the Mid-West, Mr. Plumb has engineered and built many unique optical and mechanical devices for motion picture use.



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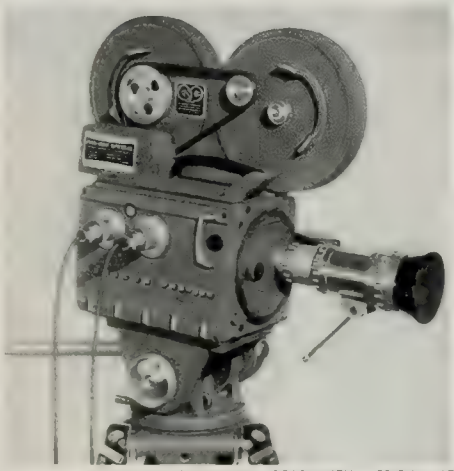
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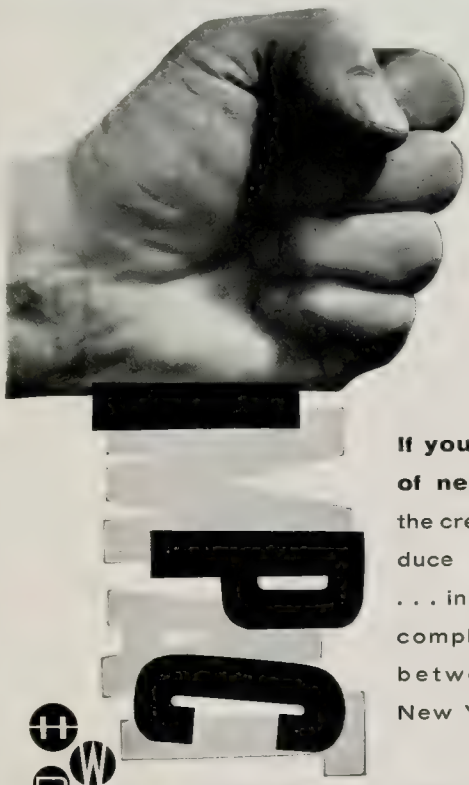


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NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS



George H. Loving, Du Pont

Loving Named General Manager of Du Pont Photo Products

☆ George H. Loving is the new general manager, Photo Products Department, at the Du Pont company. Mr. Loving succeeded John M. Clark in that post on January 1st. Mr. Clark has been named general manager of the company's Electrochemicals Department.

Mr. Loving, who is 55, has been assistant general manager of Du Pont's photographic products operations since 1956. He is a member of the Board of Directors of the National Association of Photographic Manufacturers and has had broad sales, technical and administrative experience in his 32-year career at Du Pont. He joined the company at Du Pont's Eastern Laboratory, Gibbstown, N. J., spent 12 years in technical and production positions, followed by 14 years in various sales positions.

A native of Union Starr, Mo., he was graduated from the University of Colorado in 1930 with a BA degree.

* * *

Graham Asst. Gen. Manager at Du Pont Photo Products

☆ Harlan L. Graham, Jr., is the new assistant general manager of the Photo Products Department of the Du Pont Company.

Director of sales for the Photo Products Department since 1958, Mr. Graham succeeds George H. Loving who is now general manager of the department.

Mr. Graham brings to the position 25 years of experience in both sales and production in the photographic field. He has also been active in the National Association of Photographic Manufacturers.

A native of Mardela Springs, Md., He was graduated from Johns Hopkins University in 1938 with a Bachelor of Engineering degree.

The 13th Annual Production Review Will be Published in Mid-February

Allan Wilson Joins Wilding On Ford Division Activity

☆ Dan Gallagher, vice-president of Wilding, Inc., in Detroit, announced the appointment of Allan F. Wilson as account group supervisor of Ford Division activities in the Wilding Detroit office.



Allan Wilson . . . to Wilding

Wilson's primary interests will involve sales training and sales promotion work for the Ford Division. He formerly was with Leo Burnett advertising agency, and prior to that was manager of the Business Management and Sales Training department of Ford International division, and at one time was advertising and sales promotion manager of Ford's Continental division.

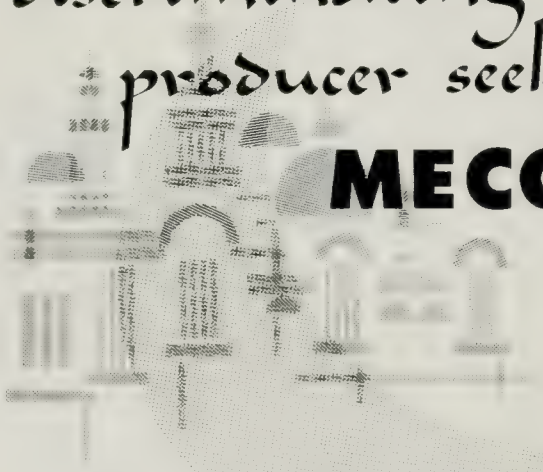
* * *

Allen TV Director at Wade

☆ Grover Allen has been promoted to director of television of Wade Advertising, Inc., a new position. Allen has been with Wade as a television producer for the past five years.

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Alexander's Howard Emrich

Alexander Appoints Emrich Administrative Vice-Preside

☆ Filling the newly-created tion of administrative vice-p dent at the Alexander Film C pany, Colorado Springs, is H ard P. Emrich. Keith Munroe, xander president, made the nouncement on December 10

Mr. Emrich will provide lia between the company's man ment and its divisions and sub aries and will work directly Mr. Munroe on major deve ment plans.

The new executive has president of Rock Wool Ins ing Company of Pueblo and Colorado Insulating Comp Denver. Prior to these posit he was associated with the CAGO TRIBUNE in New York He is a graduate of the Uni sity of Illinois, majoring in B ness Administration, is mar and has two children. Mr. rich will make his home in C rado Springs.

* * *

Fred Frink is Named Detroi Sales Rep for Animation I

☆ Earl Klein, president of mation, Inc., and Image Pro tions, Hollywood-based produ of live-action and anima'ed commercials, announces the pointment of Fred Frink as De sales representative, with offic 791 Seminole, Detroit 14.

Frink is well known in the troit area, where he represe Van Praag and other film pro ers for many years.

* * *

Mogubgub Forms Compan

☆ Pablo Ferro and Lew Schw formerly associated with Mogubgub in the operation Ferro, Mogubgub & Schwart New York film producer, have nounced that Fred Mogubgu no longer associated with the

Mogubgub has departed to his own studio.

R. Higginbotham Appointed P. at Movietonews, Inc.

William R. Higginbotham has appointed vice-president and ducer of Movietonews, Inc., 20th Century-Fox newsreel, subject, commercial and in- rial production unit, with quarters in New York. He suc- s Edmund H. Reek, who has ned.

r. Higginbotham's appoint- to the new position is an in- tion that Movietonews will ably turn increasingly towards sponsored film field to recoup loss of volume from declining sreel business.

. R. Higginbotham had been United Press International 1935. He was bureau man- war correspondent, and pean News Manager for He joined the UPI-Movie- ws TV news film operation in .

* * *

ter Joins Atlas Film

rank Blotter has joined Atlas Corp., Oak Park, Ill., in a tive-sales capacity. Blotter has ked in Hollywood and New k for more than 25 years in motion picture and advertising as a director and in creative tions.

* * *

l Blustain is Appointed cutive Producer at Niles

oseph C. Bernstein, general ager of Fred Niles tele-film os in New York, announces addition of Paul Blustain as utive producer to Niles' New k staff.

or the past three years, Blus- l was a producer-director for Cann-Marschalk, New York. handled musical production wrote jingles for major ac- nts.

addition to his executive pro- r assignments, Blustain will e as the Niles New York stu- musical director.

Catalano to Manage Sales for Salesmate Division of Beseler

☆ Paul Catalano has been appointed Sales Manager of the Salesmate Division of the Charles Beseler Company.

Mr. Catalano has served in a sales executive capacity for various



Salesmate's Paul Catalano

organizations for the past 11 years. His appointment by Beseler marks his entrance into the audio-visual field.

* * *

Two Join VPI Staff, New York

☆ Ward Byron, former executive producer at Young & Rubicam, and Tony Pann, senior vice president of Lennen & Newell, have joined VPI (Video Pictures, Inc.) as executive staff members.

Mr. Byron, who will function primarily as a sales executive, has written, produced and directed many radio and TV shows.

Mr. Pann served as an assistant director at the Ealing Studios in London. He has directed numerous commercials for RKO Pathe, William Esty and Lennen & Newell.

* * *

Mike Stehney to WCD in NY

☆ Michael Stehney has joined WCD, Inc., New York, as producer-director.

Mr. Stehney, who has won a Venice International Film Festival Award, and a Blue Ribbon from the American Film Festival, left Elliot, Unger and Elliot to assume his new post.

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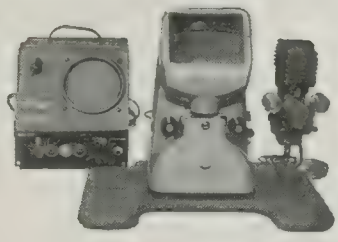
Wherever movies are being made today—in Hollywood or NYC, in any business, educational or Government center—the recording of sound is turned over to specialists. The utmost in quality is essential. RPL engineers have many years of experience in top-quality sound recordings on disc, tape and slide film. Now, with newly completed facilities, we are able to extend our recording services to motion picture film.

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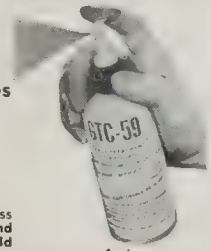
Edit single and double system 16-mm or 35mm optical sound. Edit single system Magnastripe or double system magnetic sound. Use with any 16mm motion picture viewer to obtain perfect lip-sync matching of picture to track. (Works from left to right or right to left.)

Dual Editor (without viewers) $195.00
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Visualscope Forms Salesmakers' Division

Will Function as Sales Training Arm of New York Organization

A NEW DIVISION has been formed at Visualscope, Inc., New York, called Assured Salesmakers, Inc. Headed by Irv Zuckerman, president, and Ray DuFlon, vice-president, the new division will function as the sales training arm of the Visualscope organization.

The chief stock in trade of Assured Salesmakers is a business game called The Salesmaker, which can be likened to a sophisticated parcheesi played with loaded dice. Its object is to make sales training sessions productive, and incidentally, fun.

Game Has Good "Track" Record

The game has had a good record of performance over the past several years, being used by such salesmanship-conscious concerns as National Biscuit, Johnson & Johnson, Westinghouse, Johns Manville, Owens Corning Fiberglas, U. S. Plywood and several dozen others.

The point of gamesmanship for business use, according to Irv Zuckerman, is that people don't really like to learn, because it is too much work, but games can provide the challenge of competition and such actual fun in outwitting the other guy that learning is no longer a chore.

In playing the game, the men are asked to shoot the dice, as in parcheesi, and move across the board encountering red, grey, white and black squares, which are set up to accurately correspond to the emotional picture of typical customers.

For instance, red squares mean hostility and gray areas represent doubt. White squares mean no resistance — an easy sale, while black represents no sale due to some obstacle a salesman can never overcome.

Players, who may range from six to 300 in numbers, are grouped into teams. The idea is that every time a team lands on a red or gray square, it must go to work to overcome specific customer objections for that square, and make the sale to the satisfaction of all the other teams.

Five Advantages Are Noted

Advantages of the game over more traditional sales training techniques are that (1) competition is a strong motivating factor in encouraging men to take a good interest in the session; (2) as a team function, each salesman is assured anonymity — won't just parrot the accepted words from "the book", but use his brains and ingenuity in solving the problem; (3) by listening to the progress of the game, management gets invaluable feedback on actual problems that arise and the salesmen's way of handling them; (4) the game provides a rehearsal time for actually putting new sales techniques in effect; and (5) the game encourages imagination to run free in a sort of brain-storming approach.

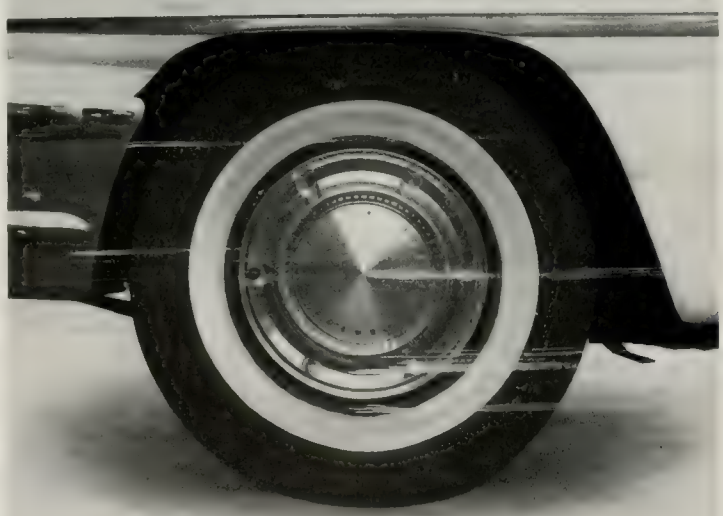
Irv Zuckerman points up another value of the Salesmaker game — it provides an immediate reward and an immediate penalty for countering sales objections capably or ineffectively. This is important, for it has been shown that the mind forgets more in the first 36 hours after a meeting than it does in the next 36 days. So the sales techniques that are taught can be put into effect in the game quickly and proved to be effective.



Sales training executives attend a demonstration of Salesmaker game.

Robert Taylor, president of Visualscope, said he was glad to welcome the Assured Salesmaker division to the Visualscope organization because he believed it served to give an added valuable service to the company's clients.

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Pelican Opens a New Stu

☆ Pelican Productions, Inc. opened a new motion pictur dio at 1280 Fifth Avenue, York.

Pelican's Executive Proc Marc Statler, said that the studio is being equipped w complete home economics kit a 15 by 70 foot cyclorama street level access accommoc vehicles as large as a semi-t truck. The main studio mea 75 by 100 feet.

* * *

Norwood Sets New Divisic Create Programs for Telev

☆ Norwood Studios, Inc., V ington Producer of motion pic has formed a new division, wood Television, to create velop and produce new prop for television.

In announcing the expar Mr. Philip Martin, Presider Norwood Studios, Inc., said: location being in the nation's tal will enable us to emphasize grams in the news and publi fairs fields; but we plan to duce programs and features much wider range, as well, in ing special projects for advert such as filmed commercials."

Director of the newly fo Division is Michael J. Marlow until recently a member of CBS News Washington Bu and producer of several News and Public Affairs grams.

* * *

Murphy Productions' Relo

☆ Owen Murphy Productions announces relocation of office production facilities to the floor at 666 Fifth Ave., New 19, New York.

* * *

Rose-Magwood in N. Y. M

☆ Rose-Magwood Product Inc., formed only nine months will mark the New Year w move to new and larger qua

The new location at 72 45th Street, New York 36 7-8020), will provide expa editorial facilities and a scre room, as well as additional space.

* * *

Victor Duncan Enlarges I

☆ The Victor Duncan Com has announced their expansi larger quarters in the Jack building. A complete line of chell and other cameras an cessories are offered, and a r catalog is available on request 250 Piquette St., Detroit, Mic

Reference Shelf

Some Useful Booklets and Fact Sheets Available Without Cost If Requested on Company Letterhead

rmulae for Foreign Trade" vided in a 56-Page Booklet

oreign Language & Cinema ice, Hollywood, is making able a 56-page booklet giv- Formulae for Foreign Trade." luced by an affiliated organiza- the Institute of Foreign Lan- es, the booklet describes the s of U. S. business in the d today; investments abroad the problems of credits, re- ions and balance of payments; nes the determining factors for ess in foreign trade; do's and ts in communication and in nal relations; problems of lan- e; use of motion pictures as a um of communication; and naries on markets in free Eu- Brazil, Turkey, Iran and Pak- , and in Africa.

ccompanying the booklet is a tin describing methods em- ed in dubbing foreign langu- to films. Included in the tech- details is a review of steps in lation, adaptation, rehearsal, back, transfer and editing, and nsfer for both narrated and nchronized pictures. Write erence Shelf, BUSINESS EEN, 7064 Sheridan Road, Chi- 26, Illinois on company or nization letterhead for your of this informative booklet.

* * *

Processing Flow Charts lable from General Lab

rofessional methods of proces- motion-picture film are de- ed in a set of eight flow charts ished as producer service bul- s by General Film Labora- s, 1546 N. Argyle Ave., Holly- d 28, California.

ne charts show the various s used in processing 16mm 35mm negatives, both color black and white; handling of m color or black and white rsal originals; and use of the 2 method for producing 16- positive prints from black white or color film.

rite General on your com- letterhead for a set of these charts.

* * *

dbook for Small Business pful to Industry Companies

A new booklet, The Federal dbook for Small Business, out- s for the first time in a single klet, services available to small ness from the Federal govern- ment. It is issued jointly by the Senate and House Small Business Committees, the White House Committee on Small Business and the Small Business Administration.

Purpose is to provide in one comprehensive volume information on all Federal programs of interest to small businesses.

The new booklet is available without charge from any of the Small Business Administration's 60 field offices, its Washington headquarters, and from the White House Committee on Small Business, 811 Vermont Ave., Suite 441, Washington 25, D. C.

* * *

Polecat Data Sheet Available

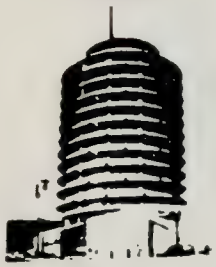
☆ ColorTran Industries, Burbank, Calif., manufacturer of specialized lighting equipment for motion picture and commercial-industrial photography announces release of a new technical data sheet on their Polecats, a quick and easy way to support photographic lights, backgrounds and reflectors.

Detailed descriptions and photographs of varied Polecat applications are shown. For additional information, write Editor, Reference Desk, c/o BUSINESS SCREEN, 7064 Sheridan road, Chicago 26, Illinois.

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REVIEWING THE SPONSORED PICTURE

Vital Goal in Public Health

TB Testing of Migrant Farm Workers Theme of New Jersey Health Picture

SPONSOR: The New Jersey Department of Health, in cooperation with Lederle Laboratories Division of American Cyanamid Company.

TITLE: *Read My Arm*, 16½ min. color, produced by Harold Mantell, Inc.

☆ The nation's half-million migratory farm workers and their million-and-a-half dependents are a major target of infectious diseases throughout the country, largely because their constant movements between states prevents them from using public health services available to other citizens.

A growing public awareness of this problem has led to considerable activity by the individual states and by the Federal Government. A recent bill (SB 1130) passed by Congress seeks to improve migrant health by providing up to $3,000,000 annually for the next three years to stimulate state and local health programs in migratory worker areas.

Documents the New Tuberculin Tine Test

Indicative of the work that can be done is the recent release of the film *Read My Arm* which documents the first demonstration of a new tuberculosis screening test, the Tuberculin Tine Test, on farm migrants by the New Jersey Health Department's Division of Preventable Diseases.

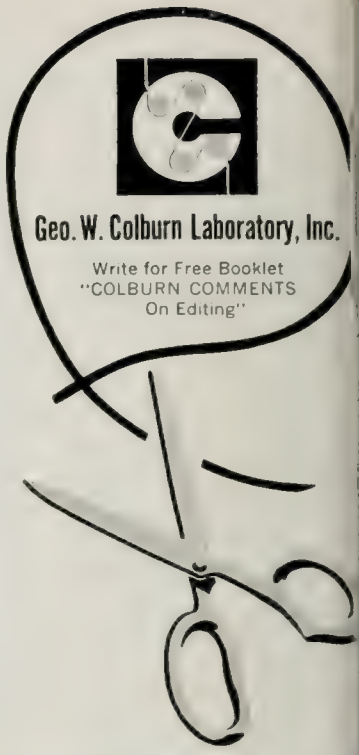
The Department has sought to demonstrate in the film that (1) local and state public health agencies can provide an answer to the health needs of migratory farm workers by devising new ways of bringing their services directly to migrants in the field; (2) the partnership of employer, church and civic agencies is essential to the development of effective migrant worker care; and (3) that this cooperative process can be applied to control infectious diseases — specifically tuberculosis.

The Key Role of a Good Health Officer

Read My Arm begins with a message from Senator Harrison A. Williams, Jr., N. J., Chairman of the Senate Subcommittee on Migratory Labor. While the film vividly demonstrates the new screening technique which is finding increasing acceptance in TB control, *Read My Arm* depicts something additional. The vigilant concern of a dedicated health officer can strip away the distrust and reveal the human qualities of our "forgotten" citizens, the two million migratory farm workers and their families.

Read My Arm will be of especial interest to nursing groups and TB and health associations. It is restricted to professional and leadership audiences who may be planning tuberculosis screening projects. It may be borrowed from Tuberculosis Education Unit, Public Relations Department, Lederle Laboratories, Pearl River, N. Y.

Other Reviews of Current Pictures Appear on Pages 36, 37, 38 and 39



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New Role for Automation

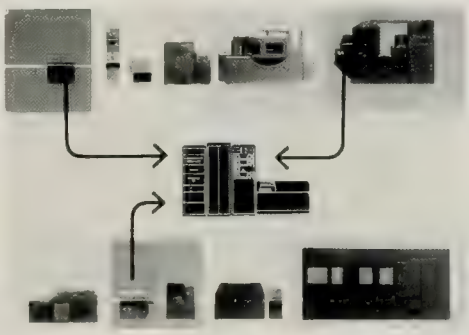
Computer-Controlled Production Line Shown in "Tyranny of Large Numbers"

SPONSOR: Western Electric Company

TITLE: *Tyranny of Large Numbers*, 15 min, color, produced by Ted Lowry, associate producer, Pelican Films, Inc.

☆ A survey made by the Western Electric Company several years ago indicated that a big increase was coming in the use of electrical resistors, with a trend toward the deposited carbon type. Also indicated was a severe need for greater reliability in resistors, particularly for military usage.

But making hundreds of thousands of small precision parts of this nature by hand and with conventional machinery is a major problem. Maintaining rigid quality takes as much, or more, time and effort as the actual manufacturing process. Western Electric met this challenge by working out a new automated production line at its plant in Winston Salem, N. C.



Visualization *of Western Electric's computer-controlled process for resistor production.*

First Automated Process of Its Kind

The first of its kind anywhere, the automated production line is a completely computer-controlled process for making deposited carbon resistors. *Tyranny of Large Numbers* documents on film the challenge, the inspiration and the technique which made possible the new method of resistor production.

The film shows the problems involved — in physics, chemistry and electronics — with beautiful close-up shots, eerie photographic effects and music designed to enhance an aura of excitement in activities which are not easy to picture. The production line is seen to perform hundreds of incredibly precise operations with constant quality checks and to immediately correct itself when the slightest deviation from standards occur.

Credits for Design, Script, Direction

Credits for the film go to Ted Lowry at Pelican for overall design, Jeri Sopanen for script, and Lewis W. Bushnell for direction.

Tyranny of Large Numbers was an NVPA award winner and an American entry at the recent Berlin Film Festival. It is being distributed nationwide through facilties of the Bell System companies.

Other Case Histories on Pages 58, 60, 61

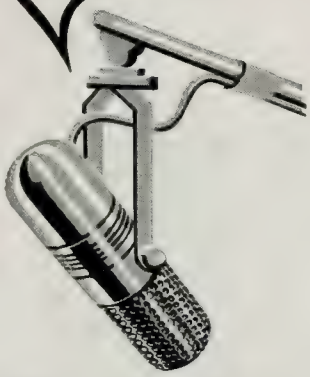
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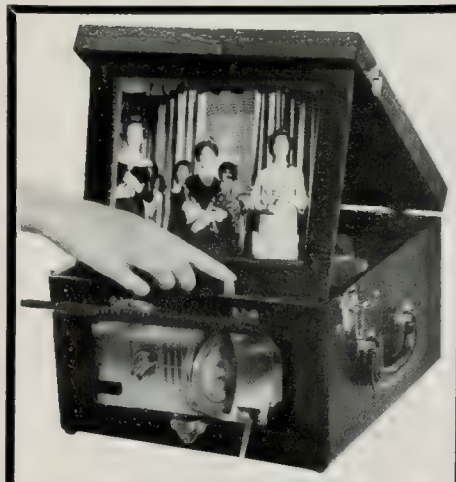
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Colorful Show of Flowers

Pictorial Tour of Big New York Show a Visual Delight for Home Gardeners

SPONSOR: International Flower Show

TITLE: *Flowers in Wonderland*, 13½ min, color, produced by Victor Kayfetz Productions.

☆ The more than half a million flowers that fill New York's Coliseum each March are the background for this new promotional film released by the International Flower Show management.

The film pictures the show as seen through eyes of a home gardener and his wife who enter the show competitively for the first time. They marvel at the preparations necessary to put the show together from the confusion of packing crates, balled and burlapped shrubs, potted plants and a thousand other ingredients. They set up their own display of tenderly-cared-for Rex Begonias and then tour the show itself.

One of the highlights of *Flowers in Wonderland* is a special condensed time-lapse sequence of a specimen rhododendron bursting into bloom in less than one minute. This was supplied to the Show by John Nash Ott, of Lake Forest, Ill., a renowned specialist in time-lapse photography. Other special sequences were supplied by Eastman Kodak Company, one of the principal exhibitors in the annual Show.

Flowers in Wonderland is available to civic groups, garden clubs, schools and television stations from The International Flower Show Film Library, 1780 Broadway, New York 19.

Life-Line for Urban Water

100-Mile Pipeline to Oklahoma City

SPONSOR: International Pipe and Ceramics Corporation

TITLE: 100 *Miles to Atoka*, 27 min, b/w, produced by Lewis Studios.

☆ This new film documents a current, and one of the country's most ambitious public works projects. Showing the small army of men and machines which are hastening to complete the longest continuously built water supply system line in the United States, 100 *Miles to Atoka* is a study in ingenuity.

The film shows how a progressive community has planned to meet its vital water needs through the year 1990, and the tremendous task of burrowing to a reservoir at Lake Atoka 100 miles away. By the end of 1963, the finished main will gush 60 million gallons daily of much-needed water to Oklahoma City.

100 *Miles to Atoka* shows huge conglomerations of pipe being lifted into wide trench positions stretching over a variety of different terrain. It also describes the advanced engineering of this program as well as the construction of a nearby plant where the half million feet of pre-stressed concrete pipe is being made.

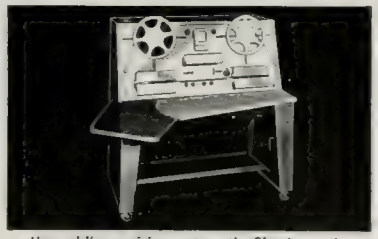
100 *Miles to Atoka* is being distributed for showings on TV stations by Sterling Movies U.S.A.

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Technology of Blue Prints

Modern Methods of Reproduction Are Pictured in "Blue Print for Action"

SPONSOR: International Association of Blue Print and Allied Industries

TITLE: *Blue Print for Action*, 28 min., color, produced by Vision Associates in association with Film Counselors, Inc.

☆ This film provides a contribution to the understanding of the art of graphic reproduction. In presenting the historic events leading to the birth of the industry it demonstrates old methods of duplicating and contrasts them to the high speed precise methods of today.

Blueprinting has become a vital part of today's technology especially where speed and quality of reproduction are important.

Ideas born in the mind of man are effectively translated into a pattern for action through the use of the blue print, and as America moves forward, the blue print industry will move forward with it, the film says.

Prints of *Blue Print for Action* are available to community organizations, colleges, high schools and television stations through Association Films.

A TV Trilogy on Sweden

Three Films on Modern Sweden Show Its Schools, Culture and Industry

SPONSOR: The Swedish Institute

TITLES: *At School in Sweden*, 27 min, produced by Artfilm Studios; *Souvenirs from Sweden*, 27 min, produced by Svensk Filmindustri; and *Made in Sweden*, 27 min, produced by Svensk Filmindustri.

☆ *A School in Sweden* documents the Swedish progressive educational system. It shows children beginning their compulsory schooling at age seven, and views their nine years of academic and on-the-job preparation for a choice of individual careers.

Souvenirs from Sweden describes the country's Viking heritage, its culture, arts, crafts, industries and agriculture. Scenes of Sweden's magnificent forest, sports and colorful terrain are also included.

Made in Sweden portrays the important contributions which Swedish industry has contributed to world trade. The country's timber, ore and hydroelectric power are dramatically seen as major influences of a strong economy. A vast amount of steel, machines and tools, shops, wood pulp and paper products are also viewed.

These half-hour films are available on a free loan basis for showings on U. S. television stations from Sterling Movies U. S. A.

Sponsored Films Reviewed in These Pages During 1962 Will Be Indexed in Next Month's Production Review

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The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

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Colonial Films, 71 Walton St., N. W., JA 5-5378, Atlanta.

United World Films, Inc., 287 Techwood Dr., NW., Atlanta.

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Delta Visual Service, Inc., 715 Girod St., New Orleans 12. Phone: JA 5-9061.

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United World Films, Inc., 542 S. Dearborn St., Chicago 5.

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Ralke Company, Inc. Audio-Visual Center 849 N. Highland Ave. HO 4-1148, Los Angeles 38, Calif.

S. O. S. Photo-Cine Optics, Inc. 6331 Hollywood Blvd., Hollywood 28.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.

United World Films, Inc., 7374 Melrose Ave., Los Angeles 46

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Association Films, Inc., 799 Stevenson St., San Francisco.

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• OREGON •

Moore's Motion Picture Service, 1201 S. W. Morrison, Portland 5, Oregon.

United World Films, Inc. 5023 NE Sandy Blvd., Portland 13

• TEXAS •

Association Films, Inc., 1621 Dragon Street, Dallas 7.

United World Films, Inc., 2227 Bryan St., Dallas 1

• UTAH •

Deseret Book Company, Box 958, Salt Lake City 10.

USE THIS DIRECTORY TO LOCATE THE BEST IN EQUIPMENT, FILMS AND PROJECTION

Radiant "Autolectric" Scr
Get Underwriters' Lab Appr

☆ The Underwriters' Labor ies Seal of Approval and In tion has been awarded the "A lectric" line of projection sc manufactured by the Ra Manufacturing Corp. The sc have also now received the "(approval of the Canadian S ards Association.

In making the announce Seymour Jacobs, Radiant president for Audio-Visual noted "architects and bu



may now specify either the dard or Senior "Autolectric" Approved screen with assuran local code acceptance. E screen may be built-in or add existing structures."

* * *

Cine Magnetics Brochure I Services; Gives Useful Tip

☆ An interesting new broc has been issued by Cine Magn Inc., New York technical completion firm.

In addition to description the many services the com offers, the booklet has a val section on Film Tips, with size and conversion charts.

Copies of the brochure are a able free of charge from Magnetics, 202 East 44th S New York 17.

* * *

TV Matte for Moviolas N Available from Camera Ma

☆ A newly-designed Camart Matte for Moviola film ed machines is now available The Camera Mart, Inc., York. The matte eliminates g work in framing the exact pi area appearing on televisior ceivers, allowing the film e and sponsor to view the co TV frame size directly on the viola picture head.

The matte is placed flat or viewing glass and is instantly movable. It is precision-cut fitted from durable heavy g plastic and has a black finish

Prices for different-size M ola heads range from $6.5($8.00. Write for data sheet.



ermo-Fax Overhead Projector

rhead Projector Designed 3M to Meet Instructor Need

A new overhead projector h the manufacturer says was gned to serve as the primary munications tool in meeting training rooms of all types been introduced by the Minn- a Mining and Manufacturing pany.

he new audio-visual tool, the ermo-Fax" Model 66, is tail- to the needs of the instruc- Compactness, operating ease low-cost economy have been bined into a unit that will e as a permanent fixture in ting and training rooms of all s.

he projector has an f3.5 lens weighs 14½ pounds. It is 14 14 inches square, nine inches and measures 27 inches to the of the projection head.

heck NP #1 in the New Prod- Form for complete data.

* * *

l Unit "Coordinator" Offers iciency in Film Inspection

Further automation in motion ure film inspection and main- nce is offered in the new dual- "coordinator" developed by Harwald Company, Evanston, ois.

he new unit, according to the ufacturer, increases efficiency reduces worker fatigue in film uries where one man operates of the firm's widely used inspection and cleaning ma- es.

he new unit is designed to fill corner created by two adjacent ect-O-Film machines set at t angles to each other. It adds heir already ample table space. os a record of the time each hine has been run, and af- ls graphic paper record of an ected film's physical condi- . Check NP #2 in the conven- request form for additional ils.

AudioVisual Equipment TradeFair

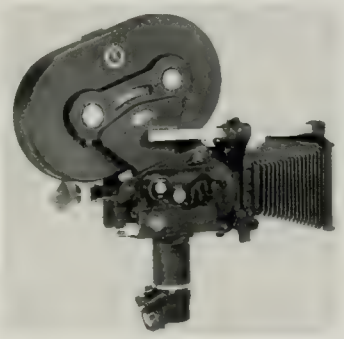
Overhead projector; aids for production and presentation

Signal Generator, Auto Start Marker on Arriflex 35 Camera

☆ Arriflex Corporation of America announces the availability of an Arriflex-35 motion picture camera with a signal generator and automatic start marker.

The signal generator and automatic start mark combination is available as an original factory installation on a new camera only.

The generator itself, provides a 60 cycle, 1.4 volt output for the control signal. This output is perfectly compatable with all the synchronous sound recording systems



Arri-35 With New Accessories

which use quarter inch tape for the Audio. The marker light system in the camera automatically establishes start marks. Each time the 16 volt, transistorized governor controlled motor is started, the marker lights are energized.

As soon as the camera comes to speed, the lights go out. As a result, two or three frames of film are flashed at the beginning of each take. The end of the flash area is the start mark. Check NP #3 for additional product data.

* * *

Instrument Designed to Solve Film Lighting Control Problems

☆ A new instrument designed to solve problems of lighting control faced in live and film television production has been developed by Gamma Scientific, Inc.

The A-500 Luminance Analyzer is the first instrument designed to measure scene luminance ratios. It enables the cinematographer or lighting director to establish white reference quickly and correctly and relate flesh tones and shadow areas as well as all other scene luminances directly to this reference. In general photography, the instrument can also solve light measurement problems for the photographer on difficult or critical assignments.

The hand-held instrument is a photomultiplier spot photometer. With its look angle of ½ degree, it makes possible the measurement of light from 1/4000 of the area of a typical scene.

Measuring 7½ inches long, 2½ inches wide, and 6 inches high, the A-500 Luminance Analyzer weighs three pounds. It is completely self-contained using standard batteries. For other information, check NP #4 in the Request Form.

* * *

Portable TV Tape Recorder Unveiled by Ampex Corp.

☆ TV's usefulness as a teaching aid has been advanced with the introduction by Ampex Corporation of a portable television tape recorder one-twentieth the size and one-fourth the cost of previous models.

The Ampex VR-1500 Videotape recorder, descendant of the original Ampex Videotape recorder used by TV broadcasters throughout the world, is specifically designed for closed circuit and off-the-air recording of educational material. It records live action or program material on magnetic tape for immediate or later replay through TV receivers.

Weighing 130 pounds, the VR-1500 operates on household current and has a minimum of controls for easy operation. Check NP #5 in the convenient request form for additional details.

* * *

New Multi-Channel Recorder Produced by Magnasync Corp.

☆ A multi-channel recorder/reproducer for audio monitoring is being produced by Magnasync Corporation.

The versatile Magnasync Model TR-1510 multi-channel recording system will record up to 10 simultaneous audio transmissions with continuous around-the-clock operation.

The incoming recorder anticipates the switch-over and the overlap time is adjustable on both transports. The unique Magnasync "fail-safe" feature detects mechanical or electronic failure and automatically starts tandem recorder. No important transmissions are lost.

Plug-in transistorized circuitry provides maximum reliability with minimum maintenance. Check NP #6 for additional product data.

* * *

Cummins Announces New Line of Film Marking Perforators

☆ A new line of film marking perforators for use in commercial and industrial film labs is announced by Cummins-Chicago Corp.

Two standard film perforator models are available — one for numbering both types of 35mm film and the other for use on both 16mm and 8mm.

Cummins film marking perforators employ the same basic principle as Cummins canceling equipment used in banks and offices throughout the world. The machines actually perforate holes on the film leader which spell out numbers or letters making positive identification possible at any time, and avoiding any possibility of losing or destroying the identifying mark. Check NP #7 in the request form for additional details.

* * *

Portable Sound Lectern Announced by Oravisual Co.

☆ A portable sound amplifier lecternette is being produced by Oravisual Company.

This lectern has a complete high fidelity public address system built into one self-contained portable unit. Compact and easy to handle, it is ideal for use at meetings, conventions, banquets, training sessions — wherever a fine quality, low cost, portable lectern is needed.

It closes up like a suitcase to 10 inches by 19 by 20 inches. Weight is 37 pounds. The eight transistor, 16 watt high fidelity sound system provides unusual power and clarity. Two 8-inch extended range cone-type speakers enable use before large groups, without strain for speakers.

Other features are speaker's timer and signal lights. The adjustable speaker's timer measures silently in minutes up to one hour. Two signal lights remind speakers of the time factor. For complete data, check NP #8 in the Request Form.

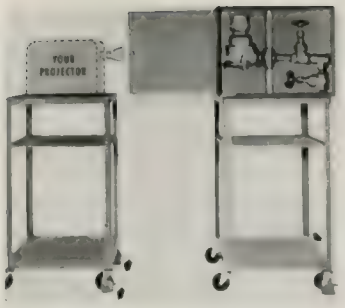
* * *

Low-Cost Rear Projector Unit Developed by Jack Coffey Co.

☆ A new low-cost rear projection unit has been developed by the Jack C. Coffey Co. so that motion pictures and filmstrips can be

AudioVisual Equipment TradeFair

a Master Vu-Graph; Film Editor, Optical Printer from Abroad



Luxor Rear Projection Unit

shown in lighted classrooms, using equipment many schools already own.

The unit can be placed on one of two same-height projector stands or tables (or one long table or desk) while the projector goes on the other. If the school has two same-height projector stands, no further equipment is needed.

The Luxor Rear Projection unit has a large 18 by 24 inch full screen for sharp screen images. Check NP #9 in the convenient Request Form for more data.

* * *

Master Vu-Graph Overhead Projector Unveiled by Beseler

☆ A new, improved Master Vu-Graph overhead projector has been introduced by the Charles Beseler Company.

Sharp, brilliant screen images are projected — even in fully lighted rooms. The unit accepts full size 10 by 10 inch transparencies and projects them as large as 13 by 13 feet.

This is made possible by a precision optical system consisting of a special 4-inch diameter 14-inch focal length f3.5 projection anastigmat, and optically ground and polished 5-inch diameter condenser, special plastic Beseler fresnel lens, and a 1000 watt pre-focus lamp with 4½ inch reflector.

The new Vu-Graph 6600 offers a built-in cellophane roll attachment that will accommodate a 100 foot cellophane or a 50 foot acetate roll. This permits utilization of the Vu-Graph as an "electric blackboard" with user projecting what he writes as he writes it. For additional data, check NP #10 in the Request Form.

Beseler Master Vu-Graph



* * *

Mitchell Adds Vari-Stroke

☆ Vari-Stroke control added to Mitchell NC and BNC film movements allows the camera assistant to time the movement to match variations in the film being used.

The Mitchell Camera Corp. announces that the result is a quieter operating movement, free of picking noise, when transporting film which is not up to standard. This adjustable movement provides the operator with a control over the movement in relation to the film condition. Check NP #11 in the Request Form for complete data.

* * *

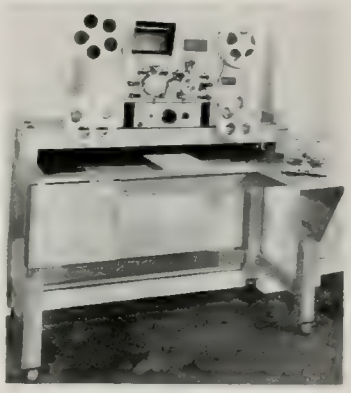
England's Latest: Motorized Edit-Or Mark II for 16 Film

☆ The Edit-Or Mark II, introduced under the Premier label by Robert Rigby Limited of London, is a new compact motorized editor specially designed for 16mm work.

The main features are that it will handle both optical and magnetic married prints as well as separate picture and either magnetic or optical sound reels. Two sprockets allow easy threading and marking up of picture and sound. Each sprocket is individually declutchable to lift sound or picture.

The large back projection screen shows a picture size 7" x 4" and includes the full width of film — picture and sound track. There is provision for showing picture on an external screen if required.

The one watt amplifier is fully transistorized and includes earphone, socket and volume control. The rotation of a central knob operates the motor — forward or reverse — at either normal projection speed or at double speed.



Motorized Edit—Or Mark II

In either case the machine stops within a frame. The center inching knob can adjust to an individual frame mark. A footage framecounter is fitted.

The unit is mounted on a rugged trolley table with cutting bins and work surfaces. Modular construction is employed throughout for easy maintenance.

Further details may be obtained from Robert Rigby Ltd., Premier Works, Northington Street, London W.C.1. or check NP #12 in the Request Form this month.

A CONVENIENT REQUEST FORM FOR PRODUCT DATA

- ☐ NP # 1: The Thermo-Fax "66" Overhead Projector.
- ☐ NP # 2: New Dual-Unit "Inspect-O-Film."
- ☐ NP # 3: Arriflex "35" Camera With Accessories.
- ☐ NP # 4: Luminence Analyser for Light Control.
- ☐ NP # 5: Ampex VR-1500 Portable Videotape Unit.
- ☐ NP # 6: Magnasync's New Recorder/Reproducer.
- ☐ NP # 7: Film Marking Perforator by Cummins.
- ☐ NP # 8: Portable Sound Amplifier/Lecternette.
- ☐ NP # 9: The new Luxor Rear Projection Unit.
- ☐ NP # 10: Improved Master Vu-Graph Projector.
- ☐ NP #11: Vari-Stroke Control, Mitchell Camera.
- ☐ NP # 12: Motorized Edit-Or for 16mm Work.
- ☐ NP # 13: Optical Reduction Printer

ATTACH LETTERHEAD & MAIL TO THE NEW PRODUCTS DESK

c/o Business Screen, 7064 Sheridan Road, Chicago 26.



Optical Reduction Printer

Filmprint Services, Londo Offers New Optical Printe

☆ To meet the rapidly gro demand for 8mm release prir Britain a new optical film re tion printer is available for sa laboratories.

The machine, manufacture Filmprint Services Limited of don by Newman and Guardi the celebrated British photogra equipment manufacturers, will duce blown-up or reduction corrected copies from camera ginals by the subtractive pri method, from 8 or 16mm black & white or color, prov 16mm to 8 and 8 to 16 by op systems, and 8mm to 8 and 1 to 16 prints by contact.

It will also produce a wide r of optical effects for any of film sizes. The machine ope at high speed and is designe print optical sound on 8mm i quired.

Filmprint Services, at 7 Grosvenor Street, across the from the U. S. Embassy *in don*, provide a comprehensive vice for recording of English foreign commentaries and s mixing and transfer.

Check NP #13 in the con ient Request Form for more tails.

* * *

Latest Angenieux Lenses A Available from Camera Mar

☆ The newest model Anger 12mm to 120 mm zoom equipped with a side viewfind now available for rental from Camera Mart, New York.

The new lens, with built-in justable side viewfinder, is mounted and crank or rod o ted. This excellently rated f lens is especially suited for with the Auricon Special and 600 cameras, as well as 16mm "C" mount cameras.

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NEW YORK 19, N.Y. JUDSON 6-0360

*developing color negatives • additive color printing • reduction printing including A & B color slide film processing • blowups • internegatives • Kodachrome scene-to-scene color balanced printing • Ektachrome developing and printing • registration printing • plus complete black and white facilities including cutting rooms, storage rooms and the finest screening facilities in the east.

Our first aim is to make films that get results. Because they are made so well, they win awards. So far this year, for instance . . . eight . . .

Information delivered . . . instruction understood . . . attitudes changed . . . and other measures of value . . . all are stern tests applied to all Jam Handy productions. • But critical acclaim by film award juries is also welcome evidence of acceptability and of competitive excellence. • On behalf of our sponsors and the many staff people involved, this is to express appreciation to the Official U. S. Selections Committee for the 3rd International Industrial Film Festival, to the jury of the United States Department of Agriculture's Centennial Film Festival . . . and to the Columbus (Ohio) Film Festival and American Film Festival jurors for honors they have given to some of our many fine motion pictures and slidefilms during 1962.

We invite you to preview any of these winners.



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